

Chapter - I

Introduction

The Age of the Anthropocene has been characterised by measuring the scale of human impact as the primary geological force responsible for major climatic events. Crutzen and Stoermer bring out the rationale behind the labelling of the epoch of extreme climate events as the 'Anthropocene' because of the "growing impacts of human activities on earth and atmosphere, and at all, including global scales, it seems to us more than appropriate to emphasize the central role of mankind in geology and ecology by proposing to use the term 'anthropocene' for the current geological epoch." (Stephan and Borkfelt 2)

The emphasis on the role of humankind can be attributed to "the arc of the Great Acceleration" (Ghosh 216) that "has led to the destruction of communities, to ever greater individualization and anomie, to the industrialization of agriculture and to the centralization of distribution systems." (216) Such a trajectory of development and modernity occurred by renouncing ties of community and kinship have led to "the extinction of exactly those forms of traditional knowledge, material skills, art and ties of community that might provide succour to vast numbers of people around the world—and especially to those who are still bound to the land—as the impacts intensify." (216) The Age of the Anthropocene revolves around large scale disappearance of life forms, resources, and nature as Timothy Morton puts forth: "What is global warming anyway? The correct answer is that it is *mass extinction*." (xiii)

The age of widespread unpredictability and uncertainty produced pangs of grief and debates encompassing the discourse of climate change regarding the labelling of the age. It was widely contested as the term used to denote the age also assigned accountability to the force responsible for the crises. Despite most critics agreeing to the

label of the Anthropocene, critics like Andreas Malm and Jason Moore prefer the term the “Capitalocene” and Donna Haraway prefers the “Plantationocene” (Putra 16). The former signified the impact of capitalist corporations and capitalist ideologies that had led to the age of pollution, unethical development and destruction whereas the latter brings to focus the role of kinship and biocentrism. Haraway also puts forth the idea of ‘Chthulucene’ that can be defined as “a kind of timeplace for learning to stay with the trouble of living and dying in response-ability on a damaged earth.” (2)

Climate change had been understood and discussed as an “invisible and elusive phenomenon” (Mehnert 3) depicted “through emission scenarios, diagrams, and other lifeless modes of description” (3). Critics like Scott Slovic and Bryan Wynne point out how the fixation on scientific data, metrics and statistics “may engender profound alienation of ordinary human subjects around the globe from ‘owning the issue’ and thus from taking responsibility for it” (3).

The convolution of the anthropogenic crisis required literary and imaginative representations that aid in comprehension, preparation, and positive climate action. This led to the birth of the genre of climate fiction that portrayed the complexity of global warming “by imagining its catastrophic consequences (the dystopian mode of cli-fi) or by centering on characters who become involved in political or scientific debates surrounding the climate (the realist mode of cli-fi).” (Caracciolo 10) The birth of the genre of climate fiction occurred after a widespread realisation that literary representations:

dealing explicitly with anthropogenic climate change –gives insight into the ethical and social ramifications of this unparalleled environmental crisis, reflects on current political conditions that impede action on climate change, explores how risk materializes and affects society, and finally plays an active part in shaping our

conception of climate change. It thus serves as a cultural-political attempt and innovative alternative of communicating climate change. (Mehnert 4)

The trajectory of the development of climate fiction as a genre had diverse purposes that it catered to. In the 1990s, “climate fiction kept pace with developments in climate change awareness” (Putra) including “the growing scientific and public recognition of the phenomenon of global warming as the effect of greenhouse gases, through to increased political – particularly international – efforts to understand and address climate change, and on to the widespread collective anxiety around humanity’s impact on its environment that marks the Anthropocene.” (Putra) During the 2000s, the prevalent contradiction of climate campaign and the seeming inaction “occurring at the intersection of the realms of science, politics, and public perception, further invited imaginative narrative” (Putra).

In 2007, Daniel Bloom proposed the term “cli-fi” and proved to be “an indefatigable propagandist on behalf of “cli-fi”” (Milner and Burgmann 1). Consequently, large scale attention was shed on the significance of the genre through online campaigns, research, debates, and various scholarly discussions. Since 2009, climate fiction focusses on debates about the responsibilities of humankind “for maintaining an environment in which future generations can flourish have been conducted in a context of latent distrust of bodies such as the IPCC, disillusionment with international negotiations, and stubborn indifference to alarmist scenarios of the future and strident calls for tight state regulation of private consumption and the economy.” (Putra 232-233) Contemporary climate fiction “reflects a degree of detachment from catastrophist visions of the future, and to include characters and plots expressing both scepticism about the efficacy of well-meant, but naïve, direct-action eco-activism, and distrust of the political motives of proponents of radically progressive climate policies” (232-233).

