

Seismic Fury and Hungry Tides: Earth Agency, Environmental Trauma, and
Decolonial Futures in N.K. Jemisin's Broken Earth Trilogy and Amitav
Ghosh's The Hungry Tide

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المستخلص:

تستخدم هذه المقالة النقد البيئي ما بعد الاستعماري لمقارنة رواية أميتاف غوش "المد الجائع" (2004) بثلاثية ن. ك. جيميسين "الأرض المحطمة" (2015-2017). يُعاد تصور البيئة غير البشرية في كلا الكتابين كقوة فاعلة وواعية تتذكر العدوان الاستعماري وتتفاعل معه، سواءً على مستوى المد والجزر في دلتا سونداربانس المتغيرة باستمرار في رواية غوش، أو على المستوى الجيولوجي في قارة جيميسين العظمى الافتراضية "السكون". يزعم مشهد المد والجزر في رواية غوش قدرةً على التجدد والسيولة وسط النزوح ما بعد الاستعماري والحفاظ على البيئة في ظل الاستعمار الجديد، بينما تُجسد أرض جيميسين عقابًا كونيًا ضد الغطرسة الاستخراجية والظلم العنصري. يُبين البحث كيف تربط هذه الأعمال المعاناة الإنسانية بجراح الكوكب، وكيف تُقدم إشارات نحو عدالة تعويضية متعددة الأنواع، بالاستناد إلى أفكار حول فاعلية الأرض، والأنطولوجيا الروحانية، والصدمة البيئية. تُشكك كلتا القصتين في التسلسلات الهرمية التي تتمحور حول الإنسان، وتُروجان لأخلاقيات بيئية مناهضة للاستعمار في عصر الأنثروبوسين، على الرغم من اختلافاتهما الموضوعية الواضحة - الواقعية التاريخية مقابل التصورات الكارثية.

الكلمات المفتاحية: النقد البيئي ما بعد الاستعماري، فاعلية الأرض، الصدمة البيئية، الروحانية، مستقبل ما بعد الاستعمار

Abstract:

This article uses postcolonial ecocriticism to compare Amitav Ghosh's *The Hungry Tide* (2004) to N.K. Jemisin's *Broken Earth* trilogy (2015–2017). The non-human environment is reimaged in both books as an active, sentient force that remembers and reacts to colonial aggression, both tidally in Ghosh's constantly changing Sundarbans delta and geologically in Jemisin's hypothetical supercontinent "the Stillness." Ghosh's tidal landscape claims fluid, regenerative agency amid postcolonial displacement and neo-colonial conservation, while Jemisin's Earth enacts cosmic retribution against extractive hubris and racialized injustice. The research demonstrates how these works relate human suffering to planetary wounds and make gestures toward reparative, multispecies justice by drawing on ideas of Earth agency, animist ontologies, and environmental trauma. Both stories question anthropocentric hierarchies and promote decolonial environmental ethics in the Anthropocene, despite their glaring thematic differences—historical realism vs speculative apocalyptic.

Keywords: Animism, Decolonial futures, Earth agency, Environmental trauma, Postcolonial ecocriticism.

1. Introduction

Since a few years ago, postcolonial ecocriticism has gained significant traction as a serious approach to analyzing how colonial pasts, environmental degradation, and social injustices continue to appear in literature, particularly in light of the growing severity of climate crises each season (Poray-Wybranowska, 2020; Chatterji, 2021). This method appeals to me because it makes us consider imperialism as something that systematically exploited ecosystems and human communities, resulting in disparities that now translate into much higher ecological risk, especially in the Global South and beyond (Kumar, 2015; Anjum et al., 2024).

We are often reminded by academics that anthropocentric viewpoints are no longer sufficient. To better understand the overlapping traumas—colonial brutality on the one hand, ecological destruction on the other—we must take non-human agency seriously and draw on animist frameworks (Rajiva, 2020; Panta, 2024). Things start to get interesting at that point.

