



**Editorial**  
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**Special Issue on *Eco-Narratives and Climate Fiction***

The climate crisis has moved from a speculative horizon to an urgent and undeniable present. As global temperatures rise, biodiversity collapses, and extreme weather events become more frequent, the ecological imagination has never been more vital. This special issue- *Eco-Narratives and Climate Fiction*- emerges from the growing need to interrogate how literature, storytelling, and cultural production contribute not only to understanding the environmental emergency but also to shaping ethical responses and political action. The role of narrative in ecological discourse is now widely recognized. Scholars such as Amitav Ghosh (2016) have critiqued the “great derangement” of modern fiction’s inability to grapple with the planetary scale of climate change. For Ghosh, the absence of climate catastrophe in the realist novel is symptomatic of deeper failures in how we conceptualize time, agency, and the nonhuman world. Climate fiction- or *cli-fi*, as it is now popularly termed- attempts to remedy this by foregrounding ecological collapse and anthropogenic transformation as central narrative concerns.

This special issue features critical and creative contributions that engage with a wide range of eco-narratives: from speculative and dystopian futures to indigenous storytelling and environmental memoirs. These texts span genres, geographies, and temporalities, yet they are united by a common impulse- to reframe the relationship between human and nonhuman systems, to confront ecological grief, and to imagine more just and sustainable futures.

Eco-narratives, as Ursula Heise (2016) argues, operate on a scale that extends beyond the personal and national to the planetary. Her notion of *eco-cosmopolitanism* calls for a narrative ethic that acknowledges the interconnectedness of all life forms. Such narratives help us move beyond anthropocentric frames of reference, drawing attention to multispecies entanglements and the shared vulnerability of existence on a damaged planet. The narratives examined in this issue echo Rob Nixon’s (2011) idea of *slow violence*- the incremental and often invisible ecological harm inflicted over time. Whether in oil pipelines cutting through indigenous lands or the toxic legacies of industrial waste, these forms of violence resist sensational representation and demand sustained narrative attention. Climate fiction’s slow plots and nonlinear structures are often uniquely suited to dramatize such protracted crises.

Gendered and postcolonial readings also emerge strongly throughout this issue. Ecofeminist critiques, as articulated by Greta Gaard and Lori Gruen (2015), highlight how systems of environmental degradation are intricately linked to patriarchal and colonial forms of domination. Many of the contributions in this volume explore how women’s bodies and landscapes are co-constructed within exploitative capitalist systems, calling for intersectional approaches to climate justice. Several articles also foreground the epistemologies embedded in indigenous narratives, where land is not a resource but a relative, a teacher, a being with agency. Kyle Whyte (2018) comments, indigenous climate thought offers alternative ontologies and temporal frameworks that are crucial for envisioning more relational and reciprocal modes of planetary stewardship. These stories destabilize linear, Eurocentric timelines of progress and development, inviting us to listen more deeply to the land and its memory.

Importantly, this issue does not approach climate fiction as merely representational. Rather, it considers narrative as performative- as a site where affect, imagination, and resistance converge. Scholars have noted (Trexler, 2015; Siperstein, Hall, & LeMenager, 2017), cli-fi functions as a mode of speculative realism that articulates both the trauma and possibility of planetary change. It invites readers to feel the future, to inhabit climate risks viscerally, and to imagine radical alternatives.

The present issue features a range of scholarly essays, critical reflections, interviews, and creative pieces that interrogate how eco-narratives act as both mirrors and catalysts in the Anthropocene. Contributors examine the ecological imagination in contemporary novels, film, performance, digital media, and oral traditions. They chart affective landscapes of fear, hope, loss, and resilience. They explore the transformative potential of language, genre, and form in a world on the brink.

As we navigate the converging crises of climate change, ecological collapse, and environmental injustice, this volume affirms the essential role of the humanities in generating not only critique but care. Stories matter- not because they offer solutions, but because they reorient perception, nurture empathy, and ignite action. In the words of Donna Haraway (2016), we must “stay with the trouble” and “make kin” in precarious times. This issue is a modest contribution toward that ongoing work.

We extend our gratitude to the contributors, reviewers, and guest editors whose insights and commitments have made this special issue possible. We hope it serves as both a scholarly resource and an imaginative call to ecological consciousness.

### Editor-in-Chief

Dr Tanmoy Kundu

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