

Beyond the Anthropocene: A Study of Posthumanism and Ecocriticism in Children's and Speculative Fiction

Abstract:

The Anthropocene, characterized by unchecked human dominance over nature through technological advancements and industrial expansion, has led to profound ecological disruptions—manifesting in climate change, biodiversity loss, and widespread environmental degradation. Literature has long been a site for interrogating these crises, offering speculative futures and ethical critiques that challenge anthropocentric worldviews. As ecological devastation escalates, posthumanism and ecocriticism emerge as vital theoretical frameworks, dismantling hierarchical constructs that privilege human supremacy and reimagining the interdependent relationships between human and non-human entities. Ecocriticism, as theorized by scholars such as Cheryll Glotfelty, Lawrence Buell, and Greg Garrard, and Posthumanism, as theorized by Cary Wolfe and Rosi Braidotti, and Donna Haraway's cyborg ontology, will provide a framework for analyzing literature's role in imagining post-Anthropocene futures—where coexistence and reciprocity replace dominance as the foundation for ecological narratives. This study explores how select speculative fiction and children's picture books subvert anthropocentric perspectives, advocating for ecological consciousness, responsible environmental stewardship, and ethical coexistence. Through texts such as Barbara Kingsolver's *Flight Behavior* and Nnedi Okorafor's *Lagoon* and classic children's books including Shel Silverstein's "The Giving Tree," Dr. Seuss's "The Lorax," Julia Donaldson's "The Snail and the Whale," and Emily Haworth-Booth's "The Last Tree," this paper interrogates shifting representations of ecological responsibility, human-animal entanglements, and the transformative potential of technology. This study argues that the continued exploitation of nature will inevitably erode human supremacy, forcing a paradigm shift toward a shared existence in which technology functions not as an instrument of control, but as a mediator for ecological restoration and interspecies cooperation. Through the lens of ecocriticism and posthumanism, literature becomes a powerful tool for reimagining ecological futures, advocating for environmental justice, and fostering a deeper understanding of humanity's place within the broader web of life.

Keywords: Posthumanism, Ecocriticism, Literature, Environment, Children's Literature, Climate Change.

Introduction:

In an attempt to pursue supremacy, humanity has raised skyscrapers, built flyovers, erased farmlands, and harnessed nuclear power plants, unmindfully striving to control the nonhuman world while forgetting what Einstein said once: every action has an equal and opposite reaction. Consequently, climate calamities such as droughts, floods, wildfires, and mass extinction of species increasingly appear in literature that mirrors life, heralding a need for the shift from the Anthropocene to the Post-Anthropocene.

This paper deals with questions like: how do literary these works texts, especially speculative novels and children's picture books, redefine human-animal-environment relationship to anthropocentric paradigms? The attempt is to situate these texts within theories of posthumanism and ecocriticism, wherein animals act as active co-participants in narratives to arouse feelings of empathy, ecological concern, contributing towards sustainable futures.

This study examines select texts to analyze animal representations from anthropocentric perspectives prevalent in the posthuman age. By doing so, it contributes to ongoing debates in

literary studies about the necessity of moving beyond human-centered frameworks. Considering the alarming situation of environmental crisis from the point of view of posthumanism in the Anthropocene, these writings propose exploring affinities between human and non-human entities.

For centuries Western modernity has long rested on the twin pillars of humanism and anthropocentrism, frameworks that place the human as the centre of history, knowledge, and value. Philosophical discourses, educational systems, literary traditions, and political institutions, have been shaped by these paradigms. Due to ecological collapse, technological saturation, and epistemic pluralism, these theoretical foundations are being critically reexamined with the help of posthumanist thought.

Traditionally humanism, conceives man as an autonomous and rational being, idealizes 'Man' as a supreme creation that stands apart from nature, animals, and machines. Humanism considers, man is at the center, depending upon animals and machines created by himself. But ironically, man is depending too much on these machines, electronic devices, and mechanized life. Neil Badmington elaborates on Rene Descartes' theory of Humanism, in *Posthumanism*,

There is [...] an absolute difference between the human and the inhuman: only the former has the capacity for rational thought. Reason belongs solely to the human and, as such, serves to unite the human race. 'We' may have different types of bodies, but because reason is a property of the mind (which, for Descartes, is distinguishable from the body), deep down 'we' are all the same. (52)