I want to pair two very different books in this article: Amitav Ghosh's 2004 book *The Hungry Tide* and N. K. Jemisin's *Broken Earth* trilogy, which began with *The Fifth Season* in 2015 and ended with *The Stone Sky* in 2017. *The Stillness* is a supercontinent in Jemisin's hypothetical world, but it's never truly still—earthquakes, volcanoes, and apocalyptic "Fifth Seasons" regularly reset everything. Racial injustice and a form of planetary vengeance permeate the entire story, and the world itself feels alive and bitter, reacting to human exploitation with geological rage (Borowska-Szerszun, 2023). The orogenes, who are hunted continuously despite having the ability to sense and control seismic forces, serve as a potent metaphor for environmental injustice and race dominance. The conceit inherent in the concept of the Anthropocene is called into question by them (Borowska-Szerszun, 2023; Ferrández-Sanmiguel, 2020).

In contrast, Ghosh bases his narrative on the Sundarbans, the vast, ephemeral mangrove delta that separates Bangladesh and India. There, land and water are constantly negotiating; mudflats come and go, cyclones arrive unexpectedly, and tides surge in twice a day. The environment doesn't sit quietly; it actively changes human lives and occasionally eradicates them. Postcolonial conservation efforts clash with colonial displacement trends (Zurru, 2017; Saha, 2024). The unrelenting force of storms and tides, as well as the Morichjhāpi refugee crisis, directly links ecological vulnerability to human suffering (Ray & Sengupta, 2023; Anjum et al., 2024).

Although one is postcolonial realism and the other is speculative fiction, both revolve around the same central thesis: the Earth has agency. The non-human is more than just a backdrop; it remembers, acts, and sometimes retaliates. Both colonial aggression and the potential for reparative justice are hinted at in it (Zurru, 2017; Borowska-Szerszun, 2023). My main point is simple: Ghosh's "tidal worlds" and Jemisin's "seismic fictions" advance postcolonial ecocriticism by giving the environment its own traumatic memory and ability to react, ultimately outlining decolonial paths toward true environmental justice.

From here, the article proceeds as follows: The theoretical framework is established in Section 2, seismic agency in Jemisin's trilogy is examined in Section 3, tidal dynamics in Ghosh is examined in Section 4, the two are contrasted in Section 5, and some thoughts on the field's future directions are concluded in Section 6 (Poray-Wybranowska, 2020; Saha, 2024).

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2. Theoretical Framework

2.1 Postcolonial Ecocriticism: Key Concepts and Contemporary Debates

In a way, postcolonial ecocriticism emerged from dissatisfaction with earlier ecocriticism that seemed too limited—too Western, overly preoccupied with wilderness or pristine environment, and, to be honest, oblivious to the ways that colonialism simultaneously destroyed people and places. Since it essentially got things started right, Huggan and Tiffin's 2010 book is still frequently recognized, and even the most recent editions continue to add layers like animal studies or more general environmental humanities (Kumar, 2015). Fundamentally, the topic explores how empires not only exploited natural resources but also imposed notions of nature as something to possess, mine, or "defend" in ways that primarily benefited the powerful and marginalized the perspectives of others.

These days, the conversation has shifted to the reality of the Global South in the so-called Anthropocene. Land grabs, forced migration, and uneven development are only a few of the ancient scars that climate change exacerbates (Anjum et al., 2024; Saha, 2024). Expanding the scope to include hybrid ecosystems, indigenous or non-Western ontologies, and intersections with race, gender, and class is becoming more and more popular. Poray-Wybranowska's 2019–2020 work remains a touchstone here, and a lot of recent work builds on it by examining resistance in African, South Asian, or diasporic fiction. The push is for ecocriticism that actually challenges neo-imperial patterns—think large extractive industries or conservation projects that end up excluding locals—and encourages something more decolonial.

This lens helps demonstrate how writing may reinterpret human-nonhuman relationships—not as conquering, but rather as something messier, more mutual, and sometimes even defiant—whether it's through speculative stories or straightforward realist books.