Despite climate fiction's development as a significant genre, it "casts a much smaller shadow within the landscape of literary fiction than it does even in the public arena is not hard to establish." (Ghosh 9) The planetary crisis is portrayed in science fiction and other dystopian imaginaries but the representations of the more than human in the anthropocene, recognition of the climate hotspots and climate refugees from the Global South, the plight of the marginalised and powerless and significantly, the role of politics and capitalist structures in determining the necropolitics of survival do not acquire enough attention. Ghosh puts forth how the upcoming generations will revisit the age of the "Great Derangement" and "will certainly blame the leaders and politicians of this time for their failure to address the climate crisis. But they may well hold artists and writers equally culpable—for the imagining of possibilities is not, after all, the job of politicians and bureaucrats." (Ghosh 181) Trexler expresses the role of climate fiction writers to provide "a medium to explain, predict, implore, and lament' the political tensions, ethical conundrums, and psychological dilemmas of climate change." (Putra 238) Such envisioning promotes healthy discussions between the readers thereby providing solace as well as promoting climate action.

The pivotal challenge of climate fiction is "representational: how to devise arresting stories, images, and symbols adequate to the pervasive but elusive violence of delayed effects." (Nixon 3) Such imaginaries will also prompt "ecocritics analysing them to re-think their approaches and (discipline) dominating concepts" (11). Such scholarly focus on climate fiction and climate criticism would enable Mehnert's concept of the "climateculture hybrid" thereby "providing vivid imaginaries that bear justice to the representational challenges, climate change fiction actively shapes how we come to know climate change." (10)

The subgenres of climate fiction can be broadly characterised into two major categories: futuristic fiction and realistic fiction. Both the subgenres are crucial in serving the unifying purpose of climate fiction: educating readers and engaging readers in undertaking positive action. The futuristic depictions include the major category of science fiction popularised by “genre sf writers” such as “J.G Ballard, Kurt Vonnegut and Lessing” (Milner and Burgmann).

The genre of science fiction despite its wide readership has been put under scrutiny of climate critics for producing worlds that are alien to reality and involve magnified events that occur in a timescale radically different from that of the present. But science fiction that portray futuristic: utopian or dystopian imaginaries cannot be invalidated as they invoke “a recognisable present (or very near future), and explores the threat of climate change as an ethical, political, or economic dilemma for the individual, clearly depends on highly conventional and canonical novelistic techniques grounded in identification and empathy with characters” (Putra 237). It promotes engagement with the reader through imagination that provides an acute medium of reflection devoid of “anthropocentrism of conventional realism” (237).

The themes of dystopian climate fiction include “Flood Narratives” (Milner and Burgmann 6), “Cooling Narratives” (11), and “Warming Narratives” (15). Such depictions lead to “insomnia, anxiety, depression and crippling uncertainty about the future” (Slovic et al. 1) in the readers who either grieve about the impending ontological crisis or undertake immediate action to cope with the crisis.

The themes of climate fiction in general can be marked through Anderson’s categorisation of the five major imaginaries in cli-fi: “Social Breakdown”, “Judgement”, “Conspiracy”, “Loss of Wilderness”, and “Sphere” (3). Nick Admussen’s “Six Proposals for the Reform of Literature in the Age of Climate Change” can be used as a devising

point of effectively implementing the major imaginaries of cli-fi to enhance engagement as he puts forth how “Literature can no longer hang outside the world” (Slovic et al. 7) and must move beyond the ontological to the ethical aspect of the crisis.

Despite the generic divides and the disciplinary demarcation, climate fiction supersedes the “long-lasting dominance of science in climate change discourses.” (Mehnert 4) Both “catastrophic” (Putra 234) and “anticipatory” (234) climate fictions portray “everyday milieus touched by climate concerns” that “provide drama, and thereby engage readers’ attention in a way which non-fiction cannot replicate without recourse to elements of fictionalisation and personification.” (234) Constructing climate events as a recognizable aspect of plots affects the “psychological, emotional, physical, or political experience, and relates directly to readers’ lives.” (234) Such literary engagement is the crux of climate participation and activism.

