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## Traversing Ecological Disaster and introspecting Green Crisis in the non-fictions of Amitav Ghosh: An analytical outcome of discursive study

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### ABSTRACT

The study of literature and environment is treated as ecocriticism of environmental ecocriticism. This is an interdisciplinary study exploring ecological issues in view of climatic crisis. Anthropocene epoch, an evolution of literature-environment studies is believed to be the crucial reason for making ecological crisis. Amitav Ghosh is an internationally celebrated author of 20 historical fiction and non-fiction books. His selected non-fictions are *The Great Derangement: Climate Change and the Unthinkable*, *The Living Mountain*, a fable for our times and *The Nutmeg's Curse: Parables for a planet in Crisis*. These works explore environmental crisis migration and globalisation. Literature has become the ultimate platform to provide concrete pictures of the changing society in respect of variation in attitude and ignorance of the human world for gaining short lived advantages. In this context Imperialism is the expansion of influence which entails the destruction of the environment to support imperial interests. Capitalism is the dominant economic system which leads to violence and destruction of the environment. Ghosh challenges us to think more deeply about the role of conquest and violence in shaping the planetary crisis we're facing. This is the need to reshape our economic and social relations to address climate change. Ghosh seeks to explain our failure to address the urgency of climate change. He asks very powerfully whether the current generation is deranged by our inability to grasp the scale, violence and urgency of climate change.

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**KEYWORDS:** Climatic, crisis, environment, Anthropocene, ecology, migration, globalisation, violence, climate change

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### INTRODUCTION

Literature is a communicative platform to expose the environmental issues. Immediate steps are to be taken to see the Earth again. In the past, human activities were taken for maintaining green earth. It could become possible in view of absence of Anthropocene attitudes and self-centered nature. The people during those days were gifts for the environment. But, at present they are enemies of the same in order to achieve their economical status and show their wealthy status to others. In the name of Industry, factory, agriculture fields and for building houses for them, we are cleaning forests. They are becoming destructive day by day in order to ensure our dominance over forests. Anthropocentrism keeps exploiting nature and focusing on human needs to be well structured. It has caused ecological crisis in view of careless activities of human beings. Nature is exploited for economic and technological purposes. But it is a short-term benefit. No long-term consequence is possible for this. It is a mark of shallow ecology caused by anthropocentric views.

Earth again (Punascha Pruthibi) is an inspiring initiative by Sambad Digital in Odisha led by Chief Editor Tanaya Patnaik. This programme focuses on planting trees across the state to promote afforestation. It invites everyone to join in planting and saving trees, contributing to a larger environmental movement. This pioneering attempt by Sambad Group aims to foster a greener and more sustainable future of Odisha.

In fact, it is a root for better living in this earth. As the earth is going towards destruction, we should take positive steps to start first climate Panchayat to paint the picture of Earth Again in the mind of the people at the grassroot level.

Over millions of years, the eastern edge of Africa appears to be separated from the rest of Africa by a small and shallow sea. As rifting continues, Earth will exhibit a large island in the Indian Ocean. This island will likely consist of parts of Ethiopia, Somalia, Kenya, and Tanzania. The countries named Somalia, Kenya, Tanzania, and parts of Ethiopia in East Africa are directly affected by Africa's potential split. This has taken place due to ecological imbalance on landscape of the region. Heavy rain fall has grown the cracks due to global warming

Anthropogenic climate change has become the sole change in changing the face of the environment. Human activities have been treated as major threats on causing fossil fuels, deforestation, and industrial development. It has a rise in global temperatures and climate

issues. Over exploitation of natural resources by human beings is extremely damaging the environment. As a consequence of it, global warming, ice-melting, extreme heat events, changes in rainfall patterns, ocean warming, acidification, thermal expansion, extreme weather events, changes in wind patterns and increase in greenhouse gasses are found as other climate-related effects. Climate change can be broadly categorised into various forms like temperature changes, precipitation changes, sea level rise and changes in weather patterns

