



Devastative Naturescapes and Superhuman Saviors: Analyzing Postcolonial Ecological Crises in Contemporary Times with a reference to Kornei Chukovksy's Doctor Powderpill

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Abstract. The European colonizers treated the natural environment, the wild lives, and the plant lives in the Global South as insurmountable, wild and redundant. Ample of literary, historical and anthropological records from the colonial era reveal how the naturescapes in Africa, Asia, and other parts of the Global South have been perceived as 'wild, dark and uncivilized' because the Europeans encountered a lot of challenges in taming, pruning, shaping, and reconfiguring the natural environment according to their whims and fancies. With the passage of time, such problematic narratives have systemically, epistemically, ontologically, and ideologically trickled down from one generation to another in the forms of folk tales, children's tales, poetries, short stories, novels and various other forms of narratives. This article uses Russian poet Kornei Chukovsky's poem *Doctor Powderpill* as a reference point. Through attempting a postcolonial critique of the poem, the article unfolds the possible 'ecological postcolonialscares,' which can be implemented to re-read and reinterpret the existing histories, cultures, literatures, and societies around us in a 'trans-habitual' existential way.

Keywords: naturescapes, ecological postcolonialscares, postcolonial, trans-habitual, superhuman.

Reworlding: Towards a Human Collapse

Isn't the world that we currently live in need to reworld? An important aspect of reworlding is cross-existence. So, it is also important to ask: Do humans exist on their individual terms or they have always been cross-existing with other living species? These questions, in relation to the poem titled *Doctor Powderpill* by Russian poet Kornei Chukovsky, serve as the foundation of this article because, through the character Doctor Powderpill, the poet makes a consistent effort to argue how humans are capable of surviving on their own and no other living species like plants, animals, insects, and other can survive without the humans. It is also important to clarify that the arguments in this article are not restricted to the poem. The poem has been used here as a referential point to

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engage with the human-more-than-human hierarchies in the contemporary era. The motivation behind choosing this particular work has been explained in the consequent parts of this article.

The abovementioned questions may appear to be very generic and have been widely asked across multiple social, cultural, political and other knowledge-making spaces. But, a deeper investigation would unfold that, they have hardly been addressed practically. In fact, under the narratives of “relative opacity” (Bhabha, 2022, xix) and ‘obviousness,’ the questions have often been systemically, epistemically and ontologically silenced and ignored. With respect to these questions, the article argues how, in spite of the steep rise in natural disasters and climate catastrophes across the planet, the human society continues to conform to and celebrate the reckless developmental policies of capitalism. The article also outlines how the phenomenon of postcolonialscapes can be adopted as a possible existential methodology through self-reflections, self-transformations, and self-interrogations, so that the exclusionary, hierarchized, invasive and dictatorial attitudes of the humans towards the more-than-human-beings can be planetarily transformed.

To elaborate further, the Eurocentric paradigms of science, technology, anthropology, literature, cultural studies, and other disciplines, in order to dictate the existence of every living being across the planet in an anthropocentric fashion, have invisibilized the questions through “projection, phobia, negation, phantasm, identification, objectification, inversion, anxiety [and] disavowal” (Bhabha, 2004, xix) and have categorized them as ‘obviously’ unintellectual, unsmart, and unscientific. However, centuries of ecological crises, climate catastrophes, and geological shifts have historically regulated the geopolitical movements of the human communities. The shifts and movements reveal that these questions are not obvious and they need to be consistently and collaboratively addressed through postcolonial methodological viewpoints. I identify this process of methodological interrogation as a ‘human collapse,’ where the preconceived enclaves of social, physiological and ideological superiority of the human civilization over other living beings are systemically dissolved through the phenomenon of “reworlding” (Huybrechts, 2022, 174). Reworlding questions the “artificially constructed and mystifying separations between social and environmental worlds” (Huybrechts, 174). Through a human collapse, the practice of reworlding enables humans to rethink and reshape the relationships between human and more-than-human beings in a non-linear, interwoven, entangled, and rhizomatic fashion, where the physical, intellectual, psychological, and ideological growth of the human beings can be analyzed in connection to other forms of living beings. In a reworlded planet, the paradigms of growth and development need to be perceived horizontally, where the existential philosophies of every living being are knitted with each other through threads of mutual interactions and inter-actions.