In Descartes philosophy, we find binary opposites about how humans and non-humans are different, and posthumanism attempts to break these differences. "Humanism," writes Paige Allen, "privileged the perspective and power of Man, and championing individual rights, agency, and self-determination" (n.p.). As Fiona Probyn-Rapsey notes, anthropocentrism "places humans not only at the center of everything but makes 'us' the most important measure of all things" (52). M. H. Abrams, in *A Glossary of Literary Terms*, defines Anthropocentrism, to be "oriented to the interest of human beings, who are viewed as opposed to and superior to nature, and free to exploit natural resources and animal species for their purposes" (2008: 88). British scholar Jonathan Bate aptly notes that humans are "both part of and apart from nature," echoing Brockbank's call to challenge anthropocentrism and center non-human experience. Brockbank adds, "Ecocritics analyze not only the relationship between the human and the non-human in literature but also the ways in which the human's place within the wider 'non-human' sphere is realized" (n.p.).

Posthumanism aims to decentralize humans, bring non-humans to the center, and relate the two. This perspective has become essential in the current scenario when man is losing his position at the centre and is forgetting the interconnectedness with other creations. Braidotti claims that posthuman theory is, "a generative tool to help us re-think the basic unit of reference for the human in [...] the historical moment when the Human has become a geological force capable of affecting all life on this planet" (5). Posthumanism is a critical theory, a coming together of thoughts on the inter-relation of human, non-human, and technology, a theory that came up in the late 20th century, especially in the light of ecological crisis and concern. For Cary Wolfe,

Posthumanism is a connection between human beings and animals. Humanity has forgotten that, Human genomes can be found in only about 10 percent of all the cells that occupy the mundane space I call my body; the other 90 percent of the cells are filled with the genomes of bacteria, fungi, protists, and such, some of which play in a symphony necessary to my being alive at all, and some of which are hitching a ride and doing the rest of me, of us, no harm. (Haraway, 4)

Humanity must emerge out-of-the oblivion and accept the fact that it is not the supreme power. This paper therefore asks: how can posthumanist thought, when read alongside

frameworks of ecocriticism, help us rethink human–animal–environment relations in children’s and speculative fiction? The scholarly intervention is to show that these theories, when applied to literary texts, dismantle anthropocentric hierarchies and foreground nonhuman agency as central to ecological futures.

Ecocriticism is an interdisciplinary study that brings together literature and environment. It is supposed to have emerged after the publication of Rachel Carson’s *Silent Spring* (1962). William Rueckert coined this term in his seminal essay, “Literature and Ecology: An Experiment in Ecocriticism” published in 1978. Ecocritical literature ranges from the romantic poetry of Wordsworth and Coleridge, that celebrates beauty of nature and its spiritual power to the Modern climate fiction (cli-fi), giving insights into the ever-increasing global warming, ecological crisis, and human responsibility, through writings like, Margaret Atwood’s *MaddAddam* trilogy, Amitav Ghosh’s *The Great Derangement*, etc. Ecocritical literature involves not just reading about nature in texts but also connecting literature to urgent societal and environmental realities. Ecocritical literature, more particularly, responds to the call of the ecological problems caused by the Anthropocene. Cheryll Glotfelty, defined Ecocriticism as “the study of the relationship between literature and the physical environment.” He stated that ecocriticism takes an earth-centric approach to literary studies (xviii).

Research methodology:

This study is based on the application of a qualitative, interdisciplinary approach, combining the frameworks of ecocriticism and posthumanism, that redirects attention from human-centered narratives to earth-centered concerns, and highlights how children’s writings and speculative fiction redefine ecological bonds beyond the Anthropocene. The paper analyses select children’s graphic books and speculative novels conducting a close reading and thematic coding of narrative structure, symbolism, and ecological motifs in the selected texts in an attempt to examine how one can confront human centrality through animal representations. The paper uses storytelling as an application for ecological justice with an aim to highlight the agency of animals and environment. Selected speculative fiction shows dystopian or utopian futures that question relationship of human and nonhuman in technologically entangled settings.

Not being just a description, the study offers critical analysis of tensions and ambiguities in the lives of characters in the texts. Like, the examination of *The Giving Tree* not only as a narrative of generosity and care, but also as a text that professes sacrificial ethics, opening questions about whether such representations sustain or subvert human-centric values. Similarly, speculative novels interrogate the ambivalent and apprehensive depictions of technology, asking whether they disseminate humans as masters or open possibilities for nonhuman agency.

This study chooses speculative fiction and children’s literature considering the fact that they entertain and profess ethical values through storytelling, providing a platform for readers to indulge in subjectivity, agency, and care. By comparing these genres, the paper makes evident how literature for all age groups fosters rethinking about human–animal–environment relations beyond the Anthropocene.

