



PORTRAYAL OF CLIMATE CATASTROPHE IN GEORGE TURNER’S “THE SEA AND SUMMER” AND ROBINSON’S “NEW YORK 2140”: APOCALYPTIC FUTURE OF THE WORLD

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Abstract: Cli-fi, (climate fiction), a subgenre of Sci-fi, features a changed or changing climate which has emerged as a literary trend, gained astonishing traction over the past ten years and draws on realism on climate catastrophe. In cli-fi novels, climate change is used as a villainous weapon to create fear of apocalyptic destruction in the minds of people around the globe. It presents the apocalyptic and dystopian picture of what the environmental future holds for humanity by creating a fictional universe to envision the effects of global warming on the earth. The novels I am going to take up here are George Turner’s “The Sea and Summer” (1987) and Kim Stanley Robinson’s “New York 2140” (2017) where rising sea levels have created a dystopian society, show many common points in their perspectives, apprehensions about the most powerful challenge humans will face at the time to come and above all serious messages about the future of the planet blending climate fiction with apocalyptic narrative. These novels redefine apocalypse as a slow, transformative process, emphasizing human adaptability, ecological ethics, and socio-economic reform. These cultural representations possess a hopeful vision of sustainability amid environmental catastrophe in the Anthropocene. Both the novels project the futuristic picture of the drowned world owing to the rise of sea level.

Index Terms: Climate catastrophe, Anthropocene, Environment, Dystopia, Apocalypse, Futuristic

INTRODUCTION

“Climate change is the greatest threat to our existence in our short history on this planet. Nobody’s going to buy their way out of its effects.” (Mark Ruffalo, Goodreads)

Climate change is a serious and persistent problem that all countries face in different parts of the world. It began to be felt by people and institutions in the second half of the twentieth century with the discovery of the ozone layer hole over the Antarctic in 1985 by Joe Forman, Brian Gardiner and Jonathan Shanklin. Cli-fi, (Climate Fiction), a subgenre of Sci-fi, features a changed or changing climate. Pivotal in any reading of climate change fiction is often some notion of realism, or realistic possibility; the textual world, even if futuristic, usually draws on some notion of authenticity, or realism. It has emerged as a literary trend that has gained astonishing traction over the past 15 to 20 years which captures the planet's climate catastrophes, climate anxiety and trauma as part of many people’s mental landscape and daily lives. In cli-fi novels, climate change is used as a villainous weapon to create fear of apocalyptic destruction in the minds of people around the globe. It presents an apocalyptic and dystopian picture of what the environmental future holds for humanity by creating a fictional universe to envision the effects of global warming on the earth. Indeed, it explores the universal issues related to the present and future of the planet by analysing the record of the past. Global warming is not merely a transient phenomenon that human beings can overlook and keep on practising their daily activities and concerns. As Gregers Anderson points out, climate fiction can be seen as "a laboratory for the creation and testing of new sustainable forms of society and individual practices". (Climate fiction and Cultural Analysis, 214). Again and again, we are warned by the climate scientists that one of its greatest challenges human species faces now-a days is the consequences of global warming. The dire condition of our planet is now more widely recognised, the real earth is no longer a garden of Eden, nor pastoral paradise. Australia has been warmed by approximately one degree since 1910 and most of the warming has occurred since 1970. This consciousness of planetary change is reflected in recent cautionary climate change narratives; it is the time to reexamine our understandings of the role of the environmental imagination in Australian literature. Stories are told and retold to create a resonance of the dreadfulness of climate crisis and the urgent need of cultural imagination to reassess our values and decisions. Fictional worlds can be seen in context of narratives and discourses which includes understanding of social, economic and cultural change owing to this climate crisis. “For Australians, climate change is no longer a distant threat. Our lives are dying, bush fires are more ferocious and more frequent and our natural wonders- the Great barrier reef - Kakadu, our rainforests -are now at risk.” -Kevin Rudd, Australian Ambassador of the U.S. (Source: Google) On the other hand, Kim Stanley Robinson’s *New York 2140* (2017) stands as a defining work of **climate fiction**, a genre that explores the profound impact of climate change on human civilization and the natural world. Set in a future where rising sea levels have transformed New York City into a partially submerged metropolis, the novel envisions the long-term consequences of global warming with striking scientific realism and social insight through narratives of disaster, adaptation, and resilience, American climate fiction challenges readers to reconsider humanity’s relationship with nature and technology. Kim Stanley Robinson uses fiction to bridge science and ethics, envisioning both the devastation and the potential renewal of life in a rapidly transforming world. Through its richly layered narrative and ensemble cast, Robinson transforms environmental catastrophe into a story of resilience, adaptation, and hope. By merging ecological awareness with political and economic critique, *New York 2140* not only warns of environmental collapse but also imagines new possibilities for sustainable living in the Anthropocene era.

