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BA English Honours | Semester VI | ENG6CJ306

Literature and Ecology

Module 4: The Anthropocene, Climate Fiction (Cli-Fi), and Amitav Ghosh • Comprehensive Notes

Chapter 4: The Anthropocene, Posthumanism, and Climate Fiction

Scientists and humanists increasingly recognize that the Earth has entered a new geological epoch: the **Anthropocene**, wherein human industrial activity has become the primary geological force shaping the planetary climate, oceans, and atmosphere.

4.1 Amitav Ghosh: The Great Derangement (2016)

In *The Great Derangement: Climate Change and the Unthinkable*, acclaimed Indian novelist Amitav Ghosh interrogates why modern bourgeois literary fiction has largely failed to address global climate change. Ghosh argues that the nineteenth-century European novel of manners was built upon bourgeois assumptions of predictable, regular nature, relegating wild planetary catastrophes to the disreputable margins of science fiction.

Ghosh asserts that confronting the reality of the Anthropocene requires artists and writers to revive archaic, epic, and non-linear narrative traditions that grant active agency to non-human forces (typhoons, rising tides, forest fires).

4.2 Climate Fiction (Cli-Fi) and Solarpunk Visions

The burgeoning genre of Climate Fiction (Cli-Fi) explores speculative ecological collapse and post-apocalyptic survival, while movements like Solarpunk envision positive, community-based renewable futures that harmonize ecological sustainability with democratic community self-determination.

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Critical inquiry into Module 4: The Anthropocene, Climate Fiction (Cli-Fi), and Amitav Ghosh reveals how textual forms construct meaning through complex aesthetic strategies and structural choices:

- **Structuralism and Semiotic Deconstruction:** The organization of signs, tropes, and syntactical structures establishes narrative authority while simultaneously revealing internal fissures. Binary oppositions embedded within the discourse—such as center versus margin, tradition versus modernity, and subjective interiority versus objective reality—are systematically problematized through textual slippages and ambiguous signifiers.
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2. Historiographical Context and Reception Theory

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