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“A Vessel Larger Than Reality to Hold”:
Water Crisis and Indian Speculative Climate Fiction

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Abstract

The Anthropocene, today, has gained significant momentum in ongoing environmental, socio-political, and economic discourses. It has revitalised ecocriticism and environmental writing, and has, thus, shaped the social imagination. The effects of this can be seen increasingly in the production and prominence of climate fiction worldwide in recent years. In India, the genre of climate fiction is also growing rapidly. This article critically engages with the emerging genre of speculative climate fiction in India. It discusses three Indian works of speculative climate fiction: Prayaag Akbar’s *Leila* (2017), Varun Thomas Mathew’s *The Black Dwarves of the Good Little Bay* (2019), and Veena Nagpal’s *Radius 200* (2014). It investigates how the texts weave their narratives around the issue of water crisis and their visions of dystopian and post-apocalyptic worlds through climate catastrophe. While situating the speculative fiction from India as part of the larger canon of climate fiction, this article also categorises its distinctive features. It does so by entering in conversation with the ongoing scholarly debate on climate fiction’s most effective mode of representation – the speculative vs realism debate. In conclusion, the article argues that Indian speculative climate fiction achieves greater effectiveness in dealing

with the climate crisis by representing the ‘futuristic climate-changed worlds’ not as a rupture from the present but as a continuation of the ongoing crisis on the ground.

Keywords: Indian speculative fiction, climate fiction, water crisis, the Anthropocene, the climate crisis, ecodystopia, water wars novel

Introduction: The Anthropocene and Speculative Climate Fiction

All inquiry into artistic rendition of physical environment must sooner or later reckon with the meta-question of how to construe the relation between the world of a text and the world of historical or lived experience. (Buell 30)

Ever since the emergence of the concept of the Anthropocene in the early 2000s (Crutzen and Stoermer 17), a new powerful avenue of engagement with the ongoing climate crisis has opened up. It has reinvigorated environmental writing, climate activism, and ecocriticism in general. The Anthropocene framework puts humans on a par with geological forces that affect the long-term structural changes to the Earth. It draws attention to the human-induced climate change that will have longstanding effects on the processes of the Earth. It is, then, not only in the form of eco-anxiety that the Anthropocene has gained significant momentum in ongoing discourses but also due to the lived experiences of humans during recurring environmental disasters such as cyclones, hurricanes, flash floods, heatwaves, wildfires, etc., in recent years. Thus, besides being the staging ground for intense inter-disciplinary debates, the Anthropocene has also “developed a cultural life of its own” (Heise 204). By making humans as a species responsible for

climate change, it has not only fostered collective attention and global awareness but also shaped the social imagination. As early as 2011, while investigating climate change in literature, Adam Trexler and Adeline Johns-Putra posited that “Climate change now occupies a primary position not just on political and scientific agendas but in the wider cultural imagination” (185). Today, climate change finds representation in every form of art, literature and media.

One of the significant components of the Anthropocene today is the ever-growing genre of climate fiction that speculates on the possibility of life in a severely degraded and endangered state of disaster, catastrophe, and collapsed ecosystems. These speculative imaginaries present “futuristic climate-changed world[s]” (Goodbody and Johns-Putra 234), which become “unsupportive of life” and thus “see the earth as dystopian” (Nayar, *Ecoprecarity* 47). Texts such as Margaret Atwood’s *MaddAddam* trilogy (2003, 2009, 2013), Cormac McCarthy’s *The Road* (2006), or Paolo Bacigalupi’s *The Windup Girl* (2010) represent climate crisis by employing the strategy of creating alternative future worlds. A growing genre of speculative climate fiction has also come into existence in India in recent years. E. Dawson Varughese has discussed a few works under the heading of “climate catastrophes” in her recent book *Post-Millennial Indian Speculative Fiction in English* (2025). These include Vikram Balagopal’s *Savage Blue* (2016), Veena Nagpal’s *Radius 200* (2014) and Varun Thomas Mathew’s *The Black Dwarves of the Good Little Bay* (2019), among others. These speculative fictions largely depict visions of future India marked by extreme climate crises, eco-disaster, and resource emergency. While a panoply of environmental themes, such as waste, pollution, toxicity and water crisis is explored, these themes are also intertwined with the politics of citizenship, accessibility, caste and class structures (Gupta and Thakur 2). They vividly represent, to take Pramod K. Nayar’s formulation, an extreme form of “ecoprecarity” (*Ecoprecarity* 7). In other words, the texts see both the Earth and the humans inhabiting it as precarious.