Our environment includes humans, trees, animals, birds, insects, rivers, mountains, soil, water as well as the co-ordination among all of them. This harmony is most needed for the betterment of everyone and everything at the same time for a smooth going natural cycle. Humans' reckless behaviour towards natural habitat are deteriorating day by day and it is affecting the entire eco-system. Horrifying results can be seen if we don't pay necessary attention. Ruskin Bond has been close to nature since childhood. Amidst broken family, parents' separation, father's death and lonely life, he has found solace in the lap of nature only. Mountains, streams of Shimla and Dehradun, trees, animals and birds of Himalayan valleys have been his companion. That's why the present critical scenario of nature has left him shattered and concerned. He wants human civilization to understand this and be alert. His stories therefore reflect on human-nature relationship and characters focus on ecology.

The present study discusses real human fall out in this modern world, because of humans' excessive greed and self-centeredness. Through the following works of Bond one can realize the necessity of looking at our environment, be concerned for it and find out solutions to save it at any cost. The stories of Bond to be analysed in respect of ecological crisis are "My Father's Trees in Dehra", "The Leopard" and "The Elephant and the Cassowary Bird". The flora and fauna of natural environment is enough to bring peace and bliss to anyone's life and Bond projects this in these stories.

Amitav Ghosh is a climate activist. He addresses an environmental issue of the conflict of conservation of natural world and the human rights in the novel. Sundarbans stand as one third in India and two-thirds in Bangladesh. The well-known story of vibrant violence recognized on the Sundarbans is an awareness at the national and international level. The efforts to conserve the forest are marked as tragedy and hypocrisy. Nature runs to fulfill human's desire but they are exploiting Nature to accomplish their wants. For the better self-living,

humans forget their duty to keep the balance of nature. Nature is the destroyer and preserver of human society. Keeping this in mind, the human beings deface the harsh reality of nature.

### **The Great Derangement: *Climate Change and the Unthinkable* (2016)**

The objective of this chapter is to make a detailed study of the ecocritical aspect of *The Great Derangement: Climate Change and the Unthinkable*. The analysis will focus on how Amitav Ghosh's eco-narrative portrays the description of "greening postcolonialism" as propounded by Graham Huggan and Helen Tiffin in *Postcolonial EcoCriticism*. This nonfiction highlights within the sphere of postcolonial eco-criticism and provided a different method of eco-narrative in contrast to eco-activism, eco-tourism, etc. Moreover, Material Ecocriticism focuses on the material phenomena which are tied to a great chain of profit-gaining business agencies and can be read and understood as forming a story or a narrative. "Developing in bodily forms and in discursive formulations the stories of the matter is a material mesh of meanings, properties, and processes, in which human and non-human players are interlocked in networks that produce undeniable signifying forces" (Iovino, 1-2).

In this study, I shall focus on three non-fictions named *The Great Derangement: Climate Change and the Unthinkable*, *Living Mountain* and *The Nutmeg's Curse* of Amitav Ghosh. Amitav Ghosh published his non-fiction *The Great Derangement: Climate Change and the Unthinkable* in 2016. In *The Great Derangement:*

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*Climate Change and the Unthinkable*, acclaimed novelist *Amitav Ghosh* provides aims to confront this urgent issue by reflecting on our 'deranged' modes of political and socio-economic organization. The themes like literature, history and politics are illustrated to highlight the fallen modes of human beings. This book examines and manifests the limits of human thought when it comes to the spectre of environmental catastrophe ( *Alexandre Leskanich*).

Ghosh, the 'derangement' alluded to in the title means an advancement towards climatic disaster without any attempt to mitigate it and we just can't imagine what the unprecedented future holds, some portion of the essay is devoted to the imagination with a connection of rationalistic approach of the twentieth century novel with a scientific temperament.