The research aims at answering the question: “How far does a change in knowledge and imagination entail a change in environmentally destructive modes of life?” (Caracciolo 11) To evoke the appropriate response from the readers, climate fiction writers portray “climate change as a political and social construction as well as a physical reality” (Mehnert 7). Such anthropogenic depictions give rise to the emergence of climate justice movements and activist tendencies.

Climate fiction, firstly portrays the space “to address the Anthropocene’s emotional, ethical, and practical concerns” (Putra 229) secondly, subverts “dominant hierarchies of life and worth—placing humans above other species” (Chao et al. 3) and lastly, brings to light “The uneasy relationship between ecological concerns and democracy” (Carter 53). The plots analyse the scale of injustices as climate injustice is “often more tangible than justice” (Chao et al. 2). The thesis aims to focus on the notion of

multispecies justice in the Anthropocene by countering “historical disregard for the interests and capacities of other species” (Stephan and Borkfelt 1) through a recognition of their agency and capabilities.

The select climate fiction: Amitav Ghosh’s *Gun Island*, Barbara Kingsolver’s *Flight Behaviour*, John Lanchester’s *The Wall* and Paolo Bacigalupi’s *The Water Knife* can be considered as “literature of ecological refugeeism” (Buell 121) as they all feature human and more than human climate refugees and the discourse of free mobility for survival. The depiction of activism and resistance in the chosen literary texts and in the core chapters bring out how climate movements are different from other activist movements as there is less time, resources and aid, and as Ghosh puts forth climate activism fails to gain momentum due to the “security establishments around the world have already made extensive preparations for dealing with activism.” (Ghosh 214-215)

Amitav Ghosh is an Indian writer renowned for his works of historical fiction and non-fiction that discusses the issues of colonialism and climate change. Most of his works are situated in the Sundarbans and shed light on climate crises in the Indian context. He has gained immense reputation as being the pioneer of Indian climate fiction and non-fiction. His work titled *The Great Derangement: Climate Change and the Unthinkable* published in 2016 addressed the need for more literary representations and artistic depictions on climate change. It was followed by the publication of *Gun Island* in 2019, the first climate fiction written by Ghosh that focusses on the anthropogenic crisis in the Sundarbans and subsequent deluge. It was followed by the publication of *The Nutmeg’s Curse: Parables for a Planet in Crisis* in 2021, which interlinked the themes of colonialism and environmental change and also blurred the distinctions of time and space.

The select work, *Gun Island* by Amitav Ghosh puts forth the anthropogenic deluge in the Sundarbans leading to climate migration. The novel discusses the plight of human

and nonhuman climate refugees and the anthropogenic toxicity littered through their migration trajectory. The novel weaves the story of the climate refugees of the Sundarbans embedded within the historical resolution of the myth of the Manasa Devi, who bridges the human and the more than human. The representation of the Anthropocene begins from the Sundarbans and is connected to the global crises and the resultant consequences of postcolonial racism, migration rights, refugee crises, nonhuman agency, and ecological interconnectedness.

Barbara Kingsolver is an American writer whose works shed light on social justice, biodiversity and kinship. Her novel also portrays the plight and growth of women, family dynamics and brings out the impact of religion. *Flight Behaviour* was published in 2012 bringing to the readers the multigenerational migration trajectory of the species of monarch butterflies. The novel parallels the personal collapse of Dellarobia with the collapse of the monarch butterflies, and the plot traces the resilience of both the human and the more than human that form ties of kinship to overcome the crises. She explores the community dynamics, family interactions, and the perceptions and responses to climate change and its impending consequences.

John Lanchester is a British writer who explores themes of contemporary issues, cuisines, memoirs and diverse lifestyles. His novels titled *Fragrant Harbour* published in 2002 and *Capital* published in 2012 focus on immigration and contemporary politics. *The Wall* published in 2019 is a dystopian novel discussing the futurity of Britain amidst a climatically altered landscape and political governance. The novel portrays the life of people on 'The Wall', the national coastal defence structure aimed to prevent the trespassing of climate refugees and for the protection of the inhabitants of the Wall. The novel discusses the issues of climate refugees, intergenerational inequity, climate change and violence.

