



WATER AS A CAPITALIST COMMODITY IN THE CAPITALOCENE: A CRITICAL ANALYSIS OF PAOLO BACIGALUPI'S *THE WATER KNIFE*

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Abstract

This paper presents the theoretical analysis of *The Water Knife* by Paolo Bacigalupi (2015) with the use of the Capitalocene to prove that water scarcity in the novel does not appear as a natural or a purely climatic crisis, but a structural result of capitalistic accumulation. Taking the idea of Jason W. Moore about capitalism as an ecological regime, the paper will analyze the way in which water is converted into an ecological common to a commodity and a legally regulated property. The paper reveals the ways in which senior water rights, corporate governance, and juridical abstraction restructure the ecological flows, resulting in the creation of dispossession, inequality, and violence through close textual analysis. The novel shows water as commodity, infrastructure and weapon by revealing how capitalist enclosure alienates ecological systems to lived experience. By placing *The Water Knife* into current discourses of climate justice and privatization of resources, this paper develops an ecocritical approach to predict the future as a result of the Capitalocene, in which environmental disaster is a systematic outcome rather than an external shock.

Keywords: *Capitalocene, Climate Fiction, Eco-criticism, Environmental justice, Water Scarcity*

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1. Introduction

Water scarcity has become one of the crisis features of the twenty-first century, especially in areas that are influenced by extended drought, extractive economy, and neoliberal policies. Although the mainstream environmental rhetoric tends to attribute water scarcity to climate change or population pressure, the critical importance of political economy in organizing ecological disintegration is becoming the emphasis of environmental humanities scholars. Water scarcity has become one of the most burning issues of the twenty-first century that has impacted billions of people in developing and developed nations. The United Nations cites increasing population growth, climate change, industrial growth, and unsustainable water management practices as factors that have heightened the pressure on the freshwater resources, resulting in severe shortages and unequal access to the resource (UNESCO, 2023). As of today, more than two billion individuals reside in highly water-stressed countries, and it is projected that the water demand is going to grow further because of urbanization and economic progress (UN-Water, 2022). This growing crisis endangers not only the ecological stability but also food security, population's health, and socio-political stability.

The effects of water scarcity are not limited to the degradation of the environment but include social inequalities, displacement, and conflict. The poor and marginalized groups suffer more than others because clean water availability is becoming a matter of economic influence and not human necessity (Gleick, 2014). The privatization of water resources, the corporate ownership of water, and the state-sponsored infrastructural projects have changed the status of water, being a free natural resource, into a market-based commodity. Consequently, the problem of water shortage ceases to be a problem of nature or climate, which is a politically and economically manufactured problem of world power relations.

This change may be critically analyzed using the theoretical framework of the Capitalocene, which does not explain ecological crisis as a problem of human beings but of capitalistic relations of production and accumulation (Moore, 2016). In the Capitalocene, nature, even water, becomes a resource that can be exploited, with its economic usefulness being its main value. Water infrastructures, dams, diversion projects, and privatized utilities serve as capitalistic growth tools, which tend to increase the ecological trauma and social marginalization (Harvey, 2005). In this way, water shortage turns out to be the symptom of the systemic overexploitation and not the necessity of the environment.

These issues have become more and more the focus of contemporary literature, speculative and dystopian novels have been employed to criticize the capitalist exploitation of natural resources. The chosen novel in the article describes a dystopian world of the future, in which water shortage is extreme, and the corporations possess power

that can be used through force and coercion. The paper predicts the ethical and environmental impact of capitalist excess by implying the representation of water as something both critical to life and a commodity. These literary images are not only reflections of contemporary reality, but also warning stories which reveal the consequences of the uncontrolled commodification in the long run.

Although climate fiction and environmental humanities are increasingly studied, little has been done to examine water scarcity as a key example of the Capitalocene in literary works. The available literature tends to be interested in climate change as a whole, ignoring the fact that water can be considered a specific location of ecological damage and capitalistic exploitation. Thus, this paper will address this gap by examining the issue of water scarcity in the chosen piece of writing in the context of the Capitalocene. Through this, the research has made the ecological crisis, capitalist structures and literary imagination interrelated, which has made the current study topical and urgent in the same way.