Further, the motif of the water crisis is a dominant trope found in most of these speculative narratives. Hannah Boast subsumes these extreme imaginaries around water under the term “water wars novel,” which she sees “as a distinctive and increasingly prominent mode of ‘cli-fi’ that reveals and obscures important dimensions of water crises of the past, present and future” (1-2). Similarly, Sharae Deckard classifies fictions representing neoliberal hydroculture as “hydrofiction,” which exposes the crisis related to “the exhaustion of water frontiers, intensification of technologies of extraction and manufacture of water scarcity” (1). Texts such as Emmi Itäranta’s *Memory of Water* (2014) and Bacigalupi’s *The Water Knife* (2015) are good examples of this. They depict future worlds dominated by crisis, in which basic resources, like water, get politicised, and a section of the population gets differentially exposed to vulnerability, insecurity, and resource crunch on a daily basis. Itäranta’s novel, in particular, envisions “through the water crisis” the collapse of the world order and the rise of a totalitarian regime leading to widespread social violence, and, as we have pointed out in another essay, pushing a large section of the population to precarious lives (“Climate Crisis and Precarity” 2). In a similar vein, the contemporary Indian speculative novels also extrapolate from the ongoing issues around the water crisis and environmental degradation to depict precarious lives unfolding in fragile ecosystems.

This article gives an overview of the rise of the “water wars novel” in India by discussing three contemporary speculative texts: Prayaag Akbar’s *Leila* (2017), Varun Thomas Mathew’s *The Black Dwarves of the Good Little Bay* (2019), and Veena Nagpal’s *Radius 200* (2014). While the first two novels envision the rise of future dystopian cities caused by extreme climate catastrophe, Nagpal’s novel depicts water wars between India and China, leading to nuclear strikes and the rise of a post-apocalyptic world. Thus, this article discusses how, under the purview of Indian speculative climate fiction, these texts weave their narratives around the water crisis, the politics of accessibility and the fear of the collapse of

ecosystems. Nevertheless, the texts are discussed against the backdrop of the ongoing, extensive debates over climate change's modes of representation, its "unrepresentability" (Goodbody and Johns-Putra 234) and the crisis of imagination (Ghosh 10). By analysing speculative climate fictions from India, this article affirms the significance of speculative fiction's role in depicting such a vast phenomenon as climate change.

Speculative vs Realism: "The Relative Unrepresentability" of Climate Crisis

How to engage with the multi-faceted phenomenon of the climate crisis in fiction is the hurdle writers face, which Axel Goodbody and Johns-Putra regard as "the problem of the relative unrepresentability of the phenomenon" (234). This, in particular, has something to do with the enormity of the crisis itself. Climate change, being an invisible 'scientific phenomenon,' and having a vast spatial and temporal scale, poses a challenge when it comes to representing it in literature (Goodbody and Johns-Putra 235). In this regard, various critics have emphasized the role science fiction plays in representing environmental concerns and the climate crisis (Buell 56; Otto 4). Thus, in literature, there emerged "a subgeneric category of science fiction"— environmental science fiction, an offshoot that makes use of the vast speculative field of science fiction, incorporating "environmentalist possibilities" (Otto 4). What we know today as speculative climate fiction extensively uses the techniques and strategies of science fiction in creating alternative ecodystopian or post-apocalyptic worlds. However, the need for an alternative mode of representing climate crisis – the mode of realism to tackle the real-world crisis in the present – has been felt by many.

Indian novelist and environmental critic Amitav Ghosh is against the delimitation of climate fiction as a new sub-genre of science fiction that is "made up mostly of disaster stories set in the future" (70). He is optimistic about novels produced in the realism mode that deal with the human-induced climate crisis in the present.

He mentions works such as Liz Jensen's *The Rapture* (2009) and Barbara Kingsolver's *Flight Behaviour* (2012), which are "set in a time that is recognizable as our own, and they both communicate, with remarkable vividness, the uncanniness and improbability, the magnitude and interconnectedness of the transformations that are now under way" (71). Nevertheless, it is also true that the speculative climate fiction that signals a warning for bleak futures is more prevalent than fiction that represents the climate crisis in the mode of realism. Apart from the works of Jensen, Kingsolver, and Ghosh's own *The Hungry Tide* (2004), and perhaps Richard Powers' more recent *The Overstory* (2018), the genre of climate fiction has been mostly dominated by doomsday imaginaries. There is undoubtedly a dearth of texts that deal with real-world experiences of the anthropogenic climate crisis in the realism mode.