Paolo Tadini Bacigalupi is an American writer whose works can mainly be categorised into the genre of science fiction, futuristic fiction and fantasy. *The Windup Girl* published in 2009 focusses on the themes of bioengineering, genetic engineering and the dominance of Western societies. *The Ship Breaker* trilogy is also set in an apocalyptic world and the issues faced due to ecological collapse. *The Water Knife* published in 2015 is a science fiction that depicts climate induced drought and devastation in the Southwestern United States. The novel focusses on the role of capitalist corporations in the privatisation of water. The water knives in the plot seek to obtain the water rights which would aid in the survival of the wealthy, whereas the poor are left to die out of thirst and starvation. The resource induced conflicts, violence in the borders, and the discrimination of climate refugees are brought to light. The novel explores internal displacement, racism and violence of the climate refugees.

Review of Literature:

The scholarly venturing into the linkage of environment and literature began with the publication of the monumental work, Rachel Carson's *Silent Spring* (1962). It puts forth the pioneering ecological vision of the preservation of nature from anthropocentric intrusion and assault. It propelled the formulation of environmental consciousness in critics, writers and scientists to being sensitive to the relationship between the human and the components of the ecology. Karl Kroeber's *Ecological Literary Criticism* (1994) brings out a shift in the purpose of ecological literary criticism to not only analyse the dynamics of literature and ecology but also "to make literary studies contribute to the practical resolution of social and political conflicts that rend our society" (1).

Such academic attention that focussed on the role of human responsibility and collective action in reversing the environmental damage caused by human activities lead to the formulation of the notion of 'environmental justice'. *The Environmental Justice*

Reader: Politics, Poetics and Pedagogy (2002) explores the “interrelationships of environmental problems and social concerns” (Adamson 7) as the concept of environmental justice is approached in relation to the social, economic, political, and cultural contexts. It is a pioneering text that associates political studies, literature and environmental movements seeking justice for the people of colour and the marginalised section of the society. It shifts ecological literary scholarship from mainstream theoretical grounds to environmental justice that focusses on biocentrism, equity, and environmental movements.

The concept of environmental justice largely addressed issues of the environment and as the transition from the age of the Holocene to the epoch of the Anthropocene occurred, it led to the formulation of the notion of the future of ecological scholarship. It led to investigations into the shifting dynamics of the human and more than human, the politics of climate change, climate migration and the necropolitics of survival. Lawrence Buell in *The Future of Environmental Criticism* (2005) echoed this pivotal turn in ecocriticism towards “issues of environmental imaging and representation” and a “strong ethical and/or political commitment” (ix) Buell, most importantly emphasises on the role of “critics, writer-practitioners, and environmental activists” (ix) in the propagation of environmental literacy.

Antonia Mehnert’s *Climate Change Fictions: Representations of Global Warming in American Literature* (2016) takes into analysis the functioning of ethical values, political systems, critiques and other institutions in a climatically changing world in American climate fiction. Mehnert provides a detailed account of the select text of the thesis: Barbara Kingsolver’s *Flight Behaviour*, wherein the migratory politics, socio-cultural dynamics and the representation of climate change are analysed. Such an acknowledgement of the far reaching role of creative endeavours, literary representations

and writers' engagement with overarching issues of the environment carves a niche for climate fiction and subsequently, climate change literary criticism. Lea Ganzer's *Climate Fiction: How do Climate Fiction Readers Perceive the Future?* (2022) explores the potential of climate fiction in preparing the readers to the possibility of diverse climatically altered futures and the need for increased engagement with climate fiction. Sophia David's *Eco-Fiction: Bringing Climate Change into the Imagination* (2016) expounds on climate fiction that portrays the climate crises as a tangible reality of the near future and provides engaging readership that promotes climate awareness. The thesis does not restrict to Eurocentric climate discourse but sheds attention on the limitations of climate fiction including genre, space based discourses, nonhuman representation and readership.

David Shaw's *Terrestrial Realism: Climate Fiction Beyond Liberal Humanism* (2022) focusses on the emergent genre of realistic climate fiction which streamlines the magnitude of climate change into a differential mode of easier comprehension and articulation of the interdependent relationships between the human and the nonhuman life. Stephen Siperstein's *Climate Change in Literature and Culture: Conversion, Speculation, Education* (2016) highlights the role of climate fiction in promoting climate learning and also shapes avenues on various teaching and learning strategies that need to be adopted from reading fiction on the anthropogenic crisis.