The cli-fi, or climate fiction, is now emerging as an important literary place of critical interrogation of these entanglements of ecology, power, and capital. *The Water Knife* by Paolo Bacigalupi (2015) is a particularly remarkable example of this genre. This dystopian classic transports readers to a terrifyingly possible and not so distant future in which the American Southwest is plagued by never-ending drought and escalating political unrest. The novel contains 47 chapters, which are spilt between the narratives of the three main characters, Angel, Lucy and Maria. The novel's landscape is not only dry, but completely desolate, a harsh wasteland that emphasizes the catastrophic repercussions of humanity's failure to confront climate change. Bacigalupi expertly weaves interconnected themes of water politics, corporate greed, and society dissolution, creating a drama that is both captivating and terrifyingly prophetic. States are failed, refugees flood cities, and the power of the corporate dominates water governance. Instead of creating the image of the environmental crisis as a collective human experience, the novel shows a highly stratified world where access to water defines survival. The dystopian narrative depicts the myth of human development, both social and technological. It is obvious that dystopias have to propagate some type of hope, where a solution can be found for the current social and political problems. Suvin (1988) argued in "Positions and Presuppositions in Science Fiction" that dystopias that are "static and closed" are not truly dystopian, but rather anti-utopian. These anti-utopias do not do justice to the vast possibilities of modern science fiction in an age polarized between the law of large numbers and ethical choice.

This paper places *The Water Knife* (Bacigalupi, 2015) in the hypothetical context of the Capitalocene to offer an analysis of the ecological devastation of the Anthropocene that vaguely points blame on humankind as a whole. Moore states that capitalism is not just a system in nature, but an ecological regime that structures human and non-human

relations around accumulation. In this sense, environmental crisis can never be considered outside of the logic of enclosure, commodification, and exploitation of capitalism.

1.1. Significance of the Study

While phrases such as "climate anxiety" and "eco-grief" have entered mainstream conversation, they frequently fail to express the immediacy and depth of pain experienced by people directly touched by catastrophic environmental changes. This knowledge gap is not just academic; it has significant implications for how societies respond to and recover from environmental catastrophes. Literature, with its ability to elicit empathy and illuminate complicated human experiences, is a tremendous tool for closing this gap. *The Water Knife*, by Paolo Bacigalupi, is an engaging case study for investigating these techniques. Through the lens of the Capitalocene, this paper re-politicizes the concept of water scarcity in *The Water Knife*, illustrating how capitalism organizes, but not nature alone, the collapse of the environment. This strategy brings out the topicality of the novel in the present-day discussions of climate justice, the privatization of resources, and ecological inequality, especially in the Global South and in the regions of drought. Through the lens of the Capitalocene, this paper re-politicizes the concept of water scarcity in *The Water Knife*, illustrating how capitalism organizes, but not nature alone, the collapse of the environment. This strategy brings out the topicality of the novel in the present-day discussions of climate justice, the privatization of resources, and ecological inequality, especially in the Global South and in the regions of drought.

1.2. Scope of the Study

The study concentrates solely on *The Water Knife*, with emphasis on the highlighted narrative scenes, figures, and systems of power that depict how the capitalist systems commodify water and how it impacts the psychological phenomenon in a person.

2. Methodology

Being qualitative and interpretive in nature, the research methodology oscillates between the methods of social sciences and humanities. Qualitative research design applies especially well in this study because it aims not at quantifying variables, or testing hypotheses, but at uncovering meanings, representations, and ideological constructions. As far as the study addresses topics of water scarcity as represented in literature and its connection to capitalist systems, an interpretive paradigm enables the employment of a detailed analysis of how ecological and socio-economic reality is constructed in terms of narrative in the chosen piece of literature. The qualitative aspect of this study is explained by a number of reasons. To begin with, the main mode of analysis is the textual codification where similar themes, motifs, metaphors, as well as narrative patterns associated with the issue of water scarcity, commodification, and ecological trauma are observed and classified. Second, the literature and theoretical materials used in the research are also subjective with references to the critical theories, which include the

Capitalocene, ecocriticism and environmental humanities. Third, the analysis is interpretative, and it focuses more on close reading and contextual interpretation, as opposed to numerical information. Lastly, according to Leedy and Ormrod (2010, pp. 106-107), the qualitative research process is defined by a lack of rigid time limitations and changing rules of analysis, which fits the description of an open and exploratory process of literary investigation.