The possible reason for this lies, as Ghosh argues, in the magnitude of the phenomenon, as well as in the limitations of the language used in representing it. He points out the *uncanny* side of climate change, its manifestation in extremity, as well as the vast temporal scale that conventional modern fiction falls short of representing. In *The Great Derangement: Climate Change and the Unthinkable* (2016), Ghosh famously refers to this inadequacy of language in representing the climate crisis as the "crisis of culture, and thus of the imagination" (10). Other critics have also questioned realist fiction's ability to represent the vast phenomenon of climate change. In response to real-world catastrophes, the mode of realism is often found wanting, as "literary realism may be incapable of exploring the emotional complexity of our responses to the phenomenon" (Goodbody and Johns-Putra 237). Moreover, how to translate the real-life encounters with environmental disasters like cyclones, wildfires, and the submerging of landscapes into fiction is, therefore, a genuine challenge that writers face.

On the other hand, climate fiction written in the speculative mode, though in vogue for some time now, is taken as non-serious, removed from the present and therefore part of popular fiction (Ghosh 63, 70). Alluding to Atwood's writing, Ghosh highlights how speculative fiction transports us to "another world," whereas

the problem of the climate crisis is set in our world and time. The place where the crisis is unfolding, he argues, “is precisely not an imagined ‘other’ world apart from ours, nor is it located in another ‘time’ or another ‘dimension’” (70). Nevertheless, the projection of future worlds grappling with the heightened consequences of the climate crisis may give a sense of indifference, and inaction may creep in as we are not part of those worlds. In this regard, John Thieme contends that the dystopian climate narratives “run the risk of kicking the can down the road as a problem that will impact on ‘our grandchildren,’” and, this “grandchildren trope obscures the extent of the damage done yesterday and being inflicted on Earth’s ecosystem today” (3). By contrast, the realistic climate fiction is hailed and advocated for treating the climate crisis as not a future threat but “a here-and-now emergency” (2). Thieme is supportive of the climate fiction produced in the realism mode as it reduces “the possibility of deferring engagement with the crisis on the ground” (2).

The U.S.-based Indian physicist and science fiction writer Vandana Singh, however, defends climate fiction produced in the speculative mode for “the world we live in – call it reality if you wish – is so large and many-tentacled a beast that you sometimes need a vessel larger than reality to hold it” (“The Unthinkability”). In response to Ghosh’s observation on speculative fiction’s inability to uphold the seriousness of the crisis, Singh counters that “Speculative fiction’s what-if experiments allow us to imagine the effects of certain technologies, or social arrangements, in negotiating our uncertain future” (“The Unthinkability”). Speculative fiction, though, provocatively imagines lives in drastically changed, catastrophic worlds; these imaginings are less about the uncertain futures and more about the crisis-laden present. They exist as the result of a widespread eco-anxiety in the present. Speculative fiction interrogates and engages with the present in a way and manner which is otherwise not possible in other modes because of the complexities of the phenomenon. Singh, in this regard, rightly observes that

Ghosh's interpretation of Atwood's statement that science fiction transports us to other worlds – his conclusion that speculative fiction therefore disqualifies itself from being able to address ours – is stupendously literal. *Of course* a climate-changed world is "another world" from the one we think we know. Science [speculative] fiction at its best has always been about this world, our world, even when it is set in the far future, on a distant planet. By bringing to light real-world phenomena, through its imaginative "what-if" questions, it interrogates the present moment and posits alternative scenarios, technological, social, political. ("The Unthinkability")