Climate fictions and Climate criticism lie between the two polarities of "widespread denialism" and "vigorous activist movements" (Ghosh 183) that defines the politics of climate change. Naomi Klein in "Let Them Drown: The Violence of Othering in a Warming World" (2016) delves into climate racism, border violence, and the process of "othering" by which climate refugees' lives will be dictated. Dipesh Chakrabarty's *The Climate of History in a Planetary Age* (2021) is an influential work in the discourse of

climate criticism as he sheds light on the impact of colonialism, anthropocentrism and the nuances of the necropolitics of survival which will be determined by eurocentrism and other emerging forms of inequity. Matthew B. Taylor's *Social Connection, Structural Injustice and Climate Change: Who is responsible for bearing the burdens of dealing with climate change?* (2015) and Mariana Catalao's *Environmental Justice, Climate Change and Human Rights Different Contributions, Different Consequence and Different Capabilities Should Equal Different Human Rights Obligations* (2020) situate arguments on the threshold of the plenitude of climate conflicts that will emerge due to the 'polluter pays principle' and the Global North and Global South differences, thereby presenting the human rights challenges and possible victimisation.

'*Climate Justice' as Adaptation of the Human* by FitzMaurice, Matilda, Jean, and Teresa (2022) articulates the politics of climate change addressing issues of race, power, identity and power dynamics that circulate the climate adaptation discourse. Climate change mitigation measures and policies gravitate towards the growing number of climate refugees and increased climate displacement due to various climate related events. Jamie Draper's *Justice in Climate-Induced Migration and Displacement* (2019) takes into account the process of climate induced displacement, diverse adaptation strategies, and resettlement. The futurity of climate change mitigation would rely on managing the internal and external displacement of masses of climate refugees migrating for life.

The select texts for study centre on the need for an equatorial and multispecies inclusive framework of climate justice for climate refugees. Min Sharma's *Critical Discourse Analysis (CDA) of Ecological Refugees in the Great Derangement: Climate Change and the Unthinkable* analyses the climate induced migration of the ecological refugees from the Sundarbans and traces the issues they face through their displacement. The issues of climate racism, socio-economic disparity, insufficient political support and

the vulnerability of the climate refugees are analysed with reference to the theoretical framework of colonial power and disparity. Steven Defehr's "*Let's Have the Conversation*": *Climate Change, Religion, and Belief Formation in Barbara Kingsolver's Flight Behaviour* (2017) emphasises on the interpersonal relationships depicted in the novel and the kinship portrayed between the nonhuman and the human. Such an approach is considered to render a more convincing tone and a realistic perspective on the possibility of such climate events.

Dystopian fiction and speculative fiction aid in climate awareness as it opens up the readers to the multitude of climate possibilities that might befall on humankind sans positive climate action. Iqbatul Muhlisin's *Environmental Issues and their Psychological Impact on the Main Characters in John Lanchester's The Wall* (2019) exposes the concepts of solastalgia, eco anxiety and climate induced psychological impact arising due to the impending crises. Cahillane Ashley's *Writing Water Justice in the Twenty-First Century: Environmental Novels, Neoliberalism, and Water Politics* (2023) exhibits critical engagement with water politics and climate induced water scarcity. The narratives are explored from biological, environmental, political and economic perspectives thereby bringing out the micro politics of the dynamics between the human and the nonhuman.

Significance of the Study:

The significance of the research lies in the critical approach and the research argument formulated for the select climate fiction. The research critically examines the select climate fiction based on their representations of the Anthropocene, portrayal of the necropolitics of survival, the plight of climate refugees and the need for climate justice. The research shifts from the established arguments of Eco criticism and Environmental justice criticism by calling out for climate justice and climate criticism that addresses

issues such as climate apartheid, postcolonial racism, inequities between the first world and third world countries as well as the inequities arising due to differential development trajectories, and focusses on the more than human victimisation and agency.

The importance of the study lies in the selection of fiction from various genres, approaches, places and time scales yet is unified through the representation of climate events that do not adhere to the bounds of time or space based restrictions. The significance of the research falls on the major research objective that focusses on climate justice for climate refugees: human and more than human, whose migration is contingent with their survival. The entire thesis adopts a non-eurocentric, non-anthropocentric and multispecies inclusive climate criticism that embodies the transition of the purpose of climate criticism. The concept of justice and activism shifts drastically in the anthropocene due to political, economic and ecological instability, the research analyses the role of resistance and activism amidst the victimisation in signalling the emergent need for climate justice. The research overcomes the barriers of representation of climate change and climate refugees, it offers a multispecies inclusive approach to climate justice, and extends creative ways of effective devising of climate coping measures, and expression of activist tendencies.