2.2 Earth Agency: Posthuman and Animist Views in the Anthropocene

Earth agency is one idea that keeps coming up and, to be honest, really excites a lot of people. It's the notion that non-human animals have memories, intents, and possibly even a desire to react; they are not merely passive objects or victims of our mess (Zurru, 2017; Rajiva, 2020). This pulls heavily from animist worldviews—where rivers, mountains, animals, the ground under your feet are relational beings, not lifeless matter—and merges it with posthuman philosophy that pushes back against putting people at the center of everything. This reverses the conventional narrative in Anthropocene discussions that places the responsibility on an ill-defined "humanity." Rather, it poses the question of how geological changes, tide patterns, weather systems, or entire ecosystems could "respond" to exploitation in ways that seem almost intentional (Poray-Wybranowska, 2019; some more recent writing links this to indigenous viewpoints or material ecocriticism). Imagine a speculative planet that literally rages against past traumas, or a tidal landscape where the plot is driven by unending change and unpredictability. These perspectives explicitly link environmental resistance to postcolonial critiques of power, shattering dichotomies such as nature/culture or human/non-human. Ultimately, they provide access to ethics that are not limited to humans—perhaps reconciliation via mutual respect and vulnerability

2.3 Environmental Trauma: How Ecological Precarity and Colonial Violence Intersect

Environmental trauma applies the theory of postcolonial trauma to the psychological and physical wounds caused by ecological disasters, which are nearly usually caused by colonial aggression, displacement, or extraction (Ray & Sengupta, 2023; Rajiva, 2020). It's

multigenerational and occasionally subtly transmitted through what is referred to be a "disaster unconscious": unstable human lives reflecting delicate ecosystems, particularly in situations like evictions disguised as conservation (Saha, 2024). This has a lot in common with ecofeminism, demonstrating how women, subaltern groups, and non-human beings fight against interlocking racial, gender, and environmental dominances (Díaz-Llabrés & Jiménez-Rodríguez, 2025; Tizzoni, 2018). These narratives, which link racialized or colonial injustices directly to planetary destruction, frequently combine severe tiredness with glimpses of rebirth in both realist and speculative works (Ferrández-Sanmiguel, 2020; Anjum et al., 2024). Reparative justice, which recognizes shared vulnerabilities and strives for futures that incorporate many species and knowledge systems, is required when crises are framed as continuations of imperial violence (Poray-Wybranowska, 2019; Chatterji, 2021).

When you combine these three concepts—postcolonial ecocriticism, Earth agency, and environmental trauma—you have a solid basis for examining how Ghosh's tidal cycles and Jemisin's seismic upheavals envision the world actively reacting in postcolonial contexts.

3. Seismic Fiction: An Examination of the Broken Earth Trilogy by N.K. Jemisin

3.1 Using Geological Unrest as an Allegory for Racial Oppression and Colonial Disruption

You are dropped into the Stillness, a huge supercontinent that is never truly quiet in the Broken Earth books. Every few generations or so, civilizations fall apart, communities disperse, and people must start over from scratch as a result of the protracted, cruel "Fifth Seasons" that follow earthquakes and sudden volcanic eruptions. These catastrophes are a metaphor for the lingering instability left by colonialism, slavery, and inflexible racial systems, yet Jemisin does not make them seem arbitrary. It makes me think of what some refer to as the Plantationocene, a period of time when the extraction of resources from the earth and human remains leaves a lasting scar on the land and society (Satkunanathan, 2022).

This brutal caste system lies squarely in the center of it all. Depending on their value to society, people are divided into "use-castes." Then there are the orogenes, who are born with the capacity to sense and even control seismic energy. Although communities depend on them to prevent earthquakes or use geothermal heat to stay alive, everyone is afraid of what can happen if an orogene loses control. Thus, levels of control are imposed by the system, including physical collars, incarceration, and occasionally outright killing. The similarities to actual historical arrangements of racialized labor and dispossession are unavoidable: some bodies are used as tools, dreaded while being exploited, and kept on edge forever (Ferrández-Sanmiguel, 2020). Seasons aren't "simply nature," as Jemisin makes clear; They are the lingering effects of human dominance and conceit that mimic colonial tendencies (Borowska-Szerszun, 2023).

3.2 Earth as Agent: Geological Power Dynamics, Sentience, and Retribution

The way Jemisin handles the Earth is what truly distinguishes the trilogy. It is not background scenery; it is living, remembering, feeling, and has suffered severe harm. Because ancient civilizations utilized advanced biotech and orogenic-like powers to literally pull the Moon away from the globe, severing what felt like a child from its father, people around the world sometimes refer to it as "Father Earth" or, in their myths, "Evil Earth." It never left the Earth. These days, the ancient anger manifests itself in specific earthquakes, volcanoes, and entire seasons that are designed to punish people (Niemi, 2022).