With regard to the Indian scenario, we contend that speculative fiction has a vital role to play in dealing with the climate crisis. Unlike in other parts of the world, where climate disasters may come as shocks, in India and a large part of the Global South, these have been the unceasing naturalised conditions for quite a long time. Here, the effects of the climate crisis are felt not in the distant future but are visible in the numerous forms of vulnerability and precarity that millions of people encounter on a daily basis. Hence, speculative fiction's 'other world' may be found to be *more than real* to many from this part of the world. Here, we extend Mrinalini Chakravorty's argument for postcolonial dystopia's temporal stretch as "an elastic present that is already here and continues to persist" (270) to situate Indian speculative fiction as a genre that is not removed from the present. The representations of climate-changed worlds here are not a rupture from the present but a continuation of the ongoing crisis on the ground. By extrapolating from the ongoing ecoprecarity, writers depict an extended reality, which one can differentiate less and less from the present. Further, the speculation of ecodystopian futures, as we have argued elsewhere, may seem to the Global North as the result of eco-anxiety and too far-fetched for the time being, but, in the Global South, these imaginings arise from the lived realities ("Climate Crisis and Precarity" 9). In other words, what the ecodystopian narratives envision as an impending state of ecoprecarity has a basis in the real world. It is the precarious lives

that poor people from the Global South lead every day which seem to be a distant future. Hence, in dealing with the climate crisis, the speculative climate fictions from India resonate more significantly and probably with greater effectiveness at the moment.

Interrogating the Water Crisis in Speculative Climate Fictions from India

“The taps worked in spurts. Two hours in the morning, two at night, if you could call that water” (Akbar 87), Shalini, the protagonist in Akbar’s ecodystopian novel *Leila*, remarks. She explains the desperate situation: “They sputtered brown spots around the sink, leaving it like the toilet bowl at a highway stop. If the stream ever spiralled up to full strength it was half-clear and half-gravel-brown. The water scalded” (Akbar 87). While living with her family in the East End quarter of an unnamed future Indian city that has been split into different quarters, Shalini alarmingly recounts the water scarcity people are encountering. Akbar in *Leila* has envisioned a city under a totalitarian regime led by The Council, which grabs power in the middle of the climate catastrophe. The narrative unfolds in a climate-changed world marked by unrelenting heatwaves, acid rains, toxic air, and scarce water for the population. Through the shattering vision of a collapsed ecosystem, it depicts the widespread social violence perpetuated by the Council in order to enforce its ideology of segregating the nation based on religion and caste. The notion of ‘purity’ (Akbar 143) becomes central in discriminating against the socially deviant and the downtrodden.

In *Leila*, the politicisation of basic necessities, such as clean air and uncontaminated water, pushes an already vulnerable population to an extremely precarious life. The city is split by the Purity walls into two worlds – on the inside lies the privatopia, with all the privileges for the elite and the upper caste, while on the outside remains the Outroads, where the poor, the outcasts, and the unwanted people struggle to survive. As the temperature rises and the water crisis worsens, the Outroads turns out to be the site of an ecological disaster. It exists as the dumping ground for the waste,

excrement, and sewage of the city, as well as a place for discharging hazardous factory effluents and toxic pollutants. Here, people earn their living scavenging piles of rubbish from the garbage mountains, and their whole life revolves around the waste. As a result, they form the category of socially abject and what Zygmunt Bauman terms 'wasted humans' as they are "the 'excessive' and 'redundant'. . . who either could not or were not wished to be recognized or allowed to stay" (12) inside the wall. As it is rightly noted, "the production of waste in *Leila* is two-pronged: material waste and 'wasted people'" (Nayar, "Purity" 141). To the Council, they are the 'impure' beings, who bear the brunt of the ecological crisis without any protection from the state.

For basic necessities like water, then, there is a never-ending fight, as Sapna from the Outroads reflects, "It's water It's driven everyone mad" (Akbar 112). While in the East End, Shalini and her family have limited access to water, and it is dwindling day by day, the people at the edges of the city have no access to regular pipeline water. Sapna presents the dire situation by commenting how handpumps no longer give water and they have to share the water tanker: "Each person gets two buckets, it's never enough. People are late to work because the lines are so long. They lose their jobs. Some women, the old ones, they get into fights" (Akbar 113). They, as 'impure' ones, are differentially exposed to resource crunch and state-sponsored violence on a daily basis. Thus, the dystopian world of the Outroads exists as the site of human-induced environmental catastrophe, as well as a place marked by an "administered invisibility" (Nixon 56). As we have argued elsewhere, the people here form the "unimagined communities" who do not feature in the utopian project of the Council ("Climate Change" 86). Their very existence is written off by the Council from the imagination of the city by creating a deliberate spatial amnesia. Even before the violence actually takes place, they cease to exist for the rest of the city.

