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Decolonizing the Anthropocene: Indigenous Voices and Planetary Futures

Dr. Kanika Godara
Assistant Professor, Galgotias University

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Abstract

The Anthropocene is commonly described as a new era in which human actions have significantly altered the Earth's systems. However, framing "humanity" as a single, unified force overlooks the historical and ongoing inequalities that shape environmental harm. This paper argues for a decolonial reading of the Anthropocene by centering Indigenous voices that reveal the unequal burdens of ecological destruction and global climate change. Rather than treating the Anthropocene as a universal human condition, this paper examines how colonialism, forced displacement, and environmental degradation have disproportionately affected Indigenous communities. Rob Nixon's concept of "slow violence" describes the gradual and often invisible forms of environmental harm that unfold over time, particularly in the Global South and among marginalized populations (Nixon 2). Indigenous communities are not only on the frontlines of this violence, but also among those most displaced by climate-related events, such as rising sea levels, deforestation, and mining. These displacements are part of broader histories of land dispossession that began with colonization and continue under modern extractive industries. As Amitav Ghosh points out, mainstream narratives, especially in literature and media, often fail to grasp the scale and urgency of climate migration and its colonial roots (Ghosh 30).

This paper examines literary and narrative expressions of Indigenous experiences with environmental loss and migration, highlighting how these stories offer powerful counter-narratives to dominant Anthropocene discourses. By focusing on the lived realities of

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Indigenous peoples—their forced movement, loss of homelands, and resistance to ecological injustice—this study calls for a more just and inclusive approach to planetary futures.

Keywords: Anthropocene, Indigenous Narratives, Migration, Environmental Justice, Slow Violence and, Decolonisation

Introduction

The concept of the Anthropocene has gained traction across disciplines as a means to signify the profound and irreversible changes human beings have inflicted upon Earth's geological and ecological systems. First popularised by atmospheric chemist Paul Crutzen, the Anthropocene suggests a new epoch succeeding the Holocene, characterised by human activity—particularly industrialisation and fossil fuel consumption— as the dominant force shaping planetary processes (Crutzen and Stoermer 17). While this term has become central to debates in climate science and the environmental humanities, many scholars have expressed concerns regarding its generalising framework. As Dipesh Chakrabarty argues, the idea of the Anthropocene risks masking the historical differences between those who have caused environmental harm and those who suffer its consequences (Chakrabarty 10). The term "Anthropos," implying a singular humanity, glosses over centuries of colonial extraction, racial capitalism, and uneven development.

In response to this critique, recent work in the environmental humanities and postcolonial studies calls for a more situated and political understanding of the Anthropocene. Jason W. Moore, for instance, challenges the notion of a human-driven epoch by suggesting that it is not humanity as a whole, but rather specific modes of capitalist accumulation—what he calls the "Capitalocene"—that are responsible for ecological breakdown (Moore 6).

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Similarly, Heather Davis emphasizes that the Anthropocene must be read in relation to histories of colonial violence and Indigenous dispossession, pointing out that "geology is political," and that land has long been treated as extractable and ownable under settler colonial regimes (Davis 21).

Indigenous communities across the globe have experienced these processes firsthand, as colonial expansion has often meant the forced removal from ancestral territories, ecological degradation, and cultural erasure. In the context of the Anthropocene, Indigenous peoples continue to be disproportionately affected by climate-related disruptions—such as droughts, rising sea levels, and deforestation—that displace communities and threaten traditional ways of life. These disruptions are not new; rather, they are extensions of earlier waves of displacement under colonial rule, now intensified by the planetary scale of environmental change.

Rob Nixon's concept of "slow violence" is particularly relevant here. Nixon defines slow violence as "a violence that occurs gradually and out of sight," often lacking dramatic visibility but nonetheless deadly, especially for marginalized communities (Nixon 2). In many Indigenous contexts, environmental degradation is slow, cumulative, and intimately tied to histories of land theft, mining, dam construction, and toxic exposure. This form of violence is not simply ecological—it is cultural, economic, and spiritual, undermining the very foundations of Indigenous sovereignty and survival.