3. Theoretical Framework

A theoretical framework is “a structure of concepts, assumptions, expectations, and propositions that guides and informs the research process, offering a lens through which researchers can interpret and analyze their data” (Creswell, 2023). The selected novel is interpreted by the theory of Capitalocene (Moore, 2017) which re- explores the elements of Capitalocene in the select dystopian novel. The Capitalocene, as proposed by Jason W. Moore, dissolves the ecological crisis (abstraction of responsibility) of the Anthropocene by situating it in the capitalist world-ecology. Moore (2017) suggests that capitalism lacks an ecological regime; is an ecological regime, and that capitalism restructures nature to accumulate. The key element of this process is the generation of cheap nature, encompassing cheap energy, cheap labor, and cheap food, but, most importantly, cheap water.

4. Analysis

This part of the paper suggests that *The Water Knife* dramatizes the Capitalocene by making water a liquid capital, an asset that is contained, priced, and defended with violence. The novel by Bacigalupi identifies that drought on its own does not create catastrophe but a capitalistic control of water flows creates catastrophe.

4.1. Background Introduction to the Author and Text

The Water Knife is an eco-fictional novel written by Paolo Bacigalupi in 2015 about a not-so- distant future. Paolo Bacigalupi is one of the most significant American authors of science fiction and fantasy. Given his constant concern for the environment, Paolo Bacigalupi paints a picture of a post-apocalyptic future that could come true if people disregard how they treat natural resources like water.

Bacigalupi transports his readers to a place where it appears that the world might soon enter a post-water era. He mentioned in one of his posts on reddit that he lives in a water scarce area which put a sense of vulnerability in his mind. Where he lived in western Colorado, he could see the snow on the mountains being melted in the spring into the reservoir and then seeing it being channeled through irrigation system to their fields. And during drought, those reservoirs would go low and other people with higher rights would make calls on their water, making them go dry in July. Bacigalupi’s visit to Texas in 2011 during their drought was another inspiration to write the select novel as he was struck by how closely that drought matched the climate projections for the future of the region and

another reason was that the governor of Texas was encouraging people to pray for rain. Such behavior made Bacigalupi encouraged enough to write a climate novel emphasizing the importance to be concerned about the climate issues as soon as possible.

4.2. Plot Overview of the Text

The Water Knife tells a cinematic story. It's more like a summer blockbuster than a science fiction novel. It is action-packed, yet it is inexpressive, with undeveloped characters and a predictable twist. The narrative shifts between three characters that we will be focusing on. The titular "Water Knife" Angel Velasquez, who works for Catherine Case, famously known as the Queen of Colorado. Maria Villarosa, a Texas refugee and Lucy Monroe, an award-winning journalist. States in the United States are battling for access to water as it becomes more and more scarce. The US Southwest is in danger of being overtaken by dust storms. Those citizens are now refugees as a result of the near-collapse of states like Texas and Arizona. California and Nevada, among other states, compete for a larger portion of the Colorado River. Refugees who try to enter Colorado illegally are killed by state militias. In the meantime, those with money can purchase homes in brand-new, luxurious arcologies that keep out the harsh desert by recycling water and having lush vegetation. Angel works for his boss, Catherine Case, the "Queen of the Colorado," as a water knife, strategically cutting off water from competing towns and cities. Angel encounters another of Case's agents, Julio Gúzman, in Phoenix. They work together to look into the death of Phoenix Water attorney James Sanderson or otherwise named "Jamie" in the novel. Lucy also happens to be friends with Jamie, and the three of them run into each other while looking at Jamie's disfigured body. The Vet and his gang of thugs own the surrounding neighborhoods, and Maria and her friend Sarah are fighting to earn enough money to cover their rent. Maria is persuaded by Sarah to have an affair with Michael Ratan, a wealthy water excavation worker. Maria is reassured by Sarah that Ratan will give them the cash they require to leave Phoenix. Maria receives a copy of Cadillac Desert from Ratan the morning after Sarah and Maria spends the night with him. The senior water rights that Angel is seeking are hidden within the book's pages, but Maria is unaware of this at the time. Maria hides beneath the bed from the murderers as Sarah and Ratan are later killed in the apartment. Maria sees a tattoo on one of the hands that reaches under the bed to search the room, but she is unable to see the faces of the murderers. After the murderers have left, Angel follows up on a lead and finds Maria in the apartment. Together, the two flee the arcology when Angel discovers that California agents known as "Calies" are pursuing them. Maria later shares the man's tattoo with Angel. Angel is aware that Julio, his partner, is the owner of the tattoo Maria is describing. While Julio is torturing Lucy in an attempt to extract information from her about the location of the senior water rights, Angel discovers him at a safe house. Before Angel is shot and hurt, Julio has been betraying Case and attempting to shoot him. Lucy and Angel