While in *Leila* water crisis is the main driving force in the emergence of a dystopian city, in Mathew's *The Black Dwarves of the Good Little Bay*, the disappearance of rain from the landscape

of Mumbai features as the central trope. Mathew imagines what happens when the rain clouds avoid the sky of Mumbai for years – an environmental collapse follows, and with it come social violence and regime change. The narrator in Mathew's novel remembers: "By the third straight rainless year, our city's groundwater reserves had been depleted, and since water is essential to the sanity of man, people were brought to the verge of madness" (Mathew 12). Thus, with the environmental disaster, a greater social and political anarchy and instability fell upon the city. The novel recounts the city's history of transformation from its modern magnificence to the wasteland caused by the disappearance of rain and subsequent sea level rise. While the novel foregrounds the fear of global warming – the ice caps melting and the rise of ocean levels – it also explicitly mentions the cause, the 'slow violence' (Nixon 2) on the atmosphere in the form of "decades of environmental degradation and the chemical reconfiguration" (Mathew 14). The result is devastating. In the inundated city, trees withered, and vegetation and animal life disappeared, while "a layer of smog blocked out the light" and "the wind stopped blowing" (Mathew 13). The city's structures crumbled, leaving no electricity, transportation or communication system available. Thus, a mass migration took place and "Mumbai was abandoned and left to die" (Mathew 14).

In Mathew's dark vision, an extreme climate catastrophe here gives rise to a total collapse of an ecosystem that has existed for so long. In the novel's wider purview, Mathew imagines what happens when the earth and the monsoon clouds exercise their agency, and when they are able to force their will in order to punish the sins humans have committed during decades of unchecked pollution and environmental abuse. The water crisis and the subsequent devastation are then the result of Mathew's imparting of agency to the monsoon clouds, which, as living entities with memory, deliberately evade the landscapes of Mumbai. The novel also juxtaposes the consequences of the human-induced climate crisis with the social oppression and the political violence inflicted on the people by the totalitarian state. Thus, it has been observed that, along with environmental abuse, it is the social unrest and

political upheavals driven by seditious propaganda by the ruling party that work as “the genesis of a great crime that summons the earth’s wrath” (Rajbanshi and Kumar, “Representing Environmental” 35). Hence, the abandonment of Mumbai shores by the monsoon clouds is seen as the earth’s revenge against the landscape. It is, as the narrator reflects, as if “the earth beneath our feet has rebelled against us” (Matthew 11).

The novel also presents the rebuilding of the city of Mumbai. In place of the old city, a techno-dystopia called Bombadrome comes into existence. In this technologically driven drome, human lives are controlled by sophisticated devices and algorithms. The uninterrupted means of fulfilling desires make sure that humans do not have time to look beyond the life provided by the state. Their memory of the past world is erased by treating and controlling the air, and, at the same time, their minds are being bombarded with fabricated history. The memory of the people is deliberately controlled using technology so that the sins committed by the ruling party to get to power remain hidden. It is also done so that future conflicts between diverse groups can be prevented. Technology ensures that there remains no scope for outrage or grievance because of people’s differences in terms of language, religion, or belief. Thus, people continue their artificial lives inside the ‘glass-and-iron fortress,’ not knowing how they got to this point (Mathew 31). They have no access to the history of environmental collapse, the abandonment of rain, and the life of old Mumbai. It is, therefore, a shattering dystopian vision that Mathew conveys through the motif of climate crisis.

Nagpal’s *Radius 200* also envisions the devastating collapse of the ecosystem through an extreme water crisis. While the novels of Akbar and Mathew see the rise of dystopian cities, Nagpal’s speculative novel presents a post-apocalyptic world caused by water wars and a subsequent nuclear attack on India by China. The novel is set some time in the near future, when the great rivers of North India have dried out, and the population is struggling for survival. Against this backdrop, we are told that China is building a mega dam on the river Brahmaputra to further

cut down the flow of water to the Indian subcontinent. Whatever happens next revolves around this India-China conflict for water and leads to a drastic event that changes the country forever. The narrative presents Colonel Dorje, who destroys the Chinese dam and thus gives rise to the subsequent nuclear devastations. One of the other subplots of the novel is about two characters, Arjun, the researcher, and Kyra, the journalist, who are determined to unearth the mythical river Saraswati to solve the water problem. They are trying hard to get permission from the government to go inside “the Exclusion Zone” (Nagpal 17), the site of the nuclear explosion in Allahabad.