Amitav Ghosh further critiques the inability of mainstream literary and cultural forms—especially the modern novel—to grapple with the scale and urgency of climate change. In *The Great Derangement*, Ghosh argues that the climate crisis is also a crisis of imagination, rooted in Western literary traditions that privilege individual agency, linear time, and human exceptionalism (Ghosh 9–11). He suggests that colonial histories and empire-building are central to understanding the roots of climate change, yet they are often missing from Anthropocene discourse.

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This paper engages with these critiques to argue that the Anthropocene cannot be fully understood—or responded to—without including the perspectives of Indigenous communities. Indigenous narratives—whether conveyed through oral storytelling, literature, or testimony—offer grounded accounts of ecological loss, migration, and resilience. These narratives not only resist the erasures of colonial history but also provide counter-visions of planetary futures based on community, responsibility, and justice. By decolonizing the Anthropocene, we move toward a more ethical and historically accurate framework that recognizes the uneven geographies of climate vulnerability and centers those whose voices have long been excluded from dominant environmental discourse.

Decolonial Approaches to the Anthropocene and Indigenous Environmental Thought

The growing academic interest in the Anthropocene has prompted an expansive body of literature that engages with the epoch's implications across scientific, philosophical, and cultural domains. However, critiques have increasingly emerged that question the universality of the "Anthropos" implied in the term. This review examines key scholarly contributions that foreground Indigenous epistemologies, decolonial critiques, and narrative interventions in order to challenge the dominant frameworks of Anthropocene discourse.

The term *Anthropocene*, though initially useful in marking human-induced planetary change, has been critiqued for its epistemic flattening of historical difference. Dipesh Chakrabarty highlights this tension, arguing that the Anthropocene conflates the actions of industrialized nations with those of Indigenous and colonized populations, who have had minimal roles in producing ecological crises (Chakrabarty 10). This line of critique has evolved into what scholars now call **decolonial environmental humanities**, an interdisciplinary field that interrogates the colonial and racialized underpinnings of climate discourse.

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Jason W. Moore's reconceptualization of the Anthropocene as the **Capitalocene** represents one such intervention. Moore asserts that capitalism, not a generic humanity, is the organizing logic behind ecological destruction. By centering capitalist world-ecology and its reliance on cheap labor, nature, and energy, Moore challenges the ahistorical framing of the Anthropocene and insists on linking planetary crisis with systems of exploitation that emerged with colonial modernity (Moore 6). Similarly, Malm and Hornborg contend that fossil-fueled industrialization, driven by European imperial expansion, cannot be dissociated from the racialized and class-based infrastructures of global capitalism (Malm and Hornborg 68).

Indigenous scholars have made significant contributions to reframing environmental thinking beyond Western epistemologies. Kyle Powys Whyte proposes that for many Indigenous communities, the Anthropocene is not a novel condition but a continuation of colonial disruptions to human-land relations (Whyte 157). He argues that Indigenous knowledge systems, which emphasize reciprocity, relationality, and long-term ecological care, offer robust alternatives to extractive logics. Leanne Betasamosake Simpson similarly critiques settler colonialism's treatment of land as inert property, asserting that Indigenous cosmologies conceptualize land as animate, pedagogical, and sovereign (Simpson 45). These insights are echoed by Zoe Todd, who critiques the exclusion of Indigenous thought from environmental theory and calls for the repatriation of land and intellectual space in climate discourse (Todd 244).

Environmental degradation experienced by Indigenous communities is deeply entangled with Rob Nixon's notion of **slow violence**, which refers to delayed, invisible, and accumulative harm disproportionately suffered by marginalized populations (Nixon 2). Nixon's framework has been widely adopted in ecocriticism and postcolonial studies to analyze how colonial legacies of extraction, such as mining, dam building, and toxic dumping, continue to impact Indigenous lands and bodies across generations. Nixon also underscores the narrative dimensions of slow violence, emphasising the need for literary and testimonial forms that can articulate these drawn-out experiences of harm (4).