This isn't ambiguous symbolism because the planet is part of the story. It controls people (particularly through those eerie Guardians with implants that bind them to its will), nudges events, and even "speaks" in unsettling, indirect ways. Orogeny itself turns into a two-edged sword: while orogenes can harness the power of the Earth, doing so typically only serves to strengthen the bonds society places around them. The large training/controlling organization,

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the Fulcrum, functions similarly to a colonial machine in that it takes away freedom and dignity while harvesting "local" abilities (Ferrández-Sanmiguel, 2020).

Jemisin harkens back to animist traditions by endowing the Earth with this profound, underground form of agency, which holds that rock, land, and other natural phenomena are not passive but rather possess ties and intention. It challenges the Western tendency to view the environment as something to be used up or to separate nature from culture. Postcolonial concepts are well aligned with the planet's pushback: if oppression persists long enough, the oppressed will retaliate; occasionally, the most exploited parts will be most severely impacted (Rajiva, 2020; Satkunanathan, 2022). By the end of *The Stone Sky*, that retaliation paves the way for a small step toward reconciliation, but only if people at last acknowledge the suffering of the planet and decide to live together rather than continue to dominate it (Borowska-Szerszun, 2023).

3.3 Trauma Narratives: Human-Environment Relations, Suffering Across Generations, and Survival

In these books, trauma permeates every aspect, linking individual wounds to global ones. Orogenes experience what can only be called genocidal treatment: being hunted down, being enslaved, being experimented on, having their children torn away, or being killed. It treats entire groups as expendable, much like resource looting and imperial genocides. This "traumatic exhaustion"—a profound, grinding tiredness from ongoing loss in a world that despises them—is dragged around by key characters like Essun (who goes by several aliases during the trilogy) and her daughter Nassun (Ferrández-Sanmiguel, 2020). Here, survival doesn't mean enduring hardship indefinitely. It compels us to radically reconsider our relationship with the planet and one another. The volumes steer clear of pure extraction and control in favor of posthuman forms of regeneration, such as reciprocal healing, animist awareness, and interdependence. Using second-person narration in sections of *The Fifth Season* is one of Jemisin's most successful strategies; it puts you right within the trauma, allowing you to experience the loneliness, rage, and slender glimmer of hope of someone who has been viewed as different their whole existence (Borowska-Szerszun, 2023).

These seismic tales ultimately make it impossible to distinguish between racial and postcolonial injustice and environmental anguish. Instead of perpetuating destructive cycles, they advocate for an ethics of repair that really respects the agency of the Earth, promotes marginalized ways of knowing, and strives for multispecies justice (Poray-Wybranowska, 2019; Satkunanathan, 2022). Though the non-human responses have somewhat different rhythms, the basic stakes seem uncannily similar, making it seem like a logical prelude to Ghosh's tidal realism.

4. Tidal Worlds: An Examination of The Hungry Tide by Amitav Ghosh

4.1 The Sundarbans as a Historical Precarity Site and Postcolonial Ecotone

Ghosh immediately immerses us in the Sundarbans, a vast, intricate network of mangrove islands that border Bangladesh and India. Nothing remains there for very long. Twice a day the tide comes rushing in, reshaping mudflats, swallowing paths, sometimes erasing whole patches of land. Almost without warning, cyclones arrive and change the appearance of everything. It is the quintessential ecotone: a place where the river, sea, and forest converge, where everything seems unstable and boundaries are always ambiguous. What particularly impresses me is how Ghosh reflects the unresolved issues of colonialism through this restless

environment. In an attempt to "civilize" the delta, Sir Daniel Hamilton conducted utopian settlement projects in the early 20th century. Following Partition in 1947, there were significant upheavals that resulted in the forcible relocation of millions of people. People still live, travel, and argue over the land in ways that reflect those histories (Saha, 2024; Poray-Wybranowska, 2019).

