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# Climate Change and the Crisis of Literary and Political Imagination: A Study of Amitav Ghosh's *The Great Derangement*

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**Abstract**

Climate change has emerged as a significant challenge of the 21st century. Amitav Ghosh's *The Great Derangement: Climate Change and the Unthinkable* (2016) identifies climate change as not only an environmental crisis but also a crisis of culture and human imagination (Thomas et al.). Ghosh argues that modern society has failed to imagine the scale, unpredictability and consequences of climate change. This study examines Amitav Ghosh's *The Great Derangement: Climate Change and the Unthinkable* (2016) to investigate how the contemporary ecological crisis represents an aesthetic and political failure of the human imagination. It examines how this imaginative failure can be studied through the failures within the domain of literature and politics. Ghosh claims that climate change is real and literary and political imaginations have not responded adequately to this crisis. This is not because of society's lack of knowledge, but due to the inability to recognize the ecological crisis despite possessing scientific knowledge. Ghosh calls this phenomenon 'great derangement'– a condition of collective failure ("The Great Derangement Climate Change and the Unthinkable"). The study focuses on how *The Great Derangement* exposes the limitations of contemporary literature and political thought in recognizing the future of climate change and providing solutions to the crisis. Literary realism, individualism, modernity, capitalism, carbon emissions, and modern politics have prevented fiction and politics from representing the climate crisis. It also studies the relationship between climate change and the crisis of literary and political imagination in *The Great Derangement*. Ghosh connects literary form with political consciousness ("The Great Derangement Climate Change and the Unthinkable"). The study also offers an alternative ecological imagination which involves climate responsibility, collective action, political consciousness and climate justice.

Amitav Ghosh, an eminent figure of Indian English literature, was born in Calcutta in 1956. He has written several acclaimed novels like *The Hungry Tide*, *The Shadow Lines*, *The Glass Palace,* novels in the Ibis Trilogy, and acclaimed non-fiction work such as *The Great Derangement: Climate Change and the Unthinkable* (2016). His work concerns issues of colonial history, communal violence and man-made environmental crises. He is a recipient of the Prix Médicis, the Sahitya Academy Award, the Padma Shri and India's highest literary honour, the Jnanpith Award (2018).

**Keywords:** Amitav Ghosh, The Great Derangement, Anthropocene, Literary Realism, Climate Change, imagination, fiction, literary imagination, political imagination, climate justice.

**Introduction:**

Climate change is a global crisis. According to the UNFCCC (United Nations Framework Convention on Climate Change), climate change is the alteration of the climate that is directly or indirectly caused by human activities that disrupt the ecological balance or global atmosphere. Both natural and anthropogenic factors are responsible for climate change. Greenhouse gas emissions, deforestation, global warming, changes in land pattern use, CFCs, and industrial activities are the major drivers of climate change. Climate change poses challenges to the contemporary world, thereby affecting lives, peoples, communities and countries. Climate change has significant impacts on oceans, lands, human health, food security, economy and both rural and urban livelihoods. Increasing global temperatures, severe changing of weather patterns, long droughts, floods, cyclones, tsunamis, melting glaciers and changing rainfall patterns are the major climate crises which have transformed ecological systems. Climate change is, therefore, not only a problem of environmental science but also a cultural and political problem. *The Great Derangement*, based on lectures delivered in Berlin in 2015, is Ghosh's attempt to explain why this is the case and what it means. The "derangement" of the title is not psychological but cultural: a collective inability to face the magnitude of the climate crisis. Ghosh's derangement refers to an advancement towards climate disaster without any serious attempt to mitigate it. Ghosh addresses the current generation's failure to acknowledge the magnitude of climate change within the realms of literature and politics. Ghosh argues that the issue of climate change remains marginal within literary domain and political thought. He further examines the cultural and intellectual structures that have made climate crisis difficult to comprehend. This paper argues that these should be perceived through interconnected failures. Fiction fails to represent climate crisis and political history struggles to imagine the carbon history that contributed to the crisis and has failed to envision collective action to prevent the climate crisis. To evaluate how literary realism and political thought arrived at this impasse, Ghosh's critique must be studied within key developments in modern environmental theory. In environmental humanities, Lawrence Buell establishes in *The Environmental Imagination* that addressed ecological degradation requires a thorough review of literary structures, where the non-human environment is granted a status that extends far beyond passive setting to become an active presence (Buell 7–8). Ghosh expands upon Buell's framework by demonstrating how nineteenth-century realism systematically banished this environmental presence to human-centered narratives. As climate change is bound up with the histories of empire, resource extraction, and global inequality, these literary and geological shifts must be studied through a postcolonial lens. In *Slow Violence and the Environmentalism of the Poor*, Rob Nixon critiques how dominant modes of representation privilege immediate events while ignoring "slow violence" the gradual, unseen destruction caused by toxic deforestation, and climate degradation across marginalized regions of the Global South (Nixon 2–3). Ghosh's analysis intersects directly with Nixon's framework by demonstrating how colonial histories carbon economy and global capitalism have concentrated climate vulnerability in postcolonial territories, particularly in densely populated regions like the Bengal Delta. Ghosh argues that the global carbon economy was built upon imperial