Discussion:

With the emergence of the theories of posthumanism and ecocriticism, more and more children’s literature, especially picture books, have been used as a medium of transformation that introduces young readers to the moral and ethical dimensions of the animal and nonhuman world around them. Rosi Braidotti claims that, “the posthuman subject is a transversal entity... a subject-in-process [...] constituted by multiplicities” (45), and these multiplicities can be

introduced at a young age through stories about trees, animals, whales, snails, and guardians of the forest.

Harju and Rouse (2018), in an article affirm that “literature has been considered as a key element in encouraging child readers to reconnect with an increasingly imperiled natural environment” (n.p.), proposing that graphic books, with attractive colourful images, become more than pedagogical tools, proving as posthuman pathways for multispecies ethical coexistence. By reminding of embodied and affective responses on the readers, these texts instruct and create emotional resonance with the nonhuman world. Lennis G. Echterling describes them as “eco-pedagogical tools” (n.p.), while Laliena and Sala reinforce their role in forwarding messages of environmental awareness and ethical responsibility.

This aligns with Cary Wolfe’s framing of posthumanism as moving “beyond the traditional boundaries of humanism” (“Introduction,” xxv), to understand relational agency in a more inclusive manner. The portrayal of nature and animal characters as emotional and ethical mediators finds embodiment in picture books like, Shel Silverstein’s ‘The Giving Tree’ (1964), Dr. Seuss’ ‘The Lorax’ (1971), Julia Donaldson’s ‘The Snail and the Whale’ (2003), and Emily Haworth-Booth’s ‘The Last Tree’ (2021). These texts allow “becoming-with” (Haraway), dissolving hierarchies, cultural or species-based, and generating inclusivity without ethnic stereotyping. In doing so, they foster bonds instead of barriers, cultivating ecological citizenship rooted in care, reciprocity, and belonging, what Rosi Braidotti calls an “affirmative ethics” (463).

At the same time, critical interrogation is necessary. For instance, ‘The Giving Tree’ reinforces sacrificial ethics, raising questions about whether it sustains anthropocentric values rather than dismantling them. ‘The Lorax’, while celebrated for environmental advocacy, can be critiqued for its reliance on an anthropomorphic spokesperson, does this empower nonhuman agency or re-center human authority? Similarly, ‘The Snail and the Whale’ balances adventure with ecological vulnerability, inviting reflection on whether empathy alone suffices to address systemic ecological crises.

This narrative reframing invites picture books to perform what Donna Haraway explains as “material-semiotic transformations” (200), a strategy that, through storytelling, allows coexistence by removing rigid categories. By combining affective imagination with critical tension, these texts demonstrate how children’s literature can both inspire ecological care and complicate simplistic notions of human–nonhuman harmony.

Flight Behavior by Barbara Kingsolver:

Barbara Kingsolver’s *Flight Behavior* (2012) is a climate fiction, an influential meditation on ecological displacement, interspecies entanglement, and human vulnerability in the age of Anthropocene. Kingsolver is a novelist cum biologist. The novel is an allegorical depiction of a world that highlights the consequences of disturbed ecological cycles and climate change as a present reality. Nina Munteanu in her eco-fiction review writes that Kingsolver is of the belief that the environmental shifts are subtle, and she “speak in a language only scientists can understand,” yet she impactfully presents a literary translation through metaphor, emotion, and ethical concerns.

The mass migration of monarch butterflies to the wrong geographical region in *Flight Behavior* is not simply a biological anomaly but a portrayal of how humans destabilize natural systems, leading to sudden and catastrophic changes. It is a narrative about posthuman disruption in a world where humans now no longer control outcomes, and nonhuman actors assert presence amid collapse. Kingsolver’s butterflies function as hyper-objects (Morton), vast, and distributed phenomena beyond human comprehension.

The novel’s protagonist, Dellarobia Turnbow, a victim of poverty, is initially drawn to the mountain when she is about to flee from her stagnant life. She confronts a celestial vision,

“It looked like the inside of joy [...] a lake of fire [...] twisters of brightness against the grey sky” (Kingsolver 21–22). This otherworldly experience brings an ecological awakening, turning her wish to escape into attention and acceptance of the reality that what she assumes as beautiful is actually a responsibility.