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This literary dimension is further explored by Amitav Ghosh in *The Great Derangement*, where he argues that Western literary forms have failed to adequately represent the planetary scale and urgency of climate change. Ghosh critiques the limitations of the realist novel in dealing with non-human agency and environmental unpredictability, positing that climate change represents a "crisis of imagination" shaped by colonial and capitalist worldviews (Ghosh 11). His work resonates with scholars like Ursula K. Heise, who advocates for a more inclusive literary ecology that incorporates non-Western, Indigenous, and multispecies narratives (Heise 205). Such approaches are vital in developing what Nixon calls **"acts of witness"**—narrative practices that bear testimony to invisible or silenced environmental suffering (Nixon 5).

In response to these critiques, several studies have turned to **Indigenous storytelling and cultural production** as vital sites of environmental knowledge and resistance. Scholars such as Daniel Wildcat and Linda Tuhiwai Smith emphasize the centrality of land-based epistemologies and ceremonial knowledge in Indigenous responses to climate crisis (Wildcat 57; Smith 25). Indigenous narratives—ranging from oral histories and testimonies to contemporary novels and poetry—often articulate ecological loss in deeply embodied and affective ways, resisting both the homogenization of the Anthropocene and the victimization of Indigenous peoples. These narratives are not merely descriptive but deeply political, asserting Indigenous sovereignty and environmental justice.

Additionally, critical Indigenous studies highlight the role of **environmental migration** as an ongoing process of colonial displacement. Farbotko and Lazrus's study of climate migration in Tuvalu critiques dominant framings of Indigenous communities as passive victims of rising seas, emphasizing instead their resilience, agency, and historical continuity of resistance (Farbotko and Lazrus 385). These findings suggest that climate-induced migration must be understood within broader histories of forced removal, settler expansion, and geopolitical marginalization.

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Finally, environmental justice literature provides a framework for analyzing how climate change intersects with structures of racism, colonialism, and inequality. Robert Bullard, one of the foundational voices in this field, argues that environmental harms are unevenly distributed along racial and economic lines (Bullard 16). Scholars like David Pellow extend this analysis to global contexts, examining transnational movements for justice and the systemic nature of environmental racism (Pellow 105). This body of work reinforces the necessity of centering Indigenous and decolonial perspectives in responding to climate crisis, not as a matter of inclusion, but as a matter of epistemic and political reorientation. These interventions—whether theoretical, literary, or activist—reframe climate discourse as a terrain of historical struggle, cultural survival, and planetary ethics. By foregrounding Indigenous voices and their critiques of extractive modernity, scholars pave the way for more just and inclusive environmental futures.

Colonialism and the Making of Environmental Injustice

The roots of contemporary environmental crises cannot be fully understood without a critical examination of colonial histories that enabled—and continue to perpetuate—ecological degradation, forced displacement, and cultural erasure. The Anthropocene, often framed as a human-driven epoch of planetary transformation, obscures the uneven and racialized geographies of harm that were systemically shaped through colonial expansion and extractive capitalism. As numerous scholars argue, colonialism did not merely involve territorial conquest; it involved the wholesale restructuring of human and ecological relationships to facilitate resource extraction, labor exploitation, and racial hierarchies (Moore 601; Chakrabarty 212). This historical foundation is critical for understanding environmental injustice in Indigenous contexts today.