exploitation, creating an asymmetrical crisis where those who contributed least to carbon emissions suffer its most severe consequences.

The primary objective of this study is to analyze how Amitav Ghosh's *The Great Derangement* exposes the limitations of literary realism and political thought in addressing the climate crisis, and to offer an alternative ecological imagination.

The study addresses the following research questions: How does Amitav Ghosh describe the crisis of imagination in representing climate change in *The Great Derangement: Climate Change and the Unthinkable?* How does Ghosh expose the limitations of literary and political forms in imagining the future of climate change? How do fictions contribute to the failure of literary imagination concerning climate change? How do contemporary politics fail to comprehend the climate crisis and initiate collective action to combat it? How does *The Great Derangement* connect the climate crisis with the history of carbon economy and political modernity? What relationship does Ghosh establish between literary and political imagination concerning climate change? What alternative forms of imagination does *The Great Derangement* offer to combat climate change?

This paper adopts a qualitative textual analysis approach to examine the relationship between climate change and the crisis of literary and political imagination. The primary text of this research is *The Great Derangement: Climate Change and the Unthinkable* (2016). It also involves secondary sources to analyse the arguments, such as books, scholarly articles, research papers, and credible reports on climate change and so on. The study also adopts an interdisciplinary approach bringing together ecocriticism, history, politics and climate discourse. The methodology also includes close textual reading.

**Literature Review**:

The crisis of climate change as defined by Amitav Ghosh in The Great Derangement: Climate Change and the Unthinkable is essentially a crisis of narrative form, representation, and imagination. In order to explain why contemporary literary fiction has failed to represent the planetary ecological emergency, we must trace the historical development of the modern novel and the parallel development of industrial capitalism and fossil fuel use. During the 18th and 19th centuries, as European societies moved from coal, steam and industrial extraction to the use of oil, natural gas, etc., the dominant novelistic form began to reflect the values, concerns and spatial limits of an emerging middle class. Ian Watt demonstrates in his groundbreaking study The Rise of the Novel how the realist novel became associated with the experience of individuals, empirical observation, and private life (Watt 13-15). The realist aesthetic prioritized the psychological development of individuals, their internal thoughts and feelings, their ownership of property, and the regular patterns of their daily lives. In this framework, the natural world was either excluded or relegated to a passive background used only to highlight the moral, social and economic decisions made by the characters. By focusing solely on the individual character's psychology and on local interactions among people, traditional realist fiction created a worldview that was very anthropocentric, where nature was seen as dead, unchanging and subject to control by humans.

This commitment to order, stability and the ability for humans to make their own choices has created strict rules for authors writing using literary realism to adhere to. Franco Moretti writes in "The Way of the World" those novels of the 19th Century used predictable

storylines as a way to control the fears associated with society by using bourgeois social standards (Moretti 22-24). Therefore, the modern novel was created based upon the idea that the purpose of literature is to show events which are realistic, statistically probable, and occur in a world which can be controlled and is ordered. As a result, catastrophic, unique, or unusual natural events have been slowly removed from "high quality" literature and placed into other types of literature like science fiction, fantasy, speculative fiction, or disaster movies. Amitav Ghosh uses an example of a freak tornado that occurred in Delhi on March 17, 1978, to demonstrate how authors face a problem in representing these types of events in their work. Amitav Ghosh was there when the tornado occurred, making him one of few people who experienced the first tornado ever recorded in Delhi. However, Amitav Ghosh was unable to use the experience in his realist fiction because he did not have enough memory of the event and/or did not find the event dramatic enough. Instead, Amitav Ghosh faced a severe formal limitation: the conventions of serious literary realism would view such a sudden, catastrophic event as being unlikely to happen, fabricated, and therefore inappropriate for literature. This situation represents the fundamental irony of the Anthropocene; environmental phenomena that were previously seen as highly unlikely to occur have now become common occurrences due to global warming, yet the main aesthetic forms of literary realism continue to be structurally deficient in representing these occurrences.