Research Strategy:

The research strategy employed is carefully structured and planned through the formulation of a supportive theoretical and critical framework. The preliminary step of the research was the identification of the research area through recognition of the research gap. The researcher progressed in an extensive reading of primary and secondary resources published in the chosen area of climate fiction and migration. This aided the researcher in comprehending the complexities of the legal status of climate refugees, the

push factors and pull factors of climate induced migration and the politics of the Anthropocene.

The next step undertaken by the researcher involved the selection of primary texts for the research. The researcher took part in various international book club discussions and scholarly discussions on climate fiction to understand the scope of each primary source. The primary fiction were selected based on preference to genre: each climate fiction is distinct from the other climate fiction based on the sub-genre, theme: climate fiction that focussed not only on the apocalyptic themes but also on the anticipatory themes of climate change were selected, and the characters: climate fiction that focussed on human as well as more than human climate refugees were selected to justify the research argument of multispecies inclusive climate justice.

The researcher progressed towards the crafting of a solid theoretical framework that would justify the research argument of climate justice for climate refugees. The theoretical sources on environmental justice Eco criticism and climate justice criticism were intensively read and analysed. The researcher proceeded towards the next step of chapter division wherein each chapter discussed unique issues on the politics of climate justice for refugees through the lens of the impact of activist measures undertaken by the characters. The researcher consulted theorists, professors and other scholars pursuing research on climate fiction for their critical feedback and suggestions. The discussions and wide reading on the subject aided in establishing theoretical cohesion of the thesis.

The detailed study of the review of literature was conducted to understand the prevalent research gap, limitations of the research and the scope of inquiry of the conduct of the research. In-depth analysis of the research materials gathered, and a thorough evaluation of the primary sources and the secondary texts were crucial in constructing the outline of the research, chapter objectives and the progress towards the research findings.

The researcher had also conducted interviews of climate fiction authors, and explored different sources like book reviews, journal articles, research papers, creative articles, podcasts, conference presentations, lectures and other internet sources that assisted in the expounding of the significant themes of the research.

Uniqueness of the Study:

The uniqueness of the study primarily lies in the formulation of the research topic that shed exclusive focus on the activist measures for climate justice for multispecies climate refugees. The selection of the primary texts hold relevance as it has representations of both the Global North and the Global South, of human and nonhuman climate refugees and also representations of both apocalyptic as well as anticipatory climate imaginaries. The theoretical framework of the chosen research is unique and significant as it examines the micro politics of climate justice in the Anthropocene by dealing with intergenerational inequities, more than human agency, climate racism, postcolonial discrimination, technocapitalism, necropolitics of survival, climate grief, intergenerational guilt and kinship.

The research highlights on the complexities of not only climate crises but also the consequences of global warming including climate migration, border vigilance, fascism, capitalist coping measures, and extinction. Such a panoramic approach aids in the comprehension of the magnitude of climate change and the need to focus on the ethical as well as the political aspects of climate change. The research traces the transition of climate refugees whose migration is contingent with their survival and sustenance, and the need to perceive climate justice inclusive of free mobility for both the human and the more than human climate refugees.

Limitation of the Study:

The scope of the research is limited to climate fictions that portray the growing concern of mass displacement of the human and the more-than-human due to climate change. The researcher has focussed on diverse genres and representations but the focus has been narrowed down to the issues concerning climate migration and the other injustices that victimise the climate refugees. The research is limited to an analysis of textual medium and the theoretical focus has been narrowed down to climate justice criticism.

Thesis Statement:

The thesis expounds on the climate injustices faced by the human and more than human climate refugees and delves into the resultant activism and resistance put forth in the select fiction to establish climate justice.

Objectives:

The objectives of the study are:

- to explore climate activism amidst the shifting geopolitical topography of global and intergenerational disparities caused due to the disproportionate impact of climate change
- to elucidate the forms of activism against environmental racism
- to analyse how community engagement promotes conservation and rehabilitation for the victims of climate change
- to explicate expressions of passive resistance against environmental totalitarianism
- to validate collective efforts to secure climate futures of climate migrants and conservation of communities

The proposed research offers a theoretical and critical investigation of the following works: Amitav Ghosh's *Gun Island* (2019), Barbara Kingsolver's *Flight Behaviour* (2012), John Lanchester's *The Wall* (2019) and Paolo Bacigalupi's *The Water Knife* (2015). The select texts belong to diverse genres of literary, historic, dystopian, and political climate fiction and also render the representations of human and more than human climate refugees. The wide range of representations of the anthropogenic crisis and climate induced displacement offer a wider scope for analysing the magnitude of the crisis and the need for the establishment of climate justice at every stage of the impending crisis. The literary narratives extend a multispecies inclusive, equitable, and significant representation of the crisis of climate induced displacement which has enabled the researcher to effectively fulfil the objectives framed for the proposed research.