THE SEA AND SUMMER -A SAGA OF SOCIO-ECONOMIC DESTRUCTION DUE TO CLIMATE CRISIS

“The Sea and Summer”, (1987) published in the US as *The Drowning Towers* is George Turner's masterful exploration of the effects of climate change in the not-too-distant future. It is a novel set in 21st century Australia near Melbourne, which is terrifyingly transformed amid global warming, rising sea levels and temperatures, economic collapse and a welfare state where a caste line has emerged between the middle class with jobs, “the Sweet”, and the unemployed welfare takers “the Swill”. It is a very human story about climate change. The plot of George Turner’s iconic text “The Sea and Summer” is developed during the time of climate change and extreme weather events, and the associated food scarcity and water wars. Turner has used the backdrop of a deteriorating climate to examine the flaws in human nature and the ethical implications on our actions. This novel projects a detailed panorama of increasing social unrest and tensions between the poor and rich.

"The Sea and the Summer" is set mainly in and around Melbourne, a vividly described, particular place, terrifyingly transformed into the utterly unfamiliar. The novel is organised into a core narrative comprising two parts set in the mid twenty-first century, and a frame narrative comprising three shorter parts set a thousand years later, amongst 'the Autumn People' of the 'New City', located in what are today the Dandenong Ranges to the east of Melbourne. It deals with the immediate future of our 'Greenhouse Culture' and the frame narrative deals with the retrospective reactions to it of a slowly cooling world. The latter depicts a utopian future society, which uses submarine archaeology to explore the drowned remains of the 'Old City' but which is also simultaneously aware of the imminence of a 'Long Winter' that might well last a hundred thousand years. The novel opens by introducing the frame narrative's three main characters: Marin, a part-time student and enthusiastic Christian, who pilots the power craft used to explore the drowned city; his great-aunt, Professor Lenna Wilson, an expert on the collapse of the Greenhouse Culture in Australia, who teaches history at the University; and Andra Andrasson, a visiting actor-playwright from Sydney, researching the twenty-first century as possible material for a play (Turner 3-6). Together they explore the remains of the substantially submerged 'Tower Twenty-three' (6-11), investigate the ruins of the only Swill 'Enclave' never to have flooded (93-96) and debate their meaning both on-site and at the University. It takes the form of a novel within the novel, also entitled "The Sea and Summer", written by Lenna as an 'Historical Reconstruction' of the thirty-first century's real past (15). It traces the development of the Greenhouse Culture through a set of memoirs and diary extracts written during the years 2044-2061 by six main protagonists: Alison Conway, Francis Conway, Teddy Conway, Nola Parkes, Captain Nikopoulos and Arthur Derrick. The only silent voice is that of the Tower Boss, Billy Kovacs, the remains of whose flat Lenna and Andra eventually explore (9). Billy Kovacs is the novel's central character and also, perhaps, its central enigma. This core narrative is counter-chronological, beginning and ending in 2061, but moving through the 2040s and 50s as it proceeds. The sections set in 2061 might themselves be considered a frame within the frame.