The phenomenon of reworlding also invites the humans to think that “climate change, sustainability and antitoxin movements make environmentalism a practice” (Alaimo, 2016, 131). The practice “entails grappling with how one’s own bodily existence is ontologically entangled with the well-being of both local and quite distant places, peoples, animals, and ecosystems” (ibid.). The human collapse has been psycho-socially reconfiguring the humans as a trans-habitual

species, whose existential performances are redefined through “aggregation, co-constitution and co-construction” (Ghosh, 2019, 280) of knowledge-making systems that exist beyond the parameters of “opportunistic colonizations” and “invasiveness” (Ghosh, 2019, 279) and acknowledge the knowledge values of every living being. The aspect of trans-habituality gets nurtured through the mutually accepted values of cohabitation, where humans can co-exist and co-learn from plants, animals, birds, insects and other forms of living beings without trying to appropriate them. It is a common sight how certain animal and plant species are often considered a threat by the humans and are openly massacred without realizations and regrets. However, the transformation of the humans from an inter-habitual² species to a trans-habitual species will diversify the physical, ideological and intellectual processes of knowledge-making in intersection with other living forms. Prior to engaging with the necessities and possibilities of trans-habituality, it is crucial to engage with the strategic systematization of ecological imperialism by the European colonizers, and this aspect will be contextually elaborated in this article through Kornei Chukovsky’s poem *Doctor Powderpill*. The poem “collectivizes, historicizes and politicizes” (Holloway, 2020, 27) the colonial projects of ecological violence and the postcolonial projects of capitalistic cataclysms. The violence is very pertinent in the poem through Doctor Powderpill’s all-knowing and all-pervasive attitude towards the ailing birds and animals in Africa, who are portrayed as helpless and incapable without human interventions – a form of existential attitude that has been historically shaped by the European colonizers.

Prior to discussing further about Chukovsky’s poem, it is crucial to clarify the positionality that motivated me to engage with this particular literary work in the context of post-coloniality. I was introduced to this poem by my mother. This poem was one of the first works that introduced me to a normalized world of capitalistic anthropocentrism, where humans are acknowledged as living beings with super powers, who can overcome any form of ecological and environmental challenges, have solutions to every form of worldly problems, and are superior to any form of more-than-human living beings. Besides this personal positionality, it is also essential to note that during the 1990s this poem was a widely celebrated text in the field of children’s literature in India. In homes and educational institutions, this poem was widely introduced as a narrative of positive human values of love and selflessness by strategically and systemically hiding the derogatory portrayal of animals, birds and the natural environment. Besides projecting the natural environment in demonic and redundant ways, the poem is laid with racial undertones that celebrate the degrading Euro-colonial representations of nature in the continent of Africa and other parts of the Global South. The colonial representations are relevant even today and are put into practice by the socio-economically privileged countries of the Global North through treating specific geopolitical sites in the Global South as ideal laboratories for conducting nuclear tests, mining activities, industrial constructions, medical experimentations, and environmental erasures

² The term inter-habitual has been used here because a lot of human communities have the tendency to remain enclaved within anthropocentric societal structures and interact with more-than-human living entities in preconditioned ways, without trying to come out of the structures and understand the existential philosophies of other living forms.

(Mignolo, 2011; Baumann and Bultmann, 2020; Nigam, 2020; Ndlovu-Gatsheni, 2022). Especially, after getting introduced to the theories, philosophies and methodologies of postcolonialism, cultural studies, critical race studies, ecocentrism, ecological sustainability, and anthropocentrism, I realized how the literary imageries of ‘heroization,’ ‘sufferings,’ ‘saviorism,’ and ‘resurrection’ in the poem unpack the colonial ritual of “cross-border appropriations in a restless parataxis” and “re-premises the local-global divide in terms that are far more complicated than conventional understanding would allow” (Ghosh, 2019, 282). In *Doctor Powderpill*, the divide is evident with respect to the patterns in which the ailing animals and the insurmountable natural environment in Limpopo have been simultaneously depicted in sympathetic and barbaric ways.

The following section elaborately reflects on the literary imageries and outlines the ways in which the interactions between Doctor Powderpill and the ailing animals in Limpopo function as a repertoire of colonial savagery.

Ailing Animals and the Savior (Super)human: *Doctor Powderpill* as a Repertoire of Colonial Savagery

The planetary project of European colonization was socio-historically unleashed in an episodic and systemic fashion. The episodes and systems have undergone reformulations across generations through the glossaries of fancy and deceptive colonial terms and phrases like enlightenment, positivism, industrialization, commercialization, diversity, inclusivity, humanism, green capitalism, development, progress, and many others. It is such terminologies that celebrate and rationalize the performances of colonial savagery in the contemporary era in creative and aesthetic ways. In the poem *Doctor Powderpill*, the creative and aesthetic portrayal of colonial savagery takes place through multiple forms of colonial imageries.