According to Kathleen Byrne, in *The Globe and Mail*, “*Flight Behaviour* is the first novel I know of- possibly the first novel, to deal specifically determinedly and overly with climate change”. Dellarobia’s growing environmental conscience mirrors the reader’s journey, situating everyday life as a site of epistemic and moral reorientation. She does not claim an expertise, but rather engages deeply with what she confronts.

Entomologist Ovid Byron, in the novel functions as Kingsolver’s posthuman philosophical stance. He insists that “the butterflies were a symptom of vast biological malignancies” (349), their migration being an ecological consequence. Responding ironically to media trivialization, he remarks, “We’ve arrived at the point of an audible roar [...] does it strike you as a good time to debate the existence of the falls?” (333) This underscores the urgency of acknowledging climate collapse without distraction.

The novel uses Byron’s assertion, “Science does not tell what we should do. It tells what is” (327), to critique the limits of scientific knowledge and understand the necessity of ethical agency. Kingsolver suggests, writes Nina Munteanu, in a review, quite accurately, “I think that only scientists can truly appreciate the portent of the subtle changes because it speaks in a language only they can understand” (dragonfly.com). The narrative challenges technocratic detachment and embraces a conscience-driven response, echoing Barad’s posthumanist ethic that “existence is not an individual affair” (136). Action must emerge from entanglement, not isolation.

Kingsolver juxtaposes scientific understanding with religious belief. Dellarobia’s husband, Cub, believes that weather falls under divine control: “Weather is the Lord’s business” (237), signalling the epistemic divide within climate discourse. Yet the novel resists binary thinking, creating interpretive space for the coexistence of faith, science, and wonder. The butterflies’ arrival resists fixed meaning, appearing as ecological omen, divine messenger, or economic benefit. This plurality exemplifies Braidotti’s nomadic ethics, fostering multiple perspectives while maintaining ethical rigor.

Kingsolver’s prose reflects Rachel Carson’s elegiac tone, lamenting the loss of “nature that once existed” (*Silent Spring* 8). Dellarobia’s transformation from a passive observer to critical thinker, allows Kingsolver to suggest a narrative pedagogy that encourages awareness as the precursor to agency. Mary Ellen Snodgrass remarks on Kingsolver’s *Flight Behaviour* emphasizing that altruism is the force in Kingsolver’s novels, that elevates from entertainment to didactic humanism (39). This embodies humanism’s extension into posthumanism’s ethical realism, interlacing human and nonhuman destinies.

Lagoon by Nnedi Okorafor:

Nigerian-American author, Nnedi Okorafor’s *Lagoon* (2014) occupies a fundamental role from the perspectives of Afrofuturism and eco-speculative fiction. It is considered as a seminal example of climate fiction. Rebecca Amonor, in *The Yale Review of International Studies*, notes that the novel was written to Lagos but for an outside audience- a Western audience, and perhaps particularly an American audience. Okorafor identifies herself as both cultural insider and outsider, a “‘Naijammerican,’ a hybridized new individual whose parts cannot be separated.” This hybridity interweaves indigenous cosmology, myth, magical realism, and futuristic speculation in a rich posthumanist narrative fabric.

As Gurpreet Kaur articulates in *DUJES*, *Lagoon* fuses “Nigerian myths, folklore, and magic realism, with animals, humans, and nonhuman figures, in a city consuming itself in the background” (10). Okorafor opens her novel not with a human perspective but with the

sorrowful voice of a swordfish, immediately dismantling anthropocentrism and emphasizing aquatic life. The swordfish's mournful lament, "They brought the stench of dryness [...] made the world bleed black ooze" (Lagoon 1), condemns pollution caused by human beings, and sets a stage for marine trauma as narrative origin. This scene poignantly reflects Haraway's imperative to "make kin not populations" (2), encouraging multispecies engagement through storytelling.

The anthropocentric perspective that frequently predominates in speculative fiction is fundamentally altered by Okorafor's narrative technique, which focuses on nonhuman perspectives—specifically, a swordfish, a tarantula, and a bat. These creatures are not just simple metaphors, rather they are profound, emotionally complex beings that respond to as well as condemn selfish human behavior, fostering a multispecies coexistence. The tarantula, in the chapter "The Bone Collector," envisages adaptation and survival philosophically, on the basis of the past traumas and develops an erudite understanding of human infrastructural patterns: "Life is best lived by embracing the changes [...] when they come, they come fast and hard" (86). The unsettling rhythm integral to human expansion is apprehended in his meditation on the speed and intensity of change.