The first part is a long chapter entitled "Stories" where he indicates the literary community for their collective failure to claim the issue of climate change as the 'principal preoccupation' of serious novels. He assumes that global warming will affect in such a massive way that the sea level will rise and it will devour the Sundarbans and the low-lying cities like Kolkata, Bangkok.

Today's unthinkable connoisseur of art and literature will have to face an entirely transformed world for the legacy of the inheritors.

This first part of this nonfiction engages on the motif of the climate crisis with the following views on non-human interlocutors like rising seas, storms, etc. Then these non-human aspects influence the thought process of the human beings which grows a massive interest to re-centre these non-human aspects. Then the uncanny intimacy of the humans with the non-humans is discussed, and then comes the instability of human existence. Then the author analyses the perplexity of the predator, the realisation of the European Enlightenment along with the middle-class expectations and revisions of thought process.

Part two of the book exemplifies the historicised psyche captured in a world that keeps on historicising itself, in this circumstance the past is persistently being outdated and human beings depend on the flawed technology to make out the sense of things. The historicised psyche naturally confesses the importance and priority to history and designates the superiority of historical division and knowledge. This has been exemplified by the terms which Ghosh uses like 'arc', 'trajectory', 'pattern' and 'process'. One has to remember how we came into existence and where we exactly are.

In this part of the book, he tries to identify capitalism as a principal driver of climate change. Ghosh widens and intensifies the argument by staying away from the usual Eurocentricism with a Handcuffed to Nature warning:

*'the continent of Asia is conceptually critical to every aspect of global warming: its causes, its philosophical and historical implications, and the possibility of a global response to it (87).'*

It directs us to a remarkably callous and inconsiderate situation including saline water having devoured up more than a million acres of fertile agricultural ground in Pakistan because of the massive exploitation of the Indus resulting in its obstruction and free-flowing to the sea. India is on the brink of disaster where the country's most fertile land of nearly six thousand square kilometers may be inundated due to the rise of the sea-water level resulting in the forced migration of about 50 million people and the same may cause havoc in Bangladesh as well resulting in the evacuation and resettlement of approximately 75 million people. Apart from these perils, another concern of desertification of the arable lands in India and China has been cited by the author. China has incurred an annual loss of \$65 billion due to the desertification

of the fertile land (89). Moreover, the author emphasizes the acute and accelerating water crisis in the Asian continent as 47% of the world's total population resides here.

In 1928, Gandhi also had anticipation of this and warned that if we had the three hundred million industrialised as the west has, then "it would strip the world bare like locusts (111)" again U Thant, the Burmese statesman, grieved over the fact that 'smog across our poisoned waters' since we 'ran out of foresight and air and food and water and ideas [and] went on playing politics' until the world collapsed (113). Ghosh is distressed and bewildered about the cultural world's lassitude or incapability to bring in the limelight, the concern of the transformation of the climate, but he is fully aware of whom to lay blame for its happening. Every person who is ever born on this earth has a contribution to climate change which according to him is "the terminus of history".

The reasons for this climate change like hurricanes, floods, desertifications are 'the distillations of all of human history: they express the entirety of our being over time (115).' The author caught in between this historicised perception, employs the term 'Anthropocene' which means the 'age of man' as an idiomatic use to designate the annihilation of terrestrial and climatic disorders. This coinage signifies a new geo-historical epoch and by using it Ghosh assigns to an account of augmentation of human expropriation of this earth. Anthropocene is the current geological age, viewed as the period during which human activity has been the

dominant influence on climate and the environment. It is the latest historicisation that formulates the existence of humans as a thing of the past. "Anthropocene presents a challenge, not only to the arts and the humanities, but also to our common sense understanding and beyond that to contemporary culture in general" (135).