Methodology and Documentation:

The research methodology adopted in the thesis analyses the necropolitics of survival in a climatically altered future and probes into the undercurrents of resistance and activism to establish climate justice. The research interrogates the politics of climate change and the findings are formulated based on the theoretical foundation of environmental justice ecocriticism and climate justice. The methodology adopted for the research provides equal weightage and significance to the representation of the human and the more than human climate refugees, climate justice for human climate refugees as well as multispecies inclusive climate justice and establishes an ecological thought of kinship and sustenance. The selected theoretical framework of climate justice construes theoretical insight, critical perspective and empirical standard for the thesis argument.

Methodology advocated by **MLA Handbook for Writers of Research Paper, 9th Edition** has been followed closely by the researcher for the purpose of documentation and citation.

Approach of the Research:

This research is a qualitative research, grounded on a text based analysis of the select texts which is theoretical and analytical. In the Age of the Anthropocene, literary attention has been shed on the representations of the anthropogenic crisis: futuristic and realistic. The present research narrows down its focus on the aspect of climate displacement and how mobility turns out to be contingent with survival and sustenance. This acquires the focal point of the research, wherein the politics of climate displacement of climate refugees: human and the more than human are discussed as a measure of activism. Through the theoretical lens of climate justice, the anthropogenic politics of survival, the lack of efficient political institutions to address the climate induced conflicts and the victimisation of climate refugees by the emerging structures of disproportionality and disparity are corroborated. The activism and resistance put forth by the characters through mobility, border crossing, protests, and acts of defiance are substantiated as a demand for climate justice. The acts of resistance exhibited by the characters form the basis in which the arguments of climate justice and mobility are entrenched in the select works of climate fiction.

Structure of the Thesis:

The first chapter titled “**Introduction**” exhibits the trajectory of climate change fiction as a genre that depicts the politics, impact and futurity of the Anthropocene. It also constructs a background of the climate criticism adopted to analyse the genre of Anthropocene fictions. The chapter introduces the research strategy, the purpose of the research and the objectives of the conducted research by tracing the stepwise progress of the research idea. The review of literature is provided to bring out the significance of the study and the existing research gap. The chapter also provides an introduction of the select primary texts and authors chosen for the research through a discussion of the structure of the thesis and chapter divisions.

The second chapter titled “**Climate Justice in the Anthropocene: A Theoretical Perspective**” elucidates the theoretical framework chosen for the conduct of the research. The chapter extends the evolution of the field of environmental criticism through the planetary transition from the Holocene to the Anthropocene. The major themes of climate fiction are scrutinised to comprehend the appropriate theoretical foundation that can be adopted to critique, and justify the objectives of the tenets of climate fiction. The agency of the human and the more than human characters, the political dynamics in a climatically altered world, the necropolitics of survival of climate refugees, and the concept of climate justice that is inclusive, immediate, and equitable are brought out in the theoretical discussion. The theoretical discourse of climate justice as a focal point of analysis of the select texts is extrapolated through the theoretical objectives framed for each core chapter.

The third chapter titled “**Environmental Justice Activism: Disparity in Displacement amidst Disproportionate Impact of Climate Change in Amitav Ghosh’s *Gun Island***” examines the kinds of resistance employed to bridge the global disparities caused due to the distributive injustice of climate change. The chapter brings to the surface the intricate complexities of climate change phenomena and its ability to transcend time, place, and all humanly divides. Through the depiction of the climate crises of the Sundarbans which through a progression of events connects it to the global situation, the chapter aims to expose the injustices that victimise the climate refugees and also delve into activist measures undertaken by the community and the migrants themselves to ensure climate justice.