think the senior water rights are on Ratan's laptop, so they try to unlock it. Timo, Lucy's friend who works as a photographer, takes the laptop from Lucy because he knows someone who could figure out how to decrypt it. But Timo is flipped by David Kota, a California employee, who arrives first. After setting up a meeting, Kota strikes a deal with Lucy: deliver Angel in return for her family's safety. Angel will be delivered to the Calies by Lucy. Angel finds out that his cash card has been deactivated at a gas station. Case now believes Angel has betrayed her. The Calies' attempt to kill Angel in the gas station parking lot ignites a fire that spreads to most of the surrounding area. After the encounter, Angel sustains serious injuries, and despite the fact that Lucy planned his assassination, she chooses to save his life out of compassion. Maria is being tortured by the veterinarian for not making her rent payments on time. She stays confined within his compound while he feeds her hand to his hyenas. The Vet and his men rush out of the compound to join the battle after spotting the smoke rising from the fire that was started at the gas station. Maria is found at the compound and set free by Toomie, her friend who attempted to shield her from the Vet. Maria makes the independent decision to try to cross the Colorado River. Another safe house in Las Vegas is reached by Angel and Lucy. Angel calls Las Vegas while feigning helplessness and the need for extraction. After moving to a different building, Angel and Lucy observe as a helicopter uses two missile strikes to destroy the safe house. The men looking for Angel's body in the debris are ambushed by Angel and Lucy once the smoke has cleared. Angel learns that Case is collaborating with California to reclaim the water rights that she feels are being denied to her. Angel tries to persuade Case that he will grant her the water rights and that he has never betrayed her. After locating Toomie, Angel and Lucy question him about Maria. Angel and Lucy follow Toomie to the location where Maria tried to cross the Colorado River. After locating the water rights with Maria, Angel shows Case the paperwork and guarantees that he can get them all into the aridology in Las Vegas. Lucy, on the other hand, tries to take the rights at gunpoint because she feels they belong to Phoenix. When Lucy tries to leave with her rights, Maria shoots her after Angel decides to let her go. After they return Lucy to Las Vegas, Angel surmises that she might live. To remove the group and transport the water rights to Las Vegas, helicopters are dispatched.

4.3. Analysis of Capitalocene in the selected novel

Previous researchers have used the same novel, *The Water Knife*, in a number of ecological analysis studies, however with different focuses. Yue Tang (2023) investigates how Bacigalupi's novels on climate change provide fresh theoretical viewpoints and lasting relevance for comprehending the effects of climate change on the planet's existence and raising public awareness. In contrast to Tang's research, Taylor Sheppard (2019) examines Paolo Bacigalupi's dystopian novel *The Water Knife*, concentrating on the environmental problems influencing the US water crisis. Capitalism involves a historical

process of expansion, manifested in enclosure: the privatization of commons. Water rights are the main place of enclosure in *The Water Knife*. The rivers, aquifers and rainfall have become legal abstractions bought, stolen, and hoarded instead of being treated as an ecological system. Bacigalupi foreshadows water contracts and historical documents, as well as legal loopholes, over and over again, so power is not in natural abundance, but in ownership.

Throughout the story, readers witness how environmental pressures have dismantled standard social arrangements. Bacigalupi describes the Colorado River in the first paragraph as an abstracted and condition of violent enclosure of water and not as a common ecological system.

"These days Mexico never saw a drop of water hit its border, no matter how much it complained about the Colorado River Compact and the Law of the River. Children down in the Cartel States grew up and died thinking that the Colorado River was as much a myth as the chupacabra that Angel's old abuela had told him about. Hell, most of Utah and Colorado weren't allowed to touch the water that filled the canyon below Angel's chopper. (Bacigalupi, 2015, p.12) "