The book centers on three main characters whose lives constantly intersect: Fokir, a local fisherman who knows the tides as well as others know their own backyard; Kanai Dutt, a translator from Delhi who comes with his uncle's old notebooks; and Piya Roy, an Indian-American marine biologist who comes to study Irrawaddy dolphins. Through them, we witness the tension between several perspectives on the location: detached scientific observation, urban intellectual curiosity, and the peaceful, embodied knowledge that results from residing within the rhythms of the forest and river. Conservation initiatives, particularly those aimed at protecting tigers, frequently mimic past colonial exclusions: they save the animals and mangroves, but they make life more difficult or impossible for the local population, who have lived there for many generations (Panta, 2024; Anjum et al., 2024). In the Sundarbans, ecological fragility sharpens and intensifies every social stratification, turning the area from "simply" a place to a living postcolonial realm.

4.2 Tidal Dynamics and Environmental Agency

The novel's depiction of the tides' active behavior is one of the things that sticks with you long after you finish reading. They are hungry, not scenery. As if with purpose, the water floods in, redraws maps, erases human boundaries between land and sea, then retreats and gradually makes way for new territory. Ghosh gives the tides narrative weight; they influence decisions, propel events, and occasionally devastate.

It seems as though the environment is exerting itself during cyclones, tiger assaults, and dolphins' unexpected arrivals and disappearances. Although the final storm that kills Fokir is tragic, it also marks a turning point in the story because Piya, who began as an outsider with expensive tools and theories, ultimately decides to pursue something far more modest and local. In the same breath, the tides both chastise and heal. Both devastation and obstinate regrowth are their responses to human activity, such as colonial attempts to recapture territory and contemporary conservation efforts to turn the delta into a park.

Ghosh is obviously referencing animist worldviews, which are prevalent in many indigenous and South Asian cultures: the river, the forest, and the water are not dead things; rather, they remember, relate, and act. The traditional Western division between nature and culture is subtly undermined by that viewpoint. According to postcolonial ecocriticism, it allows the non-human to be a true agent of regeneration and resistance (Zurru, 2017; Rajiva, 2020; Mondo, 2025).

4.3 Connections between Ecological Crisis and Human Trauma: The Morichjhāpi Massacre and Ecofeminist Aspects

When Ghosh introduces the actual historical event of the Morichjhāpi massacre in 1979, the book's emotional and political core is revealed. We discover how thousands of Bengali Dalit refugees, many of whom were uprooted by Partition, attempted to start over on one of the protected islands through the hidden journal of Nirmal, Kanai's uncle. Police action, hunger blockades, and residences that were torched or drowned were all examples of the state's ruthless response. To save tigers for Project Tiger, hundreds of people lost their lives. It's one of the most blatant instances in recent memory of how postcolonial administrations may perpetuate colonial violence while disguising their actions as protecting the environment (wildlife first, human subaltern lives second) (Ray & Sengupta, 2023; Saha, 2024).

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A sort of gradual, lingering "disaster unconscious" is created by that incident. The trauma of displacement does not go away; it is reflected in the children and grandchildren of the refugees and reflects the Sundarbans' ongoing susceptibility to harsher storms and increasing sea levels (Anjum et al., 2024). Another significant element is added here by ecofeminist readings. Women who are at the forefront of opposing several overlapping pressures—gender, caste/class, and environment—include Piya and Kusum, Fokir's mother and a refugee campaigner. Kusum publicly defends the right to live on the land, while Piya progressively comes to value local, embodied knowledge over scientific abstraction. And the mangroves themselves continue to thrive, almost stubbornly, despite the destruction. Collectively, these themes demonstrate how ecological crises and human trauma are not distinct narratives, but rather the same story presented from several perspectives (Díaz-Llabrés & Jiménez-Rodríguez, 2025; Chatterji, 2021; Tizzoni, 2018).

Thus, Ghosh's tidal world serves as a realism reflection of Jemisin's seismic one. Both provide the Earth with genuine responding power, but in this case, cycles of loss and gradual regrowth—rather than abrupt, cosmic vengeance—are the solution. The comparative work that follows is set up by that difference.