The story line began in 2041, when the city of Melbourne is drowned, below the sea level, Conway family is demoted from sweet to swill because the husbands elude his job, then commits suicide so his wife and two sons (Francis and Teddy) had to move to a fringe neighbourhood - artificial buffer between sweet and swill. This family was welcomed to the climate controlled local tower boss named Billy Kovacs with the condition of paying protection money and later he became very much involved with the Conway family, Mrs Conway; and "tower boss" became lovers. The interactions of these characters, who have access to both the upper and lower depths of society, allows George Turner to paint a picture of a decaying society at the backdrop of climate change and its social consequences, in which Sweet and Swill are locked in mutual loathing and denial by a government who are unable to conceive of any other system.

George Turner was born in 1915, and he grew up during the Great Depression and his generational influences are strong in "The Sea and Summer". Firstly, Melbourne (depicted in the novel) is the birth place of George Turner, then the boys fall into poverty in their teens at the age when Great Depression affected Turner's own life. His attachment to welfare and planning and his frank disregard of the illogical proffering of capitalism are typical of Depression era intellectuals, but "The Sea and Summer" is not just confined within these concerns rather addresses ecological issue and political-economic questions which leads to ecological catastrophe and is treated as the thing that can go wrong with its least consequence.

"The Sea and Summer", for instance, is the most extreme case, given its vital engagement with the issues of global warming and states and their populations. Yet this novel has no environmental embedding nor grounded in the specific locale of the region where the novel is set. Although an interesting portrait is given of Melbourne, with tower enclaves (with their 70,000 inhabitants each), the factories of Spotswood, and the city centre, but it could be any city in the world that can be under threat.

Professor Wilson's historical reconstruction depicts the twenty-first century as a world of mass unemployment and social polarisation, where rising sea levels have resulted in the inundation of the city's bayside suburbs. As the historical reconstruction opens, the poor 'Swill' already live in high-rise tower blocks, the lower floors of which are progressively submerged; the wealthier 'Sweet' in suburbia on higher ground; the 'Fringe' in the zones in between. In 2033 a third of Australia has been set aside for Asian population relocation, by 2041 the global population has reached ten billion and the cost of iceberg tows and desalinisation projects have brought the economy close to bankruptcy.

As Turner writes:

As the global temperature crawled upwards a fraction of a degree each year, our once temperate and now subtropical state fluctuated between extremes of drought and torrential flood. The farms were ruined by both. The Swill measured disaster in food deliveries... rationing of milk or, most infuriating ... – trial runs of staple substitutes which neither substituted nor in any way appealed. (210)

We can see a very lively picture which is dreadful and bound to shake the nerve of the people thinking of the reality of future climate change.

The novel is at its most compelling in its representations of the everyday horror of life in the drowning towers, and of the sheer ferocity of status consciousness within a class structure mutating into a caste system. Both are recurrent motifs in both the frame and core narratives, although in the latter they invariably prove more telling because more experientially grounded. There is a terrible poignancy, for example, to Francis's diary entries for

11 February 2056:

"Five years back in the Fringe and resigned to it. Not reconciled, never that. What a hopeless, helpless lot the Swill are." (306) and

22 March 2057:

"Three times this month the water has raced through the house. Sea water, salt and cold. We pay now for our great-grandparents' refusal to admit that tomorrow would eventually come." (306-307)

In the novel's final sub-plot, Captain Nikopoulos, Billy Kovacs and Teddy discover that Mrs Parkes and Francis are unwittingly involved in a State-sponsored conspiracy to 'cull' the Swill by means of a highly addictive 'chewy' designed to produce infertility. 'A State that strikes its own, Nola Parkes observes, at random, for experiment, is past hope' (303). Arthur Derrick's response is directed at Turner's twentieth century readers as much as at Parkes herself:

"Nola, idealism was for the last century, when there was still time . . . we're down to more primitive needs. The sea will rise, the cities will grind to a halt and the people will desert them . . . the State has no time to concern itself with moral quibbles . . ." (304)

He explores issues associated with rising sea levels; observes that sewers still run to the sea so every storm surge event cause toilet backup and covers the land in water smelling of sewerage.