Ecological Degradation as a Legacy of Empire

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Colonialism marked the beginning of large-scale, state-sanctioned environmental transformation aimed at maximizing profit. Colonial powers such as Britain, France, Spain, and Portugal systematically exploited natural resources in Asia, Africa, and the Americas to fuel industrialization in Europe. These processes included deforestation, monoculture plantations, mining, and the diversion of rivers—all aimed at integrating colonized lands into global capitalist circuits. The environmental historian Richard Grove notes that European imperial expansion led to the earliest instances of ecological imperialism, where foreign ecosystems were reorganized to suit colonial economic interests (Grove 12). The British Empire's extraction of coal from Bengal, the rubber and palm oil plantations in Southeast Asia, and the large-scale mining of gold and copper in Southern Africa are all emblematic of how ecological degradation was central to colonial enterprise. The violent restructuring of land use patterns under colonial rule was not incidental; it was the mechanism through which environmental injustice took root.

Forced Displacement and Land Dispossession in Settler Colonial Regimes

In settler colonial contexts such as Canada, the United States, and Australia, land dispossession went hand in hand with the marginalization and erasure of Indigenous peoples. Patrick Wolfe famously argued that settler colonialism operates through a "logic of elimination" in which the removal of Indigenous populations is a structural necessity for the assertion of settler sovereignty (Wolfe 388). This removal was not only physical but also cultural, severing Indigenous relationships with land that were spiritual, ancestral, and ecological in nature. Land was transformed from a communal, reciprocal entity into a commodity under settler law. This legal transformation justified massive land seizures and the imposition of private property regimes that excluded Indigenous forms of stewardship. In Canada, for example, the establishment of the Indian Act in 1876 institutionalized the containment of First Nations people to reserves and criminalized their spiritual practices and governance systems. Similarly, in Australia, the doctrine of *terra nullius* denied the existence of Indigenous sovereignty altogether, paving the way for unregulated exploitation of

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Aboriginal lands. This forced displacement continues today through environmental dispossession. The construction of pipelines, dams, and extractive infrastructure frequently occurs on or near Indigenous lands without free, prior, and informed consent. These projects not only degrade the environment but also undermine cultural practices tied to land-based knowledge and ceremonial life.

Resource Extraction and Modern Environmental Displacement

Modern resource extraction continues the colonial pattern of displacing Indigenous communities under the guise of national development. One of the most contentious examples is the extraction of tar sands oil in Alberta, Canada. The Athabasca tar sands project is one of the largest industrial operations in the world and has led to severe environmental damage in the form of water contamination, deforestation, and air pollution. Indigenous communities such as the Cree and Dene have reported high rates of cancer, loss of traditional hunting and fishing grounds, and the desecration of sacred sites (LaDuke 87). Although marketed as a national energy strategy, the operation disproportionately externalizes its costs onto Indigenous populations.

Similarly, uranium mining in the American Southwest has had devastating impacts on Navajo communities. From the 1940s through the 1980s, the U.S. government and private companies mined uranium for nuclear weapons without proper safety protocols. Abandoned mines, radioactive waste, and contaminated groundwater remain to this day. The Navajo Nation has reported severe health issues, including birth defects, respiratory illnesses, and increased cancer rates, all traceable to prolonged exposure to radioactive materials (Brugge and Goble 35).

In the Pacific Islands, climate change-induced sea-level rise is forcing Indigenous populations from their ancestral homelands. While often framed in humanitarian terms, these displacements are rooted in colonial histories of military testing, land dispossession, and geopolitical marginalization. The Marshall Islands, for example, were subjected to U.S.

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nuclear testing between 1946 and 1958, leaving the land uninhabitable. Today, rising waters are exacerbating this historical injustice, displacing communities who have already suffered the brunt of environmental violence (Johnston and Barker 12).

Environmental Racism and Structural Inequality

The concept of **environmental racism**—pioneered by scholars such as Robert Bullard—explains how environmental hazards are disproportionately located in communities of color and Indigenous groups. Bullard argues that this is not coincidental but a function of systemic racism embedded in policy, infrastructure, and economic planning (Bullard 23). Indigenous communities frequently lack political power and face institutional barriers to environmental protection, which results in their lands being targeted for hazardous industries and waste disposal.