Angel notices that Mexico has never received a drop of water on its sides, and children living in the so-called Cartel States are brought up to believe that the Colorado River is nothing but a myth (Bacigalupi, 2015, p. 12). This excerpt dramatically shows how capitalism is altering nature as an object, where legal regimes control nature instead of ecological continuity, as explained by Moore (2017). The river is physically present as it flows in the canyon beneath his helicopter, however, it is made unavailable to him by juridical and political means. Moore claims that capitalism flourishes through restructuring nature into manageable abstractions, breaking ecological processes of experience. In this regard, the Colorado River is reduced to a legal fiction, as opposed to a hydrological reality. The comparison of the river and the folklore creatures like the Chupacabra highlights the role of capitalist enclosure in undermining ecological knowledge among dispossessed groups of people. Nature in the past as a common turn to be invisible to those who do not get the benefits of nature. This abstraction is further strengthened when Angel defends the decision to cut water to whole towns by senior water rights. His words, the judges say we have senior rights, makes human survival to depend on a legal precedence (Bacigalupi, 2015, p. 16). Here, it is important to note the statement made by Moore that capitalism is an ecological regime and it is not just an economic regime: the law is an ecological tool that would redistribute water flows irrespective of human cost. The implication that individuals can last a few days on buckets reveals the cruel mindset of the cheap life, according to which ad hoc survival is considered an adequate reason to cause the displacement of people in numbers.

The confrontation of Angel with local authorities also discloses more on how water serves as capital in the Capitalocene.

"Powerful people? Angel smiled gently. "You cut a deal with California I'm not aware of? They own your water, and somehow, I don't know? Cause from where we stand, you're pumping some crappy junior water right that you bought secondhand off a farmer in western Colorado, and you got no cards left to play. This is water that should have come to us a long time ago. Says so in those papers I just gave you. (Bacigalupi, 2015, PP. 16,17)"

His claim that the competing towns can have only crappy junior water rights, which were bought by farmers secondhand, predicts the commodification of the water rights as assets. Water, in this case, is not a natural substance but a pecking order of claims, a ranking and enforcing of claims as in the case of financial instruments. According to Moore, capitalist power relies on the constant reorganization of nature to produce accumulation. The language of Angel represents this rearrangement: water, which brings life to us, is described as something that should have been given to us a long time ago. The term unites moral, ecological, and temporal statements in a single statement of entitlement based on paperwork. This scene reveals the naturalizing of inequality by capitalism by making it historically rights as opposed to politically contingent. What is emphasized by the light dismissal of local opposition, which goes against the backdrop of the statement that you have no cards left to play, is the manner in which capitalist power suppresses the possibility of alternatives. Democratic negotiation is rejected in favor of legal documentation and the ecological systems are subjected to the dominance of bureaucratic finality.

One of the most notable criticisms of capitalist ecology in the novel is the visual simile that Angel uses upon seeing the sameness of towns following his loss of water. He mentions that it does not matter where a town is placed, on the top or on the bottom of the Colorado River, once water is cut off, everything becomes the same ruins (Bacigalupi, 2015, p. 51). This homogenization is in line with what Moore calls the flattening of ecological and social difference that comes with accumulation as a feature of capitalism. The recurring motifs of golf courses and malls that have been deserted, the silent street lights demonstrate how the capitalist infrastructure loses its meaning when deprived of the constant ecological contribution. These areas were created to be abundant, consumed, and developed; in the event that water goes away, their artificially created nature is revealed. Capitalocene, therefore, generates the topography of destruction not due to the inability of nature, but due to the inability of the capitalist systems to be environmental.

"And not just California. If Phoenix shows up in court, waving these senior Pima water rights, everything changes. For everyone. Phoenix could have the Bureau of Reclamation drain Lake Mead. Send all the water down to Lake Havasu for Phoenix's

personal use. They could make Los Angeles and San Diego stop pumping. Or they could sell the water off to the highest bidder. They could build a coalition against California, keep all the water in the Upper Basin States. (Bacigalupi, 2015, P. 233)"

It becomes evident in the near end of the novel when Phoenix realizes that senior Pima water rights can be used by the novelist to drain Lake Mead or to sell water to the highest bidder in the Capitalocene speculative dimension of water (Bacigalupi, 2015, p. 233). Water is not depicted as a sustenance but leverage, something that can rebuild political alliances, destroy cities, or make tremendous profit. According to Moore, capitalism is fueling an ecological crisis because it is based on future-oriented accumulation policies. This reasoning is reflected in the hypothetical fantasies about the possible power of Phoenix. Domination of water does not ensure the environmental rejuvenation but dominance. The possibility to sell water to the highest bidder is a perfect example of the final commodification of nature where even the survival itself becomes a sales agreement. The combination of these narrative moments makes *The Water Knife* look like a prolonged attack against the capitalist world-ecology. Water is both a commodity, infrastructure, weapon and speculative to show how capitalism puts nature, power and accumulation into a single regime as Moore suggests. The novel by Bacigalupi ends up proposing that environmental disaster is not the external shock of capitalism, but of the most likely consequences. The findings demonstrate the emergence of the dystopian genre in response to environmental issues, envisioning a future marked by political and paramilitary conflicts, population displacement, social unrest, and drought.