Ghosh’s perspective of how climate change is not only a crisis of the ecology but is also “a crisis of culture, and thus of the imagination” (Ghosh 12) is discussed through the depiction of “the time of the Great Derangement” (15) in *Gun Island*. It also renders an analysis of how the disproportionate impact of climate change and the unfair deposition of

climate debt on the third world countries create the figure of the climate migrant as a victim of climate apartheid. The impact of postcolonial racism in restricting the mobility of migrants from third world countries is brought out to educate the readers to disseminate climate justice of differentiated duties. Through Ghosh's eco-political thought, the chapter establishes a non-eurocentric climate discourse that is inclusive, non-anthropocentric and equitable. The call for climate justice by the characters in the novel is inclusive of the participation of the more than human inhabitants of the planet. Such a multispecies inclusive articulation for climate justice offers a ground that challenges anthropocentric values and counters it with moral considerability and ecological accountability. It delves into the power dynamics, shifting agency, restricted mobility and activism, and explores the futurities of the multispecies climate refugees.

The fourth chapter titled **“Community Based Activism for Conservation and Sustenance in Barbara Kingsolver’s *Flight Behaviour*”** explicates the role of community engagement in promoting conservation and ensuring rehabilitation of the monarch butterflies as victims of climate change altered migration trajectory. The chapter signals the interconnectedness and kinship of the human and the more than human by drawing a parallel between personal collapse and ecological collapse. The chapter sheds its focus on the displacement of the more than human: environment and its inhabitants and posits mobility as an agential right that seeks sustenance. The spotlight of climate discourse falls on the plight of the species of monarch butterflies which debunks anthropocentric pride, offers representations of the more than human as active agents of action instead of being a meagre backdrop to human action, thereby signalling the need for multispecies inclusive climate justice.

The urgency for climate justice is discussed through an interpolation of the transition from climate denialism to climate awareness through the perspective of affective

ecocriticism and environmental justice. The characters in the novel undertake climate action by battling climate denial, anthropocentric bias and establishing kinship. The role of community engagement in imparting kinship and undertaking effective climate coping measures to conserve and protect the futurity of the species of monarch butterflies offers a demand for multispecies inclusive climate change discourse that prioritises geo-ethics and biocentrism.

The fifth chapter titled “**Countering Ecofascism: Subversion and Survival in John Lanchester’s *The Wall***” analyses the politics of the totalitarian regime and its imposition of ecofascist policies which are subverted through the characters’ resistance. The chapter brings to light the question of ethics, the materialisation of risks and the politics of the Anthropocene. The dystopian depiction of climate change puts forth political instability and the necropolitics of survival of climate refugees. The fictional world is fragmented into factions that transcend time, place and borders thereby heightening national security to restrict “climate refugees seeking a safe haven in the few parts where the climate is tolerable and food is available” (Mehnert 185).

‘The Wall’ in the novel symbolises the practise of xenophobia, exclusion and militant national security. The chapter scrutinises how the anthropogenic events “are profoundly practical and that challenge our received political institutions and imaginations at the same time” (Chakrabarty 13). The subversion of the fascist authority through acts of resistance by the characters address the inequalities that are exacerbated due to climate change, climate racism, capitalism, resource conflicts and other grounds of injustices.

The sixth chapter titled “**Resisting Technocapitalism: Security and Rights of Migrants in Paolo Bacigalupi’s *The Water Knife***” scrutinises the acts of resistance exhibited by climate migrants through border defying mechanisms in a society altered by

technocapitalism to counter the impact of climate induced resource conflict. The anthropogenic crisis depicted in the novel revolves around the debate about labelling the age as the ‘Capitalocene’ instead of the Anthropocene. The capitalist climate coping measures and the manufacturing of risks lead to disparities in the political, social and economic spheres thereby aggravating the impact of the anthropogenic crisis. The resource induced conflicts in the novel lead to deregularisation, privatisation and the concentration of power in a few which creates a Darwinian struggle for survival.

The chapter examines the role of technocapitalism in the emergence of the necropolitics of climate refugees. The struggles undergone by the climate refugees who are victimised by the climate crisis, climate induced resource conflict, government policy changes, militant security measures, and illegal water knife measures are analysed through the demarcation of sacrifice zones. The collective and individual efforts taken by the characters to emancipate themselves from a network of corporate and capitalist colonisation are analysed. The activism put forth by the characters in overturning the hegemony of technocapitalism through border defying mechanisms, resistance and their calls for climate justice is evaluated through their emancipative trajectory.

The final chapter titled “**Conclusion**” culminates with an extension of the findings of the research, the theoretical observations of the thesis and the scope for further study. The chapter provides a brief account of the justification of the research objectives formulated and the research findings that are documented.