"The sea is rising over the beaches of the world; the coastal cities face downing. Day by day the water advances up the streets from the shores and rivers; ... The coast roads have vanished and the lower floors of the tenements are uninhabitable." (23)

But he treats the "real problems" not as the biosphere dying off but of food, and the ecology can still be overridden by the planned economy to feed people; just as the Soviets did with the Aral Sea. It is significant that Turner can correctly foresee the crises and eventual collapse of capitalism "the planet had been insolvent for a generation or more with... Third World Debt" (192)

This may be because Turner posits our civilisation ending in warfare, he merely floats this as a possibility at the end of his novel but it reflects current reality; the armed response to planetary ecological catastrophe and socio-economic destabilisation is also given serious consideration by U.S. hegemony. That climate crisis leads to existential crisis which is very much evident in aggressive and cold-hearted attitude towards society and country and it turns into the "worst" when the despicable boy Francis, grown in over-populated city propounds at the end when he says "Nothing can save this crumbling planet except the elimination of three quarters of its people. And we know that can happen." (Turner 155).

A NARRATIVE OF CLIMATE CATASTROPHE DUE TO SOCIAL INEQUALITY

The economic policy and political factors as depicted in the novel contribute to a stark social inequality that further impacts the environment. The wealthy and powerful live in luxury while the urban poor, like the character Ditch, struggle relentlessly with the threat of flood and disease to survive in those deteriorating conditions. The slums face regular flooding and neglected by the government, leading to unsanitary living conditions and health risks. The divide between rich and poor exacerbates environmental degradation, as the disadvantaged are unable to escape the consequences of climate change and lack the resources to mitigate its effects.

Turner wished to correlate the dominant factors which turn this climate crisis into a catastrophe and highlights the intertwined relationship between the economy, politics and the environment. The novelist portrays that in pursuit of profit and concentration of the power in the hands of a few can have a devastating consequence for the environment, leading to social inequality and degradation of natural resources.

Here arises a complex question that who consumes more natural wealth or resources? What is the real cause? Whether it is 'population growth' or the 'great disparity in distribution of wealth'?

Ramchachandra Guha in his monumental book "Environmentalism- A Global History" stated:

All available evidence shows that the environmental crisis has been precipitated almost exclusively by the wasteful and excessive consumption in the North. Indeed, roughly 80 percent of our resources of the planet as well as its sinks are being utilized by the 20 percent of the population that lives in Europe, N. America, Oceania and Japan. British writer Fred Pearce asked, 'Why is it that Western environmentalists worry so much about population growth in poor countries when each new child born in North America or Europe will consume 10 or 100 times as much of the world's resources and contribute many times as much pollution?' (Guha 143)

It is written as a warning with a didactic note about mental trauma, social consequences and people's problem in grappling with economic disparities. By depicting a future society shaped by these dynamics, Turner offers a cautionary tale about the need for sustainable economic practices and responsible political governance to mitigate the impacts of climate change and protect the environment.

This book is to recognize the attitudes and the problems which lie in the unsustainable ways of living that led to a breakdown like climate catastrophe. The characters in this novel show how difficult it is to recognize the underlying problem or the warning signs because it seems very normal in one's own lifetime. But George Turner could see the problems in his own lifetime in the 1980's which are glaringly obvious in the 21st century and that made this novel a literary text prophetic. In the novel, autumn people, as projected, are set in the far future at the beginning of an ice age caused by climate change. Professor Leena said:

We know this interglacial (a geological interval of warmer global average temperature lasting thousands of years that creates consecutive glacial periods within an ice age) is approaching its end. The greenhouse melted the poles and glaciers, and those won't reform overnight, but the conditions that will finally recreate them will freeze the bones of the planet long before and Humanity that has just struggled out of the second Dark Age will have its back to the wall again. (Turner 15)

Andrew Milner has contextualized "The Sea and Summer" in terms of understanding the history of Australian science-fictional dystopias. For him, science fiction, whether utopian or dystopian, is 'as good a place as any' for 'thought experiments about the politics of climate change'. The present novel is a perfect fusion of Environmental disaster where economic policies are inseparably connected.

It is a notable aspect of the novel how the crisis of the plot of the novel is developed. In the 'Postscript' Turner identifies six 'major matters' of futurological concern: population growth, food shortage, mass unemployment, financial collapse, and the last but not the least the Greenhouse effect. The novelist has very successfully addressed these issues in this novel considering them as alarming issues and this thematic concern of the novelist make this novel prophetic.