In the last part, numbered III, "Politics", Amitav Ghosh again mulled over the shocking reality of apathy by the creative community to introspect on the imminent danger of earth and atmosphere, we are already put in. Only a handful of writers like Margaret Atwood, Doris Lessing, Barbara Kingsolver, Mc Carthy, Boyle have evoked something about the world environment. Amitav Ghosh sensed this apocalyptic doom and includes himself among this category of writers. With a morose heart, he observes that the issues relating to religion, gender, caste have been taken up for discussion with priority but the issue of environmental disaster has been relegated to the rear as a political issue in South Asia. He questions whether the reason is for individual concern rather than the collective moral Handcuffed to Nature.

In all his writings, Amitav Ghosh explores the challenge that civilisation is confronting in the age of Anthropocene, a new geological era that dawns on humanity a new role to play for reshaping and reorganizing the globe and preserving it for the generations to come. According to him, human beings as ecological agents change the most basic physical processes of the Earth and at the same time, Anthropocene presents a challenge to our commonsense and understandings. Still, we find it hard to deal with climate change.

Amitav Ghosh argues that "the climate crisis is also a crisis of the culture and that of the imagination". He desires that the authors of the present generation should discover fresh types of literature and art that divulge the dilemma at hand. Ghosh while presenting his understanding and experience says,

"..... these are, of course, nothing other than instances of exception.....it is through this mechanism that worlds are conjured up, through everyday details, which function 'as the opposite of narrative'" (183) and again he is reminded of the fact that "we are confronted suddenly with a new task: that of finding other ways in which to imagine the unthinkable beings and events of this era" (197). Ghosh's literary output is related to the schemes of environmental and social advocacy and serves as "a catalyst for social action and exploratory literary analysis into a full-fledged form of engaged cultural critique" (Huggan and Tiffin 12).

The Great Derangement tells us about our relationship with the earth which cannot be entirely and truly described within the traditional western scientific paradigm. We, as the readers meet an array of voices that articulate the troubles and tribulations that the globe is confronting today and determine an abundance of topics that vociferates the urgent need to emphasize and implement a "green" paradigm free of racial and social prejudices and injustice. This attempt to mingle up environmental advocacy and aesthetics of imaginary fiction is one of the attributes of the postcolonial eco-criticism that looks for an endorsement of environmental and societal integrity and justice in the postcolonial world today.

*The Great Derangement: Climate Change and the Unthinkable* (2016) is dealt with climate change in which Ghosh illuminates the boundaries of history, politics, and literature to draw the magnitude of this climate change. In this book, the author considers how and why humankind has failed to recognize the crisis of climate change. T Ghosh explores the lack of representation of climate change in the contemporary novel, the history of imperialism and industrialization that caused the climate crisis.

The book discusses themes such as politics, literature, and climate change denial. Climate change is the focal point of this book. Ghosh details the evidence of climate change's disruptions and paints disturbing pictures of what is to come for future generations. He concerns novelists' lack of attention towards global crisis that the earth is confronting today.

Ghosh demands that the novelists should focus on climate change and their knowledge towards this "Great Derangement." It's time for them to recognize the process of change which is reshaping the Earth. He pays his target towards recognition. Drawing the day today situations in various urban areas and cities like Modern day New Delhi or Beijing, Amitav stresses that 'the air too can come to life with sudden and deadly violence' in these places.

Ghosh appeals to his fellow writers from all over the world to hark back their attention from Modernist humanism and recognize the worst situation of the Earth which is going to burn our future generation. There is nothing to be ignored. Rather they must utilize their knowledge to find the possibilities of holding green life in the society. The strangeness of climate change is unfolding around us. We recognize something we had merely turned away from the presence and proximity of non-human interlocutors. The ghosts of literary fiction are not human, but they are certainly represented as projections of humans. But animals like the Sundarbans tiger, and freakish weather events like the Delhi tornado, have no human referents at all.