5. Comparative Discussion

5.1 Parallels in Earth Agency Across Texts

Despite their apparent differences—one is a full-fledged work of speculative fantasy with cataclysmic stakes, while the other is rooted in the history and geography of South Asia—the two works ultimately make the same point about the non-human world: it isn't passive. It observes. It recalls. It responds.

This old, personal grudge is carried by the Earth (Father Earth) in Jemisin's trilogy. The planet is now retaliating precisely with targeted earthquakes, eruptions timed almost like retaliation, and seasons that seem to be intended to teach a lesson after humanity previously committed an unspeakable act—tearing the Moon away with technologies that were essentially orogenic on a cosmic scale (Niemi, 2022; Rajiva, 2020). The Sundarbans provide answers in water in Ghosh. The tides are said to be "hungry"; they redraw all boundaries, flood without authorization, and restore mangroves from hurricane debris. In addition to killing Fokir, a storm can force Piya to develop an entirely new bond with the location (Zurru, 2017; Mondo, 2025).

Both rely significantly on animist reasoning: water and land are not passive substances; rather, they have relational presence, intention, and possibly even a memory of harm. The nature/culture dichotomy that postcolonial theory is constantly criticizing is directly challenged by that. Additionally, the Earth appears to support, at least in part, the most exploited individuals in both tales. While society attempts to enslave them, orogenes become conduits for seismic power; Fokir reads the tides with a knowledge that no outsider can duplicate, yet he is unseen or expendable until the very end. They frequently feel as though the environment is speaking for or through them (Poray-Wybranowska, 2019; Rajiva, 2020).

There are also overlaps in the tiny gaps leading to something better. Ghosh concludes with Piya choose to stay and work differently, based on local reality rather than imposing external solutions; Jemisin finishes with the potential for mutual recognition (Saha, 2024; Ferrández-Sanmiguel, 2020; Anjum et al., 2024). In both situations, reparative ethics based on dependency rather than control are made possible by the non-human world.

5.2 Disparities in Postcolonial Reactions to Environmental Trauma

Their approaches to trauma and the type of postcolonial response they envision are where they truly differ.

Trauma is elevated to a nearly cosmic register by Jemisin. The extermination of Orogenes represents racial dominance, caste warfare, and enslavement, all of which are intertwined with the end of the world. This generation-spanning "traumatic weariness" is the end effect. The only way forward appears to be rupture: posthuman rebirth, cataclysmic upheaval, and a total break with the established power structures (Ferrández-Sanmiguel, 2020; Rajiva, 2020). There is no easy way out. It demands justice through radical reordering, which gives it an Afrofuturist edge. Disparities in Postcolonial Reactions to Environmental Trauma

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As a result, postcolonial tactics seem very different. Anti-racist criticism and audacious visions of decolonial futures that end the cycle are given top priority in Jemisin's speculative perspective. Ghosh's realism calls for inclusive justice that gives subaltern voices a platform and challenges neo-colonial environmentalism from within actual historical restrictions (Chatterji, 2021; Anjum et al., 2024). While tidal fluidity encourages acceptance of vulnerability and continuous adaptation, seismic rigidity demands reckoning (Mondo, 2025; Zurr, 2017).

5.3 Implications for Global Ecocriticism

The field as a whole benefits from having these two viewpoints next to each other. It encourages postcolonial ecocriticism to encompass diasporic speculative writing in addition to the realist novels that typically predominate in discussions of the Global South. This enables us to observe how inequality and the climate problem manifest in a variety of registers and emotional tones (Poray-Wybranowska, 2020; Rajbhandari, 2022).

The Earth is not treated as a neutral background in any book. It is strong, wounded, and deserving of attention. Each of them makes the case for decolonial changes, moving away from extractive practices and toward frameworks that prioritize non-Western knowledge, multispecies connections, and non-top-down justice (Kumar, 2015; Poray-Wybranowska, 2019). Their discussion demonstrates what literature may still do: envision more equitable approaches to addressing Anthropocene realities and link local struggles to broader diasporic ones.