Doctor Powderpill was originally written in Russian in 1929 and was titled *Aybolit*. It was translated into English by D. Rottenberg in 1978. The poem, written as a children’s tale, talks about desolated and ailing wild animals, unconquerable mountains, and rough weather conditions in Limpopo (a province in South Africa that borders Botswana, Zimbabwe and Mozambique). The descriptions are not very different from the anti-ecological narratives of the governing institutions in India, United States, Brazil, Columbia, Australia and other parts of the world, who regard the natural environment as a potential hindrance in their development projects of railways, roadways, waterways, residential complexes, shopping malls, business districts, industrial complexes, and others. The poem begins with projecting Doctor Powderpill, an aged, white-skinned, white-haired and blue-eyed animal doctor from Russia, as a super-human, “spectacular, [and] hypermasculine” (Lawrence, 2016, 777) healer, who has a solution to every form of illnesses and crises of the animals and the natural environment. As the poem initiates:

Dear *old* Powderpill,

If you're *ailing*, if you're *ill*
Come and see him and *be healed*,
Beast and bird and wood of field... [italics added]

The phenomena of white, colonial, and heteronormative hypermasculinity and spectacularity are structurally performed at the beginning of the poem through the usage of words and phrases like “old,” “ailing,” “ill,” and “be healed.” Prior to discussing about ecological violence and postcolonial counter-resistance, it is crucial to initiate the arguments through the perspectives of coloniality, heteronormativity, and hypermasculinity, because, they serve as few of the many factors that have historically triggered the dissolution of the natural environment and carved out pathways for capitalistic violence. The edifying portrayal of Doctor Powderpill by Chukovsky reinstitutes the colonial imageries of piousness, saviorism and divinity that were once manufactured and globally disseminated by the pastors, anthropologists, historians, medical practitioners, litterateurs, and others from Europe. Historically, any form of ecological resistance against European colonization has been intellectually and aesthetically silenced by all-pervading and all-knowing white human entities like Doctor Powderpill, who as a healer and caregiver, celebrate “the European self-identity as the world’s master race” (Vera, Feagin & Gordon, 1995, 296). According to Chukovsky:

Everyone from everywhere
Will receive his *aid and care*! [italics added]

In order to further systematize the colonial performance of ecological catastrophes in Africa and other parts of the Global South, Chukovsky sketches an unpleasant, derogatory and wild picture of the natural environment in Limpopo, where the animals, birds, and insects fight and injure each other. Chukovsky’s vision of the natural environment in Africa vastly resonates with the notion of a fractured, chaotic and uncivilized Africa that was imagined and disseminated by the colonial governing bodies during the Berlin Conference of 1884 and later. It can be categorically understood through the following lines:

Once a fox paid him a call:
“Oh, a wasp stung my back!” Did she squall!
Then a pup came to see him, morose:
“Oh, a hen pecked my poor little nose!”

The lack of understanding of the existential and the functional patterns of the natural environment and misrecognizing the natural environment as a barbaric and undisciplined entity, unpack a normalized narrative of “symbolic violence” which “entails the imposition of systems of meaning on subordinated groups in an attempt to make the dominant group’s actions appear legitimate”

(Vera, Feagin & Gordon, 297) as can be seen in the case of the interactions between Doctor Powderpill and the animals in Limpopo. Eventually, the symbolic violence has given birth to a state of ‘multitudinous colonization’ where every aspect of human and natural civilizations is dictated by the anthropocentric, heteropatriarchal and monopolized ideologies of Euro-colonial ideologies. Today, the dictatorship is institutionally deployed by destroying forests to construct roads and railways, choking water bodies to build pipelines and underwater transportation systems, and polluting open natural lands to develop housing complexes (Bindra, 2017).

The messianic Doctor Powderpill is not just a character in the poem, but serves as a metaphor for all the colonial minds and bodies who came together on 15th November, 1884 at the Berlin Conference and legitimized the “ideas of Africa as a playground for outsiders, its mineral wealth as a source for the outside world and not for Africans, and its fate as matter not to be left to Africans” (Gathara, 2019). The culture of hunting, gathering, and laboratizing humans, nature and the indigenous knowledge systems of Africa and the world continue to take place in the contemporary era in the forms of conducting medical experiments, building mining industries, launching discovery projects, etc. For instance, in 2020, during a TV debate on Covid-19 vaccine trials, Jean-Paul Mira, head of intensive care of Cochin Hospital in Paris, argued: “If I can be provocative, shouldn’t we be doing this study in Africa, where there are no masks, no treatments, no resuscitation?” (Mira cited in BBC, 2020). Doctor Powderpill’s ignorant ways of approaching, caring and healing the animals in Limpopo is quite identical to Jean-Paul Mira’s ignorant approach of socio-historically regarding Africa as culturally, medically and scientifically backward and the necessity of the Europeans to ‘enlighten,’ ‘teach,’ and ‘educate’ them. The ignorance and all-pervasive attitude get further reflected in the following lines:

“Come and see us, Doctor,
In Africa, be quick.
Save our children, Doctor,
They're very, very sick!”