### **The Living Mountain- A Parable for Our Times**

Amitav Ghosh targets climate change in his latest work *The Living Mountain* which is great example of

Anthropocene's impact on earth. This work has wonderfully shown the power of nature. Human being loves their intelligence power. Some of them desire to hold each and everything in their hand. This work depicts the struggle between human and nature power. Both, sources work differently. Nature wants to serve living beings whereas some human beings intend to use nature for their own benefits. The writer uses "Anthropocene" concept in his work *"The Living Mountain"*. He introduces contemporary reality of relationship in this book. Anthropocene has been considered as a new concept to study. The writer's friend had dreamt regarding Anthropocene and harness of the human mind. Author's friend Maansi dreamt about the beauty of mountain valley. Mountain valley enriched with the treasure of nature which makes this place heaven the earth.

Valley people lived in valley and gave immense respect to environment. They acquired some knowledge about the mountain which respecting, loving and worshipping it. They had not kept their knowledge themselves therefore they spread the knowledge to coming

generation. They called the "Mahaparbat" to their beloved mountain for which they sing and dance. Their life moved around their "Mahaparbat" because this mountain has given them precious tree, honey, herbs, mushroom, flowers, nuts etc.

Valley people barter their Mahaparbat's treasures to other and take the required items from urban merchants. The mountain's treasure became pleasure for valley people till outsider had not sunk into greed for that treasure. Urban merchant showed his keen interest to valley treasure and tried to acquire all knowledge about the mountain valley. Urban merchant's interest created uneasiness among the valley people. Urban merchants treated the Valley people as dumb who praised the nature as God. Valley people gave respect to nature as God. They worshipped the mountain to whom they meant as Mahaparbat.

The communication level developed between tribal and Mahaparbat during the process of worshipped. They danced and their feet's rhythm received some special signals from Mahaparbat. They decode the signal from Mahaparbat and believe on the message which they understand. These signals mainly alert them from coming all positive and negative circumstances. The predictions help them to prepare mentally to handle for coming state of affairs. Exactly same thing happened once. Mahaparbat alerted them for coming disaster.

*"a cycle of time has ended," they said, "and another one has begun: the cycle of tribulation. Strangers are coming from afar, a hord of them, armed with terrible weapons."* (Ghosh 13)

The author projected his ecological concern through his work. He displayed that the nature also showered its love back to them. People live on mountain and enjoy nature's treasure. The entry of so called modern men ruined the beauty of natural valley.

Firstly, anthropoid threatened to surrender or they would enslave them. Therefore, it would be better for them to co-operate with anthropoid. Their modern weapons created scariness and made them surrender due to lack of confidence. They were forced to do the things against their will, ethics and rituals. Valley people stayed away from mountain but anthropoid forced them to climb on Mahaparbat to collect the treasure from it.

The Mahaparbat's treasure could make anthropoid wealthy. Valley people hesitated to climb but anthropoids pressurized them to climb on the Mahaparbat. As result of this climbing, a disaster faced by the valley people which they were apprehending. Be hazardous, mountaineers have stuck into life and death situation. This horrified scene made anthropoid realize the truth behind valley people's belief. Anthropoid people soon realized their mistakes and failed to find any way out from this difficult situation. This Mahaparbat was an unknown place for them and the valley people only saved the savior. Anthropoids left no choice except

joining hands with valley people. They declared, "we joined hands and embraced: no longer were we anthropoid and varvaroi-we were one. (Ghosh,33)

The situation became worst for all but somehow some of them managed to escape themselves from disaster. They lost some mountaineers during this journey on Mahaparbat and saw death in front of them. This horrified incident changed their perception towards life. Their feeling of superiority vanished away and increased their acceptance level for world. They returned as changed human beings from Mahaparbat as changed human being. They said,

*"you were right! The mountain is alive! We can feel its heartbeat under our feet.*

*This means we must look after the poor, dear mountain; we must tend to it, we must care for it".* (Ghosh, 35)

The elder woman cried on this catastrophe. She reminded their rudeness toward them and their Mahaparbat.