In addition, the failure of representation was exacerbated by the temporal and spatial dimensions necessary to represent the planetary ecological crisis. Timothy Morton defines climate change as a "hyper object," a phenomenon that exists at such a large scale temporally and spatially that humans cannot understand it using standard models of comprehension or narrative structure (Morton 1-3). Realistic stories, which occur over the course of human lives and are limited geographically, cannot adequately illustrate processes that unfold during geological time periods and throughout the earth's atmosphere. Ursula K. Heise discusses the scalar disconnect in Sense of Place and Sense of Planet; she states that traditional ecological writing is too focused on local environments to illustrate the reterritorialized, globally dynamic processes of ecological collapse (Heise 55-59). Heise recommends "eco-cosmopolitanism," linking local ecological crises to planetary networks, and echoing Ghosh's recommendation that writers should go beyond their immediate surroundings to illustrate the cross-border carbon histories and global atmospheric changes.

The failure of realism to address climate change is due to the continued denial of the non-human world having agency. To respond effectively to the Anthropocene requires us to de-centre the human experience and transform the way we create stories about ourselves and our relationships to the non-human world. We need to create stories that portray the non-human world as an active participant in our collective histories and not simply as a backdrop. According to Lawrence Buell in The Environmental Imagination, one of the defining characteristics of an environmentally conscious piece of literature is that the non-human world is depicted as having agency and being engaged in the process of shaping human destiny (Buell 7–8). Ghosh takes up this notion of ecocriticism and operationalizes it using Freud's concept of the "uncanny" (Unheimlich) to describe how humans interact with the non-human world. During the period of global climate disruption, there are numerous examples of extreme weather events such as sudden inundations, severe droughts, violent cyclones, and shifting ocean currents which have rendered formerly familiar geography

dangerous, frightening, and unpredictable. No longer does nature provide a stable backdrop for human drama; instead, nature becomes a powerful, unruly actor that directly influences human political, social, and economic systems. Bruno Latour reinforces this notion of agency in Facing Gaia by stating that non-human entities oceans, monsoon patterns, carbon molecules, and extreme weather events possess actant agency and actively shape human destiny (Latour 41–43). Since climate change ties human destiny to non-human forces, literary artists can no longer pretend that humans operate independently of non-human forces.

Additionally, since the carbon economy and climate vulnerability are not evenly distributed globally, literary depictions of environmental crises must address postcolonial critiques. Rob Nixon's Slow Violence and the Environmentalism of the Poor demonstrate how dominant literary genres tend to emphasize dramatic, instantaneous events, whereas "slow violence" – the slow-moving, invisible, long-term destructive effects of environmental degradation in the Global South– is typically hidden (Nixon 2-3). Ghosh's conceptual framework aligns with Nixon's findings as he illustrates how imperial expansion, resource extraction and colonization contributed to establishing the current fossil fuel-based economy; thus creating a concentration of climate vulnerabilities in postcolonial areas such as the Bengal Delta. Dipesh Chakrabarty provides further support for this idea in "The Climate of History: Four Theses," by showing how the Anthropocene breaks down the traditional Enlightenment divide between human history and geological history (Chakrabarty 201-207). By identifying humans as geological forces, postcolonial ecocriticism reveals that those who have historically benefited from carbon-based industrialization have been able to avoid the immediate impacts of climate change, while postcolonial populations bear the burden of climate damage. Addressing this aesthetic and political problem will require developing an expanded imaginative framework— one that can incorporate nonhuman agency; accept environmental unpredictability; bridge imperial histories with planetary scales; and depict the complex interrelationships of a warming world.

There are many articles published in the field of ecocriticism and climate fiction (cli-fi) that examine the way authors represent environmental degradation in their novels; however, a large critical void exists in terms of understanding the formal and structural methods used by nineteenth-century realism to prevent non-human agencies and the planetary scale from being represented. Many times, literary researchers will evaluate Ghosh's works based solely upon an ecocritical perspective (i.e., looking at environmental themes), or they will evaluate them using a post-colonial perspective (i.e., looking at subaltern vulnerability and imperial histories). Nevertheless, there is no integrated research that combines post-colonial ecocriticism, post humanist theories of agency (Latour, Chakrabarty), and formal analysis of the narrative to explain how literary realism and liberal individualist politics combine to create a form of epistemological paralysis. Often, existing research will criticize the narrative form in isolation or will evaluate the political structures independently, without evaluating how both the aesthetic conventions of the novel and the institutional assumptions of modern politics reinforce each other as parts of the same historical crisis.