Despite his philosophical awareness, the tarantula is pitilessly crushed, both literally and metaphorically, under a rushing vehicle, evoking human indifference for environment and the violence meted out in anthropogenic landscapes. The touching description of his crushed body, "like fresh palm oil on hot bread" (86), connects ecological devastation in everyday imagery, leaving nonhuman suffering frighteningly intimate. Further, the readers find a bat that gains new insights after being hit with the Nigerian president's aircraft, in the chapter, "Third Eye Blinded," that wretchedly kills it in a moment, developing the perception: "She sees them now" (149). The bat's tragic as well as untimely clarity interrogates who gets to "see" in this world, and critiques senseless human supremacy in the technological era.

These depictions by Okorafor embody posthuman ethics, emphasising distribution of agency and emotions across species, and proofs that nonhuman beings possess better insight, emotions, and narrative gravity. Okorafor's narrative is based on Donna Haraway's cyborg ontology, that celebrates hybridity and interconnection.

Furthermore, Okorafor's protagonists, Adaora, Agu, and Anthony, gain abilities that render them more-than-human, embodying posthuman transformations. These modifications occur not as evolutionary superiority but as reactions to escalating environmental crisis, suggesting survival through collective reworking. Kaur writes in her article *Literary Voice*, the arrival of inter-planet alien Ayodele is not to colonize but to cleanse: "The irony [...] is that the aliens... have come to rescue the environment of Lagos" (Kaur 224). Okorafor employs the alien as a symbol of ethical transformation rather than as an 'other' being, showing that other planetary beings are more ingrained with ecological values than humans, this being a theme aligned with Afrofuturist visions. Ayodele's presence critiques colonial imaginaries, and optimistically places aliens as allies of planetary justice, and plant and animal life.

Yet Okorafor does not conclude in despair or hopelessness. Her narrative crafts possible remedies through positive transformation, multispecies collaboration, and spiritual ecology. The animals' heightened abilities to see more, feel more, and speak more in *Lagoon* remind readers that intelligence and awareness are not exclusive to humanity. Barad's idea of intra-action frames these beings as co-existents in a world created through entangled agency.

Thus, *Lagoon* stands as a seminal text articulating posthuman ecofeminist concerns, reconfiguring voice, agency, and ethics across species, places, and cosmologies. It poses questions of not "what makes us human," rather "what futures we can co-create" following the path of guided empathy, embracing care, transformation, and attuned to the environmental wellbeing.

Human-Tree Relations and Ecological Exploitation in 'The Giving Tree':

Shel Silverstein's story, 'The Giving Tree,' reflects upon humanity's relationship with the environment, understanding the importance of preserving nature, and the role of animals, role of each creature in maintaining an ecological balance. This story tells the readers about the contemporary problem of humans indulging into excessive consumption. The tree shows concern when it says, "Take my apples, Boy, and sell them in the city. Then you will have money and you will be happy" (Silverstein 17). This is a portrayal of how environment and natural world is used as a commodity to meet endless human needs. The tree has everything to give, its apples, its trunk, becomes a shelter, a boat, and finally, a stump to sit on. Its steadfast willingness to aid humanity reminds emotional depth and caring, qualities generally attributed to human characters.

The boy's needs are ever-changing, and it results into the crisis of hyper-consumption. In this context, the narrative delivers the tree as a silent sufferer and directs towards the ecological cost of selfish human desires. These qualities, once typical of being "human," not just human now, position the tree as a posthuman subject that cares without any expectation - an embodiment of what Braidotti calls an "affirmative ethical relation," built on vulnerability and interdependence.

Industrial Violence and Ecological Protest in *The Lorax*:

Dr. Seuss' 'The Lorax' is an explicit ecological critique of capitalist scenario, and environmental deterioration at its peak. Reminding readers of a once-vibrant ecosystem, the Once-ler says, "Way back in the days when the grass was still green and the pond was still wet and the clouds were still clean," excessive industrial activities being its only reason (9). The cutting down of Truffula trees to produce "Thneeds," triggers migration of species, like Barba-loots, Swomee-Swans, and Humming Fish, to other places as their habitat has been shattered due to increasing pollution.