5. Conclusion

The combination of these narrative moments makes *The Water Knife* look like a prolonged attack against the capitalist world-ecology. Water is both a commodity, infrastructure, weapon and speculative to show how capitalism puts nature, power and accumulation into a single regime as Moore suggests. The novel by Bacigalupi ends up proposing that environmental disaster is not the external shock of capitalism, but of the most likely consequences. This article has suggested that *The Water Knife* presents an intriguing literary diagnosis of the Capitalocene by no longer portraying water as an impersonal resource of nature, but as liquid capital, which is legally defined, violently implemented, and unequal in its distribution. In a close, plot-responsive reading of this novel by Bacigalupi, the analysis has shown that the issue of water scarcity is not presented as an unavoidable consequence of the climate change on its own, but rather the product of the capitalist world-ecology, where law, infrastructure, and violence converge in order to restructured nature in the service of accumulation. The article has demonstrated how capitalist enclosure disconnects ecological flows with lived experience by tracing the abstraction of the Colorado River into myth, paperwork, and property and making the entire population dispossessable. The emerging mechanisms of senior water rights appear

like power tools to transform survival into a privilege of the law and urban collapse demonstrates the frailty and homogeneity of capitalist lands when access to cheap nature is disrupted. The fact that the speculative futures that are attached to the water control go further to highlight the fact that the Capitalocene is geared towards accumulation and not toward ecological sustainability, as it turns water into leverage and weapon and market commodity. Involving the development of capitalism as an ecological regime by Jason W. Moore and the persistent focus on the topic of dispossession and inequality in the novel, this work places *The Water Knife* in a wider context of discussions of climate justice and environmental governance. The story provided by Bakigalupi eventually indicates that ecological crisis cannot be solved even in the same system that generates it. The lack of a corrective ending in the novel confirms the understanding that the Capitalocene is not characterized by single disasters but by structural circumstances that make scarcity, violence and sacrifice a normal state of affairs. By making a case of capital, power, and ecology as they merge in the foregrounding of water as the key location of the environmental disaster, this article contributes to the contemporary ecocritical literature by showing how climate fiction can reveal the political economy of the environmental disaster. *The Water Knife* is therefore an important contribution to the cultural imaginaries of water scarcity which have shown capitalism not to be the answer to the ecological crisis but rather one of its most persistent effects.

5.1. Limitations

This study is limited in some ways, even though it is analytical in nature. To start with, the study is limited to a qualitative and interpretive review of one of the chosen pieces of literature. Although this makes possible an in-depth engagement with the text, the results might not be able to be generalized to a wider range of climate fiction or other environmental narrative. A comparative method of several texts may provide a more in-depth insight into water scarcity in Capitalocene writings. Second, the research is based mostly on the interpretation of the texts and theoretical models which include the Capitalocene and ecocriticism. Since interpretive readings are subjective in nature, other critical approaches can lead to different findings. The lack of empirical environmental information or research on the discursive field is also a weakness of the study in directly correlating the literary representation with the real-world water governance practices. Lastly, the study is narrowed down to water scarcity as one of the means by which capitalist exploitation and consequently marginalizes other intersecting issues like cultural, indigenous, or regional water ethics. The time and space limits control also prevent the incorporation of more historical or geopolitical perspectives of water management systems.

5.2. Recommendations

Based on the results of this research, some recommendations regarding the further study can be made. Future research can take a comparative literature approach, assessing a variety of climate fiction works in various geographical and cultural settings in order to determine how water scarcity is manifested in various forms of Capitalocene. Such comparisons would show transnationalized ecological trauma and capitalist control. The interdisciplinary approach could also be used in further research, including interdisciplinary methodology based on literature analysis and the environment, political ecology, or water governance research. It would then be possible to examine the intersection of fictional representations with material realities of water privatization, climate change and infrastructural power. Also, researchers can develop water scarcity in other theoretical frames including Anthropocene critique, postcolonial ecocriticism, or indigenous environmental epistemologies in order to disrupt or broaden the Capitalocene paradigm. The analysis of Global South narratives might be a valuable critical source of information on unequal environmental costs and resource wastage. Last but not least, future studies can explore pedagogical and activist opportunities of Capitalocene literature by examining how these works of literature sensitize ecological awareness and how they shape popular conversations on sustainability and environmental justice.

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