“Really? Truly? What is wrong?
Have they been laid up for long?”

“Yes, oh yes, they’ve got the ‘flu,
Chickenpox and smallpox too,
Measles, mumps, appendicitis,
Malaria and brochitis.

“Come, dear Doctor Powderpill,
All depends upon your skill!”

In the above lines, Chukovsky shows how Dr. Powderpill is capable of healing every fatal disease. The sole dependency of the animals and birds on Doctor Powderpill also symbolically signifies how the colonized were psychologically and intellectually sterilized by colonial sciences and medicines. To explain further, the animals and birds in the poem function as a metaphor of colonized, racialized and enslaved human and more-than-human bodies, whose sufferings were justified by the European colonizers as civilizational and disciplinary initiatives. One of the many purposes of celebrating the narrative of healing in this poem is to systematically and aesthetically conceal three major intentions of colonizing Africa – destroying the naturescapes, disturbing the natural ecology by spreading fatal diseases, and disrupting the ecologically sustainable indigenous modes of knowledge production. The successful concealing of these intentions has allowed the colonizers to consistently justify and re-justify that it is necessary to colonize, civilize and educate the “inferior, backward and barbaric Africa” (Olusoga, 2015). The colonial ritual of hiddenness has also led to the foundation of a “‘traumatic bond’ to illustrate the bond of intertwined emotions between the violated and violator” (Thapar-Bjorkert, Samelius & Sanghera, 2016, 147). As Chukovsky describes in the poem, the animals have developed a traumatic bond with Doctor Powderpill by exclusively depending on him and inviting him to treat them, because they believe that he has vaccines for all the diseases like influenza, chickenpox, smallpox and others. The traumatic bond strategically hides the ways in which the colonizers have simultaneously acted as killers and healers. To explain further, in the poem, the diseases that the animals are suffering from where mostly introduced by the European colonizers (Gale, 1982; Boutayeb, 2010; Pringle, 2015) and Doctor Powderpill has been launched as a healer and savior to enshroud such a reality. Such traumatic bonds are fleshed out in the contemporary times as well and the politics of extending medical help across the world can be taken as an example. The processes of producing and distributing medicines have been historically underpinned with multiple forms of geopolitical, cultural, social, and economic hierarchies produced by the economically privileged countries in the Global North and their close associates in the Global South, which eventually have led to situations like vaccine crisis, selective imposition of medical taxes, meteoric rise in infectious and fatal diseases within selective locations and communities, and not allowing certain socioeconomically vulnerable communities to have access to basic health facilities (Kim et al., 2017; Reidpath and Alloty, 2019). Many deliberately generated crises allow these countries to wear the mask of sympathizers and extend ‘help’ to the socioeconomically underprivileged countries in exchange for social, political, economic, administrative and military favors.

The importance of savior figures like Doctor Powderpill have been further justified in the poem through presenting him as an innocent and ignorant character. The innocence and ignorance of the doctor gets categorically highlighted when he expresses his utter surprise after hearing that the animals are suffering from fatal diseases – “Really? Truly? What is Wrong?” Such a performance of innocence has been actively constituted and represented as an act of power (Feenan, 2007, 514) by the colonizers. When Jean-Paul Mira was criticized about his racialized remarks, he feigned a similar form of ignorance like Doctor Powderpill.

This poem was published a year before the influenza vaccination was started in the United States (US). So, when this poem was written, at that time the US was conducting vaccine trials on various Afro-American bodies. Europe was also finding ways to counter influenza by conducting medical experiments on the colonized human and animal bodies (Quinn et al., 2017; Elliott, 2021; Mahmud et al., 2021). Besides initiating vaccination against influenza in the early 20th century, Europe and the United States were experimenting with medicines to counter other fatal diseases, and during that time, like many other “books, pamphlets, cartoons, and speeches” (Olusoga, 2015), this poem served as a doctrine of regularizing white experiments on the black bodies in Africa. The exclusive dependency of the animals on Doctor Powderpill also epitomizes what Terr Ellingson argues as “the myth of the noble savage” (2001). The myth has compelled the animals to undergo “internationalization/epidermalization of inferiority [...] and cultural trauma under colonialism” (Desai, 2022, 73). The experiences of inferiorization and traumatization across generations have made the colonized minds and bodies firmly believe that the distant and dualistic knowledge cultures of the colonizers are superior to their own trans-habitual existential cultures. As a result, the animals in the poem are seem to be performing the ritual of self-demonization and self-marginalization by describing their natural environment in a derogatory way. The ritual can be observed in the following lines:

“Very well, I'll come, all right,
And help your children in their plight.
Only your address — what is it?
Hill or swamp — what shall I visit?”