Turner included a 'Postscript by the Author' to spell out the purpose of the novel 'simply to highlight a number of possibilities that deserve urgent thought if some of them are not to come to pass in one form or other'. (27)

"NEW YORK 2140" AS A CLIMATE FICTION:

"The water is rising, and there's nothing we can do to stop it." (Robinson 6) This line in very first chapter denotes the post-catastrophic condition of climate crisis in the world. One of the most significant 21st-century novels of climate fiction, or cli-fi, that struggles with human existence in the Anthropocene is Kim Stanley Robinson's 2017 novel New York 2140) which envisions a submerged Manhattan shaped by climate change. New York City, in this novel's imagined future, is half-sunken and an underwater duplicate of what it previously was as a result of sea-level rise. (Robinson 222). New York 2140 depicts the "slow apocalypse" of

global warming as an adaptive process needing resilience and ethical growth, not traditional apocalyptic fiction based on catastrophic collapse and the end of humanity. "Apocalypse is not a single event, but a process and we are living through it." (Robinson 222).

New York 2140 is climate fiction because it reconciles environmental science and socio-political commentary to depict the world remade by global warming. Robinson's future New York, half submerged but teeming with life, is remade into a microcosm of the world's ecological and economic interdependence. Streets become canals, and skyscrapers are islands, but human society continues among the wreckage of the capitalist world system. The denser descriptive detail of the novel's environment arises out of scientific potentiality, a reflection of Robinson's own long-standing interest in ecological modelling and sustainability.

Scholars such as Adeline Johns-Putra observe that climate fiction tends to "mediate the abstract scale of climate change through the lens of individual experience" (Johns-Putra 28). Robinson develops this method in an ensemble novel across a range of social strata—financial traders, building superintendents, climate activists, and engineers. Their intersecting narratives point to the shared experience of climate catastrophe and the need for systems-level transformation. The convergence of the book with finance and urban infrastructure in deepening the mutualism of economy and ecology points to the fact that the rising seas are as much a product of capitalist excess as of carbon pollution.

To that extent, New York 2140 dramatizes the fundamental ethical challenge of climate fiction: how is humanity to live on the planet responsibly in the face of self-inflicted disaster? For Robinson, the solution is neither technological avoidance nor despairing nihilism, but in cooperation, adaptation, and remaking social values. The underwater city is discovered to be a living proof of environmental sustainability, where people learn to live with water instead of conquering it. As the narrator observes, "The water is rising, but so are we" (Robinson 435). This optimistic mindset places the novel in a different league from the dystopian counterparts, and it is a vision of sustainability instead of devastation.

NEW YORK 2140 AS APOCALYPTIC FICTION:

"Apocalypse is not a sudden event but a change so vast that people can't see its end." (222). Although rooted in environmental realism, New York 2140 is also apocalyptic fiction, but one that transforms the genre in important respects. Conventional apocalyptic narratives—biblical flood legends to post-nuclear doomsday scenarios—describe cataclysm as an instant of divine wrath or civilization breakdown. Robinson's apocalypse is instead incremental, secular, and historical—one that Ursula K. Heise defines as "the slow violence of the Anthropocene" (Heise 60). The inundation of New York is not an isolated but an accretion event spanning centuries as a result of neglect of nature.

Robinson redefines apocalypse as revelation, not destruction—a moment that reveals the material and moral cost of human endeavor. The partially submerged city is a palimpsest of human history, overwritten with recollection of capitalism, colonization, and ecological destruction. And yet, rather than despair, the novel exhales an aura of public strength. Apocalypse here is not human extinction but the extinction of the unsustainable life. "The drowned streets were like scars of an old wound that never healed." (Robinson 174)

By so doing, Robinson dispels the catastrophism that pervades a majority of modern catastrophe fiction. New York 2140's survivors are not wasteland scavengers but inhabitants in a redeveloped space. They design floating farms, maintain infrastructures, and create new social ecologies. The city, regardless of its being underwater, remains a demonstration of human persistence and ecological interconnectedness. Robinson thus translates the apocalypse genre into one of redemptive hope, in accord with what Greg Garrard records as "green apocalypse"- a situation wherein devastation calls forth ecological rebirth (Garrard 95).