The title of the current study, "Limits of Form and the Non-Human Actor: Transforming Literary and Political Imagination in Amitav Ghosh's The Great Derangement" was chosen as a means to fill in the existing gap in critical research. Ghosh's The Great Derangement

serves as an excellent focal point for interdisciplinary research since he has connected the historical development of the novel to the development of the carbon economy, the creation of nation states, and the exclusion of non-human agency. By selecting this area of study, I am able to conduct a rigorous analysis of how literary studies may go beyond identifying ecological themes in order to explore what structural changes would be required for narrative art to represent the Anthropocene. Also, by focusing on Ghosh's text, I will have the chance to focus on postcolonial geography (specifically vulnerable areas such as the Bengal Delta) within global environmental humanities; showing that reform of narrative form is more than an aesthetic endeavor, but a necessity to achieve climate justice and to imagine planetary political action.

**Climate Change and the Crisis of Imagination**:

Climate change is often described as an environmental or scientific problem. However, Ghosh's *The Great Derangement: Climate Change and the Unthinkable* moves beyond and considers climate change as a crisis of the human imagination. The significance of Ghosh's argument lies in his use of the word "imagination". Here imagination is not simply fantasy or creativity. It is the ability to recognize the crisis, perceive possibilities, understand consequences and devise an alternative future. His discussion of climate change is interdisciplinary as it moves beyond the boundaries of environmental science and into the fields of literature, culture, history, economics, and politics. This paper studies the crisis of the human imagination in relation to two different but interconnected domains – literature and politics. Climate crisis remains marginal within dominant literary and political imaginations. Imagination shapes what individuals and societies think possible, probable, and politically urgent. The crisis of imagination in *The Great Derangement* refers to the inability of modern society to imagine and comprehend the scale and consequences of climate change. Ghosh calls this as derangement. This derangement arises not because people lack scientific knowledge. Modern society is informed about climate change, global warming, rising sea levels, alterations in weather patterns, and environmental degradation. But the crisis lies in its inability to imagine the consequences of climate change and the failure to design collective political action. This paper studies this inability through two imaginative failures – the literary form fails to represent climate crisis sufficiently and political discourse has failed to imagine a collective action to combat climate crisis. Together these failures constitute what Ghosh calls a great derangement. Ghosh's major concern in *The Great Derangement* is not merely the absence of climate change from literature but the inefficient portrayal of the climate crisis what the contemporary world is facing right now. Climate change challenges the traditional distinctions between human and nonhuman, individual and collective, nature and culture. Representing climate change requires transformation of imagination itself rather than only incorporating environmental issues into existing literature. Ghosh identifies climate change as a profound challenge to the modern conception of freedom, a principle that underpins not only politics but also the humanities, arts, and literature. Freedom, often imagined as limitless choice, mobility, and individual autonomy, has historically been tied to industrial expansion and the carbon economy. The freedom to consume, to travel, or to dominate landscapes is celebrated in cultural narratives, yet it is this very conception that intensifies the ecological crisis (Subhashree 18). Malou Srinivasa Chary writes, "*In the Great Derangement: Climate Change and the Unthinkable,* Amitav Ghosh explores the intersection of climate change, literature, and

culture. He argues that the failure to adequately address climate change in contemporary literature and culture is a symptom of a broader societal malaise" (739).