*"How dare you speak of the mountain as though you were its masters, and it were you plaything, your child? Have you understood nothing of what it has been trying to teach you? Nothing at all?"* (Ghosh, 35)

The writer has presented as valley people presented as talented people who proved their superior intellect. The author reflects the power of nature as supreme power which nourishes the world. It can be concluded that Amitav Ghosh has demolished the modern belief of the colonizers and established the faith in ancient idea of the valley people. In *“The Living Mountain : A Fable for Our Times”*, The writer has displayed two contrast things. The first picture reflects human and nature’s immense love for each other and the second picture displayed the selfish interest in other human beings who wanted to control the power of nature for their own sake and profits.

The Nutmeg’s Curse: Parables for A Planet in Crisis

In *The Nutmeg’s Curse: Parables for a Planet in Crisis*, Ghosh expands his exploration of these issues by examining the connections between colonialism and the ongoing environmental destruction in the age of climate change. He takes the nutmeg, a humble spice that once played a pivotal role in the global economy during European colonial expansion, as a lens to scrutinize how resource exploitation under colonialism set the foundation for modern forms of ecological degradation.

With his *The Nutmeg’s Curse: Parables for A Planet in Crisis*, Amitav Ghosh attempts to trace the origin of the ongoing ecological devastation. Rather than pursuing a post-modern

critical approach of revolutionary mapping, which would approach the conceptuality of origin as an archaeology of interconnecting historical agencies and forces, Ghosh situates it as a stability, choosing to approach the eco-exploitative dynamics of colonialism as the generative roots of mutating ecological disasters. He chooses to situate colonial history in terms of anecdotes not only to make this history tangible to the majority, but also to ensure that we spontaneously recollect it, and make this recollection a constituent dimension of our operational sensibility.

With his anecdotal retelling of the colonial exploitation of Banda Islands’ eco- materiality – including the spice nutmeg – he unsettles the fixed perceptions regarding such exploitation. Whereas we commonly perceive ecological exploitation as singularly directed at depleting natural resources, Ghosh positions such exploitation as a divided phenomenon. With an emphasis on grabbing trading monopolies, colonial agendas reflect a grounding in non- violent intentions. Yet, implementation of such agendas results in violence, evident in the devastation of Bandanese community.

Ghosh also represents the subtractive orientation of eco-exploitation in the context of Banda Island. As this exploitation unfolds it excludes humans from the sphere of vibrant materiality it greedily exploits. Ghosh shows how colonizers treat ecology as the foundation of materialistic productions yet treat the indigenous community of Banda Island as brutes, forms of inassimilable metaphysical abstractions.

Ghosh repeats his representation of colonial exploitation of ecology into patterns of difference, capturing such exploitations tantamount to the extermination of humans. However, he does this with reference to colonial terraforming in the context of America. This happens to be terraforming that not merely flattens the differential geological features of territories owned by native American Indians. Rather it stands intermeshed with processes of decimating human lives and property. Such intermeshing becomes evident in the events of butchery, malnutrition, stress, and starvation that colonisers unleash while terraforming the virgin soil of America to suit European needs.

Ghosh turns towards foregrounding the shifting dynamics of colonial exploitation. Instead of revolving around terraforming exercises colonizers shift towards exploiting the oceans. By treating them merely as strategic locations colonizers carry out a reductive mechanization of their complex bio-diversity. Ghosh claims that the choke points for oil and gas transportation happen to be ‘exact locations that European colonial powers fought over when the Indian Ocean’s most important commodities were cloves, nutmeg, and pepper’ (p.108). He indicates how the area stands as the main theatre of the world’s economic activity,

claiming that ‘its sea lanes carry one third of the world’s bulk cargo, fifty per cent of the world’s container traffic, and 70% of crude and oil products’ (p.113). He even shows how most of the fastest-growing militaries belong to this region, which stands now as a ‘battlefield and sweatshop’ (p.116).