The Lorax states now and again, "I speak for the trees, for the trees have no tongues," (22). He becomes an envoy of posthuman environmental confrontation. He encourages empathy and ethical engagement with mother nature by giving voice to these trees. His anxiety is an embodiment of Haraway's concept of voice as ethical presence, in demand of recognition, and not just something rhetorical. The Once-ler justifies, "But [...] business is business! And business must grow regardless of crummies in tummies" (21). This statement echoes the phenomenon of growth-at-any-costs, depicting ever-increasing industrialization as ecological scepticism. The story begins with chopping of "just one tree", and this turns into a "whole Once-ler family working full tilt" (ibid), ending in an ecological collapse. The narrative follows a collapse that begins with deforestation, extending to air, water and land pollution, exemplary of the fragility of ecological system. Reflection through posthuman concern aims at granting agency and voice to the trees, at the same time, critiquing human exceptionalism.

Interspecies Alliance and Oceanic Empathy in 'The Snail and the Whale':

In this picture book, 'The Snail and the Whale,' Julia Donaldson constructs a world of wonder, where a small snail desires to explore the whole world beyond its approach, on the back of a whale, a partner to initiate a journey through oceans, coral reefs, icy waters, and what not.

Donaldson employs rhyming narration and a shifting visual scale, to take the readers closer to ecological biodiversity, and empathizes the importance of under water organisms. The stranding of whale, due to noise pollution, critiques human interference and careless tourism.

Donaldson shows the courage of snail with which it rescues, dismantling the traditional hierarchy of size of the creature, placing the snail as a powerful figure of action.

When framed through the aspects of posthumanism, the snail proves to be an agency that is caring, irrespective of scale or species. It embodies what Braidotti terms a “zoe-centered perspective” (60), focused on life’s multiplicity rather than anthropocentric dominance. The story teaches that compassion and bravery are the practical lessons learnt of restoring ecological balance, anchored in love rather than control.

Collective Renewal and Forest Justice in ‘The Last Tree’:

‘The Last Tree,’ a thought-provoking picture book by Emily Haworth-Booth, is a portrayal of minimalist dystopia where humans, to fulfil their need for warmth and shelter cut down trees, driven by selfishness. Children, in this story, identify the last tree’s crucial role, and connect it to rejuvenating the forest once again, bringing in the idea of hope. These actions of innocent children highlight communal care, remind of intergenerational responsibility, and a healing promise. Haworth-Booth’s literary style fosters emotional resonance, while eluding sensationalism, and most important of all, inviting to reflect upon our actions rather than panic.

From posthuman perspectives, *The Last Tree* is a representation of the order followed by rebirth of ethical engagements. The forest regains its earlier form with collective efforts rather than remaining a silenced character. The children’s actions exemplify Haraway’s idea of “response-ability” (78), the courage to respond, to express, and become-one with others, especially the natural world. The narrative proves the possibility of regeneration through acts of humility, cooperation, and respect for all other forms of life.

Conclusion:

Spanning across genres, from rhyming picture books to speculative world and Afrofuturist visions’ mythical stances, one recurring theme emerges here is a role of a moral agent: the re-centering of the nonhuman from the periphery to ethical protagonist. The swordfish in Okorafor’s *Lagoon*, the Giving Tree in Silverstein’s classic, the Lorax’s defiance, Donaldson’s snail, Kingsolver’s monarchs, and the last tree in Haworth-Booth’s story, all species embody voices that lay bare environmental degradation and critique anthropocentric perspectives. These texts confront human domination and encourage concern for animals, plants, and mythic life forms, reminding humanity that the natural world is actually a shared entanglement of lives, voices, and futures.

The comparative interdisciplinary approach in this study reveals that posthuman ethics are not just to be professed only but enacted as well. The writers cultivate eco-consciousness among young minds through visually appealing picture books that instil empathy and emotion. Speculative fiction, like Kingsolver’s *Flight Behavior* and Okorafor’s *Lagoon*, envision the near futures, unearthing the ecological trauma with the help of multispecies narrative shifts. These works destabilize the Anthropocene stance, confronting human protagonists with nonhuman wisdom, mutation, and collapse, and replacing it with biocentric relationality. The multiple voices in the stories put up questions of domination, celebrate adaptation, and suggest interspecies cooperation to deal with the emerging climate crisis and technological acceleration.

Thus, these texts illuminate a transformative revelation: human life is inherently relational and fragile. Posthumanism, in this literary framework, does not reject humanity, but it is a vision that broadens one horizon of knowledge of species’ coexistence, care, and critical humility. The rise and intervention of nonhuman agencies, whether extraterrestrial, vegetal, or animal, do not signal threat but encourage narrative reckoning. Instead of forecasting an ecological apocalypse, these works guide ways to ecological justice. They advocate for a

transformation of consciousness, recreating a world that embraces coexistence as fact rather than as mere moral choice.

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