**Fiction and the Crisis of Literary Imagination:**

Ghosh develops his first argument concerning literature, especially fiction. In the first part, Ghosh asks why climate change is comparatively underrepresented in serious literary fiction despite its enormous importance. Climate change affects every aspect of human existence: lives, food, migration, economics and politics, yet much contemporary literary fiction has failed to imagine the disastrous consequences of climate change. This does not mean it is completely isolated from literature. Ghosh is mainly concerned with the inadequate incorporation of climate crisis in modern literature. Nature exists in fiction, but it often functions as a background. Ghosh is particularly critical of modern literary novel. Modern realist novel largely concentrates on individual experiences, individual character and other socio-economic issues. Ghosh's literary argument is that modern realism has developed around the assumptions of probability, which readers recognize as plausible. He challenges this assumption because a phenomenon that is statistically rare or improbable may become increasingly probable under the changing climate conditions and environment becomes an active force in the narrative. Climate change can make improbable increasingly real. Cyclones, floods, tornadoes, droughts, storms, or sudden ecological transformation can reshape political and socio-economic circumstances of millions of peoples. They may be statistically unusual but materially real and can appear extraordinarily at the level of individual experiences. If fiction excludes such events because they seem too improbable, then the literary form may become less representative of the climate crisis of the world. Ghosh tells a story about a tornado. In 1978, living in Delhi, he witnessed a terrifying, improbable event that left a trail of destruction through a city where tornadoes are not supposed to happen. Years later, when he tried to incorporate the experience into a novel, he found he could not. Not because the memory had faded but because the event felt, in fictional terms, implausible. Readers would not believe it. It belonged to the world of disaster movies, not serious literature. And therein, Ghosh argues, lies the problem: "serious literary fiction" has made itself incapable of engaging with the kinds of extreme, improbable, devastating events that climate change is making routine. (Lima) One of Ghosh's important observations regarding climate change is the uncanny character of climate events. A cyclone, flood, or storm may be scientifically explainable, yet its actual occurrence can appear almost unbelievable. This is because extreme climatic events challenge everyday assumptions about stability. Ghosh discusses experiences of extreme weather to show how climate events can enter human consciousness as moments of shock and disbelief. Here lies a paradox: climate change is scientifically known but imaginatively difficult to comprehend. The problem is physiological as well as literary. Human beings may possess information about climate change without possessing the imaginative structures necessary to comprehend what that information means for the future of climate change.

Another important crisis of conventional literary imagination is the separation between human agency and the natural world. Traditional narratives often use nature or landscape as setting, scenery and background, and place humans at the centre of the story, where a protagonist performs an action, makes a decision and reaches a solution. However, climate change challenges this anthropocentric model. It demonstrates that oceans, forests, rivers, storms, glaciers, and other geological processes can no longer act as setting or active

background; they may become significant actors in human history. Human agency is deeply entangled with nonhuman forces; thus, the atmosphere affects human societies, while human societies alter the atmosphere. Nature is therefore neither simply a background nor passive scenery. A cyclone can alter human settlement, a drought can transform the land, a flood can destroy infrastructure, and rising sea levels can alter the geography. Hence, nature becomes an actor in human history. Ghosh argues that the first crisis of imagination is not simply the failure of literary fiction to write about climate change. Instead, it is the failure of literary culture to comprehend the future of climate change and to recognize that climate change requires a new way of imagination. Ghosh therefore calls for a broader literary imagination that represents the relationships among humans, non-human forces, technology, climate, geography and history.

**Historical Dimension: Climate Change, Modernity and Carbon Economy:**

Although the central argument of this paper concerns the failure of literary and political imagination, the historical dimension of climate change is important because it connects both failures to the development of the carbon economy. The historical perspective is important because climate change cannot be understood merely as an unexpected contemporary disaster; it has deep historical roots and without understanding climate history, the political accountability towards climate injustice cannot be fixed. History traces the rise of fossil fuels, industrialization, capitalism, colonialism, and modern transportation as the major contributors to the climate crisis. Therefore, they cannot be separated from the history of climate change. The history of the carbon economy is not a simple story of technological progress. It is a complex history involving colonialism, trade, extraction, empire, labour, and economic power. The climate crisis is also a history of unequal power. Industrial powers accumulated wealth through intensive extraction and consumption, while colonialism facilitated the appropriation of resources, land and labour from colonized territories. The history of climate change is therefore also a history of unequal responsibility. Ghosh's historical imagination challenges a simple narrative of human progress. Modernity has produced technological and economic achievements, but these achievements have also caused ecological degradation. This historical perspective is important because political responses to climate change depend upon how responsibility is understood. If it is understood historically, questions of responsibility become unavoidable. Who benefited from fossil-fuel development? Who suffered its environmental consequences? Who possesses the resources? Who has the political power to make decisions? These questions connect climate imagination with political imagination.