Above all, they consistently remind us of how vital it is to cease considering the earth as a piece of silent scenery. Any meaningful environmental morality must acknowledge non-human agency; it is no longer a choice. If not, we continue to base our futures on the same old dominance, and we've seen where it gets us. Ferrández-Sanmiguel, 2020; Chatterji, 2021

6. Conclusion

6.1 Synthesis of Key Findings

The most notable aspect of comparing the two pieces is how drastically they transform the non-human world from a background to an active participant. The environment is not just something that is harmed or taken advantage of in either book; it retains trauma, remembers injury, and reacts in ways that are almost intimate.

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The Earth, literally known as Father Earth, is given a lengthy, scarred memory by Jemisin. The world now responds with intentional seismic rage: earthquakes that come like judgment, seasons that reset everything in retribution, and wounds that never healed from ancient human arrogance (pushing the Moon away with biotech-level brutality). Planetary fury and racial oppression become inextricably linked (Rajiva, 2020; Niemi, 2022). Ghosh writes in a whole other register: storms come without warning, mangroves push back through flooded ruins, and the tides in the Sundarbans are restless and hungry. In the same movement, the landscape is destroyed and rebuilt, connecting postcolonial traumas such as the Morichjhāpi evictions and the gradual violence of neo-colonial conservation to everyday ecological fragility (Ray & Sengupta, 2023; Saha, 2024).

Despite their extreme differences—speculative apocalypse and grounded realism—the two genres share a fundamental belief: animist-inspired agency. The non-human is not passive; rather, it both resists and mirrors human brutality. The bridge is made up of marginalized people: Fokir reading the tides with knowledge that no outsider can purchase, orogenes channeling Earth's power as civilization attempts to stifle them. Both also have ecofeminist themes, with nature and women emerging as resilient, regenerative forces amidst several levels of dominance (Díaz-Lladrés & Jiménez-Rodríguez, 2025; Anjum et al., 2024; Panta, 2024).

6.2 Additional Postcolonial and Ecocritical Studies Contributions

Combining seismic and tidal agencies does more than only compare two books; it subtly broadens the scope of postcolonial ecocriticism. It creates space for diasporic speculative work and shifts the discourse away from the realist fiction that typically rules Global South studies. This broader perspective enables us to see how cultural location and narrative mode affect how the climate catastrophe and inequality are perceived (Poray-Wybranowska, 2020; Chatterji, 2021).

The planet cannot remain neutral or silent in either text. It demands recognition, it bears wounds, and it wields strength. Therefore, each of them makes the case for a decolonial reorientation, moving away from extractive logic and toward methods of knowing and relating that emphasize non-Western ontologies, multispecies connections, and justice that isn't imposed from above (Rajiva, 2020; Mondo, 2025). Additionally, they continue to emphasize that colonial legacies and environmental trauma are inextricably linked. Ignoring that connection merely serves to sustain neo-imperial trends masquerading as environmental preservation. Rather, they suggest methods that actually pay attention to indigenous and subaltern viewpoints (Kumar, 2015; Saha, 2024).

Most significantly, Jemisin and Ghosh together paint an optimistic picture amidst the devastation: moral coexistence is possible, but only if we accept the Earth's free will, suffering, and ability to respond. Perhaps mutual acknowledgment was never unthinkable, just as dominance has never been the sole choice.

6.3 Suggestions for Future Research

There is obviously a lot more to discover. Extending this approach to other recent works that deal with oceanic narratives, material agency, or blue ecocriticism in postcolonial contexts would be one obvious path; possibly even examining urban landscapes via a similar diasporic-speculative lens (Rajbhandari, 2022; Alam, 2022). To observe how non-human retribution or regeneration appears in various locales and cultures, comparative studies could include very varied elemental agencies, such as volcanic, glacier, and desert (Mondo, 2025).

Combining ecofeminism and trauma theory to analyze how gendered and racialized bodies mediate environmental agency in print fiction, multimedia adaptations, film, or the rapidly expanding genre of cli-fi (climate fiction) is another area where interdisciplinary bridges feel especially promising at the moment (Díaz-Llabrés & Jiménez-Rodríguez, 2025; Tizzoni, 2018). This type of study isn't an academic luxury while the planetary situation continues to worsen; rather, it's a necessary component of figuring out how to envision egalitarian, multispecies futures that don't repeat the same harmful patterns.

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