Kyra is also interested in finding the nuclear survivors, if any, of that event inside the zone. Ultimately, she succeeds in her pursuit and goes inside the prohibited radiation zone to see the horrific scenes. As a water wars novel, Nagpal’s *Radius 200* depicts humans surviving in an extreme post-explosion radiation zone where the scarcity of food and water takes centre stage. As an Exclusion Zone of a two-hundred-kilometre radius has been drawn, nobody has come to look for the survivors in years. Jiji, one of the survivors, helplessly asks, “Why did no one ever come to look for us? In all these years - not even once!” (Nagpal 72). They survive by taking shelter in the underground depot of the Allahabad Fort, where the Army housed its supply of rations. Initially, they rely on the supply, but later, the crisis of food and water becomes acute. After that, they fortunately discover an ancient underground well and start sharing two spoons of water per person every day, but water dwindles day by day. They survive only on wild rats and lizards, and some shrubs and mosses. The journey in search of new water sources in the novel reveals the ultimate precarity that the characters experience inside the devastated radiation zone. In the end, the survivors in their near-sub-human forms, embodying the horror of the incident, get rescued by Kyra and her team.

Nagpal’s novel follows one of the specific approaches of speculative fiction, which Ursula K. Heise calls the “presentification of the future” (219). The novels following this technique depict the present as “an already if incompletely

materialized future that makes palpable the obsolescence of the present” (219). In other words, the texts speculate on the present-day crisis and imagine a future society that is barely distinguishable from the present, or is in the process of being fully realised. The India-China tension over the Brahmaputra and the construction of dams on it is not a future event but an ongoing issue. What Nagpal’s novel envisions is one of the many consequent events, one fears, that can unfold in the coming years. While talks of constructing the world’s largest hydropower dam on the Brahmaputra had been going on in the past for many years, the news of the commencement of the work by the Chinese came recently in 2025 (Mukul). The mega dam is being built on the Tibetan Yarlung Tsangpo river (the Brahmaputra in India), just fifty kilometres from the Indian border, to divert and control the flow of water downwards. The possible effects of this in terms of the water crisis and longstanding environmental damage are of serious concern to India. Thus, *Radius 200* has significance in projecting the current fears around the emergence of a long-term conflict between India and China over the river Brahmaputra and the control of its water. Through its speculative power, the novel gives us a glimpse of the possible futures that may take place and the things that are already unfolding.

Conclusion

Climate fiction is an emerging genre in India today. In this genre, the speculative climate fiction that deals with visions of future ecodystopian or post-apocalyptic worlds has been burgeoning in recent years. These new speculative texts from India are engaging with the important issues of the day, related to the climate crisis, environmental disaster, pollution, water scarcity, sea level rise, etc. What makes them stand out is their ability to connect the present with their dystopian representations of the future. In other words, speculative narratives such as those present in *Leila*, *The Black Dwarves of the Good Little Bay*, or *Radius 200*, do not break away completely from the present to imagine unidentifiable future worlds.

Rather, they depict such transformed worlds, the reasons for which are already taking shape in the present. Thus, though they present doomsday imaginaries in the form of various disaster stories, they have wider significance in narrativising the impacts and shaping the discourse of the climate crisis in the present. As the crisis is emphatically multi-stranded, and as it is increasingly manifesting in more diverse ways than ever before, the scope of speculative fiction can provide space for meaningful representations of it. In this respect, then, Indian speculative climate fiction has greater relevance and a crucial role to play.

The speculative fictions discussed here see the water crisis as an important issue that can lead to manifold environmental, social, and political instability, anarchy, and negative transformations, which can give rise to dystopian or post-apocalyptic worlds. In the dark visions projected by the texts, the climate-changed world can no longer sustain life, and thus, it gives rise to fragile living and precarious beings. The extreme climatic conditions and vulnerable situations portrayed are also related to the present trends in India. The lived experiences of millions during extreme climate catastrophes and the precarious lives they lead on a daily basis due to pollution, waste, and water scarcity are the basis for the heightened imaginaries in the texts. As the Anthropocene proposes the intimate entanglements of earth ecosystems and the anthropogenic aspirations, it also provides avenues for “a new kind of environmentalist storytelling” (Heise 207). In this context, the genre of Indian speculative climate fiction offers a distinct way of perceiving the future of climate crisis, as speculative fiction is adopted to “seek to open readers’ eyes to the futures they already inhabit” (Heise 220). It truly presents the worlds that we do not wish to live in, yet they are already unfolding before our eyes.

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