Ghosh explores Asia as central to the history of climate change. Climate change is often discussed through Western political and literary frameworks, but Asia is the most vulnerable to climate change. Ghosh considers Asia as not simply a geographical region affected by climate change. It is historically connected to colonialism, capitalism, migration, resource extraction, and the development of the global carbon economy. The Bengal Delta is used as a major example of environmental imagination because it demonstrates the convergence of climate vulnerability, colonial history, dense human settlement, poverty, migration and ecological instability. Asia is both a major victim of climate change and a major participant in the recent expansion of the carbon economy. Historical imagination is also necessary for understanding the vulnerability to climate change

**Climate Change and Political Imagination:**

The crisis of imagination is not confined to literature. If literature fails to imagine the climate crisis, politics struggles to imagine collective responses to it. *The Great Derangement* exposes the limitations of modern political imagination towards climate change. Modern political systems are largely concentrated on national interest, individual freedom, economic growth, citizenship, territorial boundaries etc. Climate change challenges each of these assumptions. It is collective, planetary, long-term, non-human and indifferent to borders. Carbon emissions released by one country can affect the global atmosphere. Climate change can affect populations far beyond the geographical locations of emissions. Ghosh is critical of the lack of collective political imagination. Climate change is a problem of collective action. The contemporary political system emphasises individual responsibility rather than a collective one. Climate change is deeply connected to energy systems, economic structures, infrastructure, industries, and global markets. An individual can reduce personal consumption, but an individual cannot alone transform a fossil-fuel-dependent economy. The political imagination therefore needs to move from individual action to collective transformation. Political imagination is also restricted by economic assumptions of contemporary politics. The modern political system understands economic development through production, consumption, income, and infrastructure. But unlimited material growth on a finite planet is associated with infinite consumption of fossil fuels. Ghosh therefore asks whether modern society can imagine forms of prosperity that are not dependent upon excessive extraction and consumption. The crisis is that political and economic institutions often cannot imagine alternatives to the dominant model of development. This is why the climate crisis becomes a crisis of imagination. While activism has increased globally, especially through digital platforms, issues of climate change remain sidelined and overshadowed by identity politics. The effects of climate change are not identical across the globe. Vulnerable communities may face severe consequences despite having contributed relatively little to carbon emissions. Ghosh calls for a planetary political imagination – the capacity to develop long-term thinking, international cooperation, collective response, climate justice and common but differentiated responsibilities. Climate politics must go beyond individual morality and become capable of imagining across nations, generations, and ecological systems. This requires a new form of imagination which combines planetary concerns with historical and climate justice.

**Literary and Political Imagination:**

**Collective Failures**- The study treats both imaginations as distinct but deeply interconnected. They are two sides of the same crisis. Both contemporary fiction and modern politics focus on individuals, human agency, probable and plausible crises. Ghosh challenges this as it creates a crisis of imagination. Literature shapes cultural imagination and enables contemporary society to imagine alternative possibilities and visions. Politics further translates these visions into collective actions. The failures of fiction affect how societies imagine possibilities and failures of politics affect how society responds to it. Thus, Ghosh connects aesthetic imagination with political possibility.

**Alternative Ecological Imagination**: Ghosh's *The Great Derangement* proposes an alternative ecological imagination to combat climate change. The climate crisis demands a transformation of imagination, both literary and political. Such transformation requires a shift from individual to collective responsibility, nature as a background to nature as agency, probability to uncertainty, individual action to collective political action. Ecological

imagination is not simply an imagination about trees, forests, rivers, land or animals. It is an imagination of relationships between humans and nature. Literary solutions are not simply to write more fictions about climate change, but to create broader cultural transmission. Literature can participate in that transformation by expanding its narrative forms, while politics can participate by expanding its geographical imagination. An alternative imagination would include collective responses, adequate representation of nature, a planetary approach and climate justice. It must connect the climate crisis with colonialism, industrialization and carbon economies and imagine the institutional transformation.

**Conclusion:**

The study finds that *The Great Derangement* depicts climate change as an imaginative and cultural crisis rather than solely an environmental and scientific crisis. Ghosh identifies that there is a significant crisis of literary and political imaginations in responding to the scale and consequences of climate change. The study also highlights that literature has not adequately incorporated climate disasters into its dominant narratives. The problem of climate change does not find major space in contemporary political discourse. Both literary and political imaginations are interconnected. Literature shapes the imagination of possible futures, whereas political structure translates this into collective actions. The study finds that climate change has historical and colonial roots (Kedia). Literature can provide powerful solutions by expanding the imaginative boundaries through which climate futures can be conceived. The study also shows that new alternative perspectives are required to address the climate crisis. Ghosh's *The Great Derangement* offers a powerful framework for identifying climate change as a crisis of imagination. It presents the climate crisis as far beyond ecological degradation.

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