Ghosh observes that these details are never factored into global climate negotiations and claims that such negotiations fail to understand that the global or the neoliberal capitalistic condition is not a nomadic or an abrupt eruption, but a monolith grounded on and inclined towards repeating the workings of an exploitative Empire into producing multiple cul-de-sacs. Ghosh’s contribution doesn’t merely lie in capturing the current neoliberal condition as what one might call ‘the Empire in new Clothes’. Rather, with his anecdotal retelling of colonial history, he makes way for a decolonial vitalist politics. Aiming to create a decolonial sensibility that could unfold by spontaneously relating to colonial history, Ghosh’s vitalist politics exposes both Planetarily and Postcolonial ethics as neoliberal stratagems.

The implicit focus on planetarily that Ghosh offers seeks to show how, by persuading us to view ecological

crisis in the light of planet's internal dynamics, such critical formulations divert our attention away from the workings of Empire responsible for such crisis. Simultaneously, the decolonial sensibility that Ghosh fashions in his book works towards exposing how postcoloniality desires a parasitical engagement with Empire's workings for its own sustainability. However, the novelty of Ghosh's *Nutmeg's Curse* does not lie merely in effecting a new decolonial grammar, based on toning down established decolonial thinkers' critical verbosity. Rather, it lies in creating new openings against and beyond the current trends in critical epistemology. These happens to betrends that turn towards perpetuating indifference towards colonial history or claiming that such histories are particularist, and hence narrow and provincial. Ghosh's *Nutmeg's Curse* will surely exist as the means of galvanizing decolonial studies and will also inspire scholars of philosophy and theory towards developing a historicist notion of ecological crisis with neoliberal capitalism working towards diverting our gaze from ecological devastations and it's effects with impunity.

The lack of significant action to mitigate the climate emergency has generated many academic debates on the causes of this trajectory, the in action that surrounds it, and how it could be challenged. Utopianism for a Dying Planet by historian Gregory Claeys focuses its contribution on revisiting the critique of luxury consumption and consumerism throughout the history of utopianism to propose post-consumerist policies and practices that Claeys argues can cease society's reliance on unsustainable commodities. Self-aware of the significant challenge that such utopianism faces, the book argues that an expanded sociability and belongingness in society can help compensate for the diminished material consumption it posits as necessary to move society towards sustainability. Towards the end of the book, this argument is concretized in the form of a political program that speaks to contemporary climate politics – mainly in urban settings in the United Kingdom and the United States of America.

Although broadly optimistic about the potential of agitation to catalyse social change, the argument struggles with how it relates to the question of agency at more concrete levels of social and political mobilization up against vested interests supported by powerful actor constellations. The book starts by developing its core terminology in its introductory chapter on redefining utopianism for a post-consumer society. This chapter lays out a critique of consumerism in relation to various social and environmental harms, and the position that technological change alone cannot address the climate emergency. 4

Amitav Ghosh's *The Nutmeg's Curse* explores the deep connections between colonialism, capitalism, and environmental destruction, offering a critique of how these forces have shaped the modern ecological crisis. By tracing the history of the nutmeg trade in the 17th century and the violent Dutch colonization of the Banda Islands, Ghosh links the exploitation of natural resources during colonial times to contemporary ecological degradation. This paper examines how Ghosh uses storytelling as a form of resistance, blending personal, historical, and cultural narratives to highlight the interconnectedness of environmental and human violence. Ghosh critiques the Anthropocene, arguing that its roots lie in centuries of colonial exploitation and capitalist expansion, which continue to harm marginalized communities and ecosystems. Through comparisons with his other work, *The Great Derangement*, and postcolonial ecological literature by authors like Arundhati Roy and Vandana Shiva, Ghosh's arguments are situated within a broader literary context. Ultimately, this chapter contends that *The Nutmeg's Curse* calls for a radical rethinking of humanity's relationship with nature and the global economy, offering important insights into contemporary environmental and geopolitical debates..

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