THE SYNTHESIS OF APOCALYPSE AND CLIMATE:

New York 2140 is so compelling because climate fiction and apocalyptic fiction are synthesised in one, dialectical vision. The material field is climate crisis, and the apocalyptic framework offers moral and philosophical depth. The novel enunciates the Anthropocene paradox: human beings as both desecrating agent and potential agent of rebirth.

Robinson deploys slow apocalypse as a metaphor for time for the current ecological state. Climate change is already a current apocalypse—a piecemeal disassembly of planet machinery normalized. But within this familiarity of crisis is the potential for recognition. In leading apocalypse to be precepted as a process and not an event, Robinson broadens the ethical scope of the genre. His protagonists' efforts to rebuild society on the principles of cooperative economics, ecological responsibility, and shared care express a post-capitalist imagination that subverts the domination of profit-driven systems.

On top of this, *New York 2140* captures what scholars refer to as eco-utopian realism—the merging of realist optimism and ecological awareness. The novel witnesses ruin but does not succumb to nihilism; it reconciles judgment with hope. By so doing, Robinson's novel illustrates the transformatory power of climate fiction to not just describe but redefine human values under planetary crisis periods.

Kim Stanley Robinson's *New York 2140* remaps climate fiction and apocalyptic fiction through a vision of a drowned but still inhabited world. "People learned to float their lives on the ruins of the old city." (Robinson, 344)

By combining scientific realism and moral imagination, the novel reconfigures catastrophe as a space of ethical and social regeneration. Through its representation of slow apocalypse, it makes clear that the end of the world is not a moment but a process mediated through human decision. Far from a story of disaster, *New York 2140* is a story of hope—an ecological parable demanding co-operation, sustainability, and systemic change.

In Robinson's imagining, the underwater city of the future is a reflection of our own, showing us that apocalypse is not in our future, but rather an active process—and that survival is not a matter of technological escape, but of reimagining how we live within the boundaries of the earth. Through its combination of climate realism and apocalyptic metaphor, *New York 2140* is a *cri de coeur* and a do-it-yourself manual, urging us to remember that even under rising seas, there still exists the prospect for collective redemption. "It wasn't the sea that terrified them, but the silence of those who should have acted" (459)

CONCLUSION:

Global warming has made summer on the earth' an 'eternal summer' (Turner 23). This futuristic novel is written with a purpose to give people a 'wake up call' as Turner writes "by 2044 we accepted shortage as part of life; we are reared on interrupted supplies of water and power and of any food that could not be grown backward. Our parents were inured to minor deprivations and we kids didn't know there was all that much to protest." (33)

By closely addressing global warming, "The Sea and Summer" offers powerful visions of alternative futures. Many more people need to read them because they offer us an imaginary space in which to reflect on the challenges of the future. Adam Trexler comments on the role of climate change literature, more generally, are worth reiterating here. Novels address deep levels of complexity as he believes: "the interrelated personal, aesthetic, social and political choices people make as they react to changes in the climate around them. Novels typically explore this very range, tracing the interactions between personal perspectives and the larger forces of society, politics, and environment." (Trexler 6)

Billy, as an example of the 'New Men', must take on the burden of the future in his use of violence against the soldier. These 'New Men', who will transcend the class barriers, reject the 'Sweet'/'Swill' division and seek to transform the 'Swill' so they can live better lives and create a future because the transformed Swill people were taught that they used to be wrong about life and misled by propaganda because the power of the state provided secret service training to them in order to become people's leaders.