David Pellow expands on this by emphasizing the **structural nature** of environmental inequality. He critiques the tendency of mainstream environmentalism to depoliticize environmental harm, treating it as a neutral scientific issue rather than a racialized and colonial one. Pellow's work in *Resisting Global Toxics* outlines how environmental harms are exported to marginalized communities globally, turning them into "sacrifice zones" for the benefit of wealthier populations (Pellow 105). This global system of environmental apartheid reflects the persistence of colonial power dynamics in contemporary environmental governance. In all these cases—tar sands, uranium mining, sea-level rise, and waste dumping—the pattern is clear: Indigenous communities are placed at the frontlines of environmental risk while being systematically excluded from decision-making processes. These injustices are not anomalies but the aftershocks of colonial systems that treated land, water, and people as resources to be managed, extracted, or erased.

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The roots of contemporary environmental crises cannot be fully understood without a critical examination of colonial histories that enabled—and continue to perpetuate—ecological degradation, forced displacement, and cultural erasure. The Anthropocene, often framed as a human-driven epoch of planetary transformation, obscures the uneven and racialized geographies of harm that were systemically shaped through colonial expansion and extractive capitalism. As numerous scholars argue, colonialism did not merely involve territorial conquest; it involved the wholesale restructuring of human and ecological relationships to facilitate resource extraction, labor exploitation, and racial hierarchies (Moore 601; Chakrabarty 212). This historical foundation is critical for understanding environmental injustice in Indigenous contexts today.

Indigenous Displacement and Climate Migration in the Anthropocene

Climate change, often described in abstract or global terms, materializes unevenly across the planet. For Indigenous communities, the Anthropocene is not a speculative future or a recent rupture—it is an intensification of historical displacements, ecological disruptions, and territorial violence wrought by colonialism. As Elizabeth Povinelli argues, Indigenous peoples exist within a **"quasi-event" structure**, where climate crises emerge not as singular, spectacular events but as ongoing conditions of dispossession (Povinelli 19). In this context, climate migration must be seen not as a new phenomenon but as part of a **continuum of colonial displacement**, marked by forced removals, land degradation, and sociopolitical marginalization. Literature, especially Indigenous narratives, has become a powerful site for articulating these experiences—resisting the framing of Indigenous peoples as passive victims and instead asserting relational, land-based worldviews that challenge the dominant logics of the Anthropocene.

Literary Resistance and Narrative Reclamation in the Age of the Anthropocene

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The Anthropocene as a discursive construct not only organizes scientific and ecological discourse but also profoundly shapes literary representations of crisis, displacement, and futurity. Literary texts are not neutral reflections of planetary conditions—they are active terrains where the terms of global environmental narratives are contested. By interrogating the aesthetics and assumptions of mainstream Anthropocene literature, and turning instead to narratives that foreground Indigenous perspectives and histories of colonialism, this section explores how literature functions as both a critique and a counter-narrative to dominant environmental imaginaries. Central to this examination are the insights of Rob Nixon, Amitav Ghosh, and literary texts such as Margaret Atwood's speculative fiction, which together expose the asymmetrical burdens of climate change and amplify silenced voices.

Rob Nixon and the Aesthetics of Slow Violence

Rob Nixon's concept of "slow violence" is indispensable in analyzing how environmental harm often eludes dramatic representation and visibility. Nixon defines slow violence as "a violence that occurs gradually and out of sight, a violence of delayed destruction that is dispersed across time and space" (Nixon 2). This formulation is crucial for understanding how literature can represent the cumulative, imperceptible harms inflicted on marginalized communities—particularly Indigenous peoples—through processes such as deforestation, toxic exposure, and forced migration. Unlike the apocalyptic tropes common in Western climate fiction, narratives informed by slow violence foreground **historical continuities** and the **structural dimensions** of environmental harm.