“Well, we live in the Sahara,
In the *scorching* Kalahari,
Up on Mount Fernando-Po,
Where the *grumpy* Hippo-Poppo
Roams the *mighty* Limpopo.” [Italics added]

The usage of imageries like “scorching Kalahari,” “grumpy Hippo-poppo,” and “mighty Limpopo” reproduces the colonial imageries of the wild, untamed and the unconquerable natural environment of Africa. Doctor Powderpill’s question – “Hill or Swamp, where shall I visit?” showcases the ecological stereotypes that have been generated by colonial scholarships about the Global South. These stereotypes are celebrated throughout the poem by gradually portraying the doctor as a superhuman figure, who is able to brave “roaring” waves, “stormy” seas, and steep mountains to treat and cure the ailing and weeping animals.

It is children’s tales like Doctor Powderpill that have socio-historically ingrained the narratives and imageries of ‘superior’ humans and ‘inferior’ nature within the psyches of individuals across generations. With human-nature dualism at the back of the mind, the children

who reads this poem grow up as advocates of a capitalistic extra-terrestrial dream that encourages humans to desert the planet earth and explore civilizational possibilities in other planets of the solar system. The extra-terrestrial dreams of the contemporary times are manifested in texts like *Doctor Powderpill*, where the natural environment is treated as a non-descriptive, alienating, uncivilized and out-of-the-world entity. The extra-terrestrial dream is underlined with a sense of “wonder” and “desperation” (Holloway, 2022, 6) and causes “world alienation,” which promises a “collective flight from the earth into the universe” (Arendt, 1958, 23) as “swift as lightning” (Chukovsky, 1978). As a consequence, today, we are less concerned with the heaps of garbage that are choking the forests, the mountains and the seas, and are more interested in dumping the planet earth and find shelter in other planets. In this way, we are eventually building a future that would be dictated by ‘garbocratic’ and ‘garbo-imperialist’ paradigms, where the physical, psychological and emotional aspects of human existence will be regulated by the human-generated domestic, industrial, emotional, psychological, cultural, and digital wastes. The psychological impact of Doctor Powderpill’s health and medical support on the ailing animals was garbageous in nature – manipulative, disruptive, seductive, invasive and convincing at the same time. In the name of trials, industrialization, development and artificial intelligence, the collective performance of ecological catastrophes by the human civilization are rooted in superhuman (also read as pseudo-human) and overconfident characters like Doctor Powderpill, who pretends to have a solution to all terrestrial and extra-terrestrial challenges. In order to dismantle such fake narratives of the colonial/capitalistic systems of knowledge production and save the planet from a complete ecological collapse, it is urgently necessary to “rebuild broken relationships, damaged ecosystems, and obsolete institutions, through explicit recognition of the capacity of agency and practices that involve people, animal, objects, and other materials” (Blanco-Wells 2021, 2). Simultaneously, it is important to acknowledge a human collapse that will “abandon hierarchical comparisons in deciding the value or operative potential of humanity or a plant or a fly (for example)” and reposition the human civilization within “mutually affective ‘inter-kingdoms’” (Bignall & Braidotti, 2019, 1).

In the context of Chukovsky’s poem, the following section further discusses the possibilities of a human collapse through proposing a “postcolonial turn” (Devisch and Nyamnjoh, 2011) and a possible manifesto of ecological postcolonialscapes.

The Postcolonial Turn: A Possible Manifesto of Ecological Postcolonialscapes

The phenomenon of postcolonial turn is underpinned with the notion of “ecologies of repair” that “explore the ways in which different groups, in contexts of socio-environmental conflict or crisis, relate to nature [...] to repair the damage provoked by the effects of industrial processes” and to transform “the conditions of coexistence for various life forms” (Blanco-Wells, 2021, 2). The planet needs an urgent ecological repair, during which characters like Doctor Powderpill will not force themselves physically and ideologically on the natural environment in the name of heroism

and super-humanness, but will treat the natural environment according to its respective terms and conditions. The possibility of human and nature coexisting in a de-hierarchical and reciprocative