While the practice of ecocriticism is still an emerging field of academic endeavour, especially in Australia, it is principally defined by a broad political agenda to bring 'an ecological consciousness' to the study of literature, media texts, and other forms of cultural production. With the promotion of an environmental sensibility, a spectrum of values that moves away from anthropocentrism is found in this literary representation to reinstate humanity as a part of and dependent on the ecology of the earth. Australian poet Michael Dransfield very intuitively wrote in late 1960s that:

"I'd waken early

Worried about some obscure matter

Decided to start new school of poetry

Something to do with temperature." (Dransfield 23)

By depicting a drowned but alive Earth, Kim Stanley Robinson's New York 2140 redefines both apocalyptic and climatic fiction. The story turns disaster into a place of moral and societal rebirth by fusing scientific realism with moral imagination. Its depiction of a delayed apocalypse emphasizes that the end of the world is a process that is influenced by human decisions rather than a single occurrence. New York 2140 is an ecological allegory that advocates for solidarity, sustainability, and structural change rather than being a story of dread.

Apocalypse is not inevitable but rather continuous, and Robinson's imagined future submerged city serves as a mirror of our own, showing that rethinking how we live within the confines of the earth is more important for survival than technical escape. New York 2140 serves as a warning and a guide by combining apocalyptic symbolism and climatic realism, reminding readers that despite rising sea levels, there is still hope for universal salvation.

In a recent article published in 'The Times of India', it is stated by Mr. Tabish Nawaz, professor of Environmental Science, IIT Bombay that "the response to the climate crisis can't be left to scientists. Science alone cannot solve any problem particularly when the solution itself entails making choices about how we live. Poetry or any other art can help us understand climate change in a relatable way, and more importantly, it can make us feel". (The Times of India, pub in 30th April 2023)

This novel cannot be regarded as prophetic; it is not offered as a dire warning- as claimed by the novelist but its purpose is simply to highlight a number of possibilities that deserve urgent thought. At the same time, we must not be surprised if any of his thoughtful explorations comes true. This novel teaches us a lesson about how the whole ecosystem (environment), human, nature, atmosphere and biosphere are connected to each other and problems at one sphere leads to another sphere and may turn into a destructive one.

Later in the year of 2013, Alexis Wright, another Australian novelist like Turner has addressed climate crisis in his novel 'The Swan Book' where he has described 'Mother Nature' as 'Mother Catastrophe' that is 'Mother Catastrophe of flood, fire, drought and blizzard' threw around the world 'the four seasons' 'whenever she liked'. Wright explores how the world changed and how 'people became different' in this novel set in the future, with environment, cities, governments, communities fundamentally altered by climate change, and global warming. The southern cities are awash with sea level rises, so too the desert centre while Aboriginal communities still living under the Intervention in the north, face unseasonal droughts, dust storms and migrating creatures out of their own habitat. Australian climate fiction thus flourished as a wide form of cultural imagination.

Turner's book ends pessimistically as he said "it cannot reconcile the human economy to live within its natural limits"" (Turner 291). As a writer of futuristic novel, he stated that 'no world will ever have enough luxury to go round' (244). It reminds of Mahatma Gandhi's quote "The earth provides enough to satisfy every man's need but not every man's greed". (Goodreads). When he was asked whether the audience can afford such pessimism and if there is other option to change this situation, he answered in negative way that they are not sweet dreams. At this point, it can be said that it is difficult for a single field of science to address this burning issue of climate crisis of this planet in isolation without the close appraisal of human beings in general and their cultural imagination which will address this environmental and cultural crisis in such a way that the warning pen will write more and alarming voice will grow more.

As Turner observes in the 'Postscript' to The Sea and Summer: "We talk of leaving a better world to our children but in fact do little more than rub along with day-to-day problems and hope that the long-range catastrophes will never happen. Continuum: Journal of Media & Cultural Studies 835 Sooner or later some of them will ... The Sea and Summer is about the possible cost of complacency." (Turner 318)

These novels are not only concerned with the survival of the human species but also attempt to ground readers in their environment and develop social responsibility to create an environmental awareness.

In this regard, Gisele Bündchen, Brazilian, Supermodel & UN Goodwill Ambassador stated that "One thing leads to the other. Deforestation leads to climate change, which leads to ecosystem losses, which negatively impacts our livelihoods – it's a vicious cycle." (Goodreads) To get rid of it, this thought-provoking narrative teaches us that we need to look carefully at the changing trend of climate from past to present and work on it accordingly to make a 'future' that our next generation deserves.

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