For example, Linda Hogan's *Solar Storms* (1995) offers a compelling narrative of environmental destruction and Indigenous resistance, dramatizing the impact of hydroelectric development on Cree communities in northern Canada. The novel does not rely on spectacular disaster but instead reveals how generations of Indigenous people endure and resist ecological and cultural erasure. As Nixon argues, "The environmentalism of the poor is rooted in

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memory, in continuity, in the stubborn refusal to forget" (Nixon 7). Hogan's narrative exemplifies this refusal through its intergenerational storytelling, which links colonial violence with present ecological degradation.

Amitav Ghosh and the Crisis of Imagination

Amitav Ghosh, in *The Great Derangement: Climate Change and the Unthinkable* (2016), critiques the limitations of the modern novel in engaging with the scale and interconnectedness of the climate crisis. He contends that the literary mainstream, shaped by bourgeois individualism and realist conventions, has failed to capture the planetary scope of environmental transformation. "The climate crisis," Ghosh writes, "is also a crisis of culture, and thus of the imagination" (Ghosh 9). This failure is not merely aesthetic but deeply political, as it marginalizes those most vulnerable to ecological collapse—often Indigenous and formerly colonized peoples.

Ghosh's critique is especially relevant when considering how Indigenous displacement is often framed in literature and media. He challenges the "universal" narratives of the Anthropocene, which flatten historical responsibility and obscure the colonial origins of contemporary climate catastrophes. His analysis resonates with novels such as Alexis Wright's *The Swan Book* (2013), a speculative narrative set in a climate-ravaged future Australia. Wright, a Waanyi author, depicts Indigenous survival amidst environmental collapse and settler-state violence. Her narrative structure—fragmentary, poetic, and nonlinear—defies Western narrative expectations and forces readers to confront the cultural and ecological costs of colonization and climate change.

Margaret Atwood and Speculative Fiction as Environmental Critique

Margaret Atwood's speculative fiction, particularly the *MaddAddam* trilogy, exemplifies how literature can reimagine ecological collapse and survival in a way that is at once dystopian and deeply political. In *Oryx and Crake* (2003), Atwood depicts a world

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devastated by genetic engineering, corporate greed, and environmental ruin. Though her primary focus is not Indigenous communities, her critique of extractive capitalism and ecological hubris aligns with broader decolonial concerns. The novel's desolate landscapes and engineered species become metaphors for the cost of treating nature as commodity.

Yet, Atwood's trilogy has been critiqued for its relative inattention to race and colonial history. As critics such as Ursula Heise have noted, environmental speculative fiction often adopts a post-apocalyptic lens that **erases historical injustice**, thereby presenting environmental crisis as a universal fate (Heise 56). This erasure contrasts with Indigenous-authored climate fiction, which insists on continuity between past dispossession and present ecological violence.

For instance, Cherie Dimaline's *The Marrow Thieves* (2017), a dystopian novel by a Métis writer, portrays a future where climate change has rendered most of the world infertile—except for Indigenous people, who are hunted for their bone marrow. The novel sharply critiques the settler state's ongoing biopolitical control over Indigenous bodies and lands. Unlike Atwood's speculative dystopia, Dimaline's vision centers Indigenous epistemologies, community resilience, and cultural memory as forms of resistance. As Ghosh argues, only by recovering these narratives can literature begin to "reclaim the imaginative ground" necessary to confront planetary futures (Ghosh 83).

Narrative Form and the Politics of Time

One of the challenges in representing the Anthropocene lies in the **temporal dissonance** between geological time and human experience. Many Indigenous literary texts counter this dissonance by collapsing linear time and emphasizing continuity. Nixon argues that slow violence "is not just about what is being represented, but how" (Nixon 8). In this light, narrative form becomes politically significant.

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Kim Scott's *Taboo* (2013), for example, weaves together contemporary and ancestral timelines to highlight the persistence of Noongar culture despite centuries of settler violence in Australia. Similarly, N. Scott Momaday's *House Made of Dawn* (1968), though not explicitly a climate novel, engages with the spiritual and ecological dislocation experienced by Indigenous peoples and the enduring connection to land. These works do not present climate change as rupture but as **accumulated consequence**, extending the critique of the Anthropocene into both form and content.

Literature is a vital arena in which the Anthropocene is not merely represented but interrogated. Writers such as Rob Nixon and Amitav Ghosh expose the aesthetic and ethical blind spots of dominant environmental narratives, while authors like Linda Hogan, Alexis Wright, Cherie Dimaline, and Kim Scott construct counter-narratives that center Indigenous histories and resist colonial temporalities. These literary interventions challenge the homogenizing rhetoric of the Anthropocene and foreground the uneven geographies of environmental harm. By attending to the specificity of colonial violence and the resilience of Indigenous storytelling, these works help **decolonize both ecological thought and literary form**, offering pathways toward more just and inclusive planetary futures.

Reimagining Planetary Futures Through Decolonial Literary Praxis

The Anthropocene, often framed as a universal and monolithic epoch of human impact on the Earth, demands rigorous interrogation when viewed through the lens of colonial history and Indigenous experience. As this paper has argued, the Anthropocene is not simply a geological condition but a politically charged discourse that risks reproducing the very inequalities it purports to address. By collapsing the diverse and uneven histories of environmental harm into the generalized figure of the "Anthropos," mainstream Anthropocene narratives obscure the disproportionate burdens borne by Indigenous peoples, both historically and in the current era of ecological crisis.

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The works of Rob Nixon and Amitav Ghosh serve as critical interventions in this discourse. Nixon's concept of "slow violence" reveals how environmental destruction is not always spectacular or immediate but accumulative, unfolding over generations and often invisible to the dominant gaze. His framework provides a means to understand the temporal and spatial scales of environmental injustice inflicted upon Indigenous communities through land dispossession, extractive capitalism, and cultural erasure. Ghosh, meanwhile, highlights the epistemic failures of contemporary literary forms to grapple with the immensity of climate change and its entanglements with imperialism and colonial exploitation. His insistence on restoring the political to the aesthetic lays the foundation for a literary praxis that resists both denial and abstraction.

Throughout this study, literary texts have emerged not merely as reflections of environmental harm but as active sites of resistance and reimagination. Works such as Linda Hogan's *Solar Storms*, Alexis Wright's *The Swan Book*, and Cherie Dimaline's *The Marrow Thieves* foreground Indigenous voices and reassert the centrality of land, memory, and cultural resilience in the face of systemic erasure. These texts challenge the settler-colonial logics embedded in dominant climate narratives and refuse the passive victimhood often ascribed to Indigenous peoples in mainstream discourse. Instead, they articulate alternative planetary futures grounded in community, kinship, and survivance.

Moreover, these narratives resist the linear temporality of Euro-Western thought by offering cyclical, layered, and place-based conceptions of time and ecology. In doing so, they align with Nixon's call for "aesthetic strategies adequate to the scale and intricacy of slow violence" (Nixon 10) and fulfill Ghosh's vision of a renewed imaginative engagement with climate and history. Where traditional climate fiction may lapse into dystopian fatalism or universalist abstraction, Indigenous-authored or allied narratives situate climate change within lived histories of colonial displacement and environmental racism, making the crisis legible and urgent in its specificity.

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To decolonize the Anthropocene, then, is not merely to critique the term's inadequacies—it is to displace its epistemological foundations. It is to reject the universalist framing of "humanity" and instead center those whose lands, bodies, and knowledges have been systematically exploited in the making of the modern world. Literature plays a crucial role in this decolonial project. It can unsettle dominant narratives, offer alternative temporalities, and imagine just futures rooted in accountability and repair. As we move forward in the era of accelerating climate crises, it becomes imperative not only to recognize the ecological implications of our actions but to reckon with their colonial genealogies. The Anthropocene must not be understood as a singular geological rupture but as a continuation of older forms of structural violence—ones that literature, especially from Indigenous and marginalized voices, is uniquely positioned to illuminate and resist. By foregrounding these narratives, we not only decolonize our understanding of the past but also open pathways toward more equitable and pluralistic visions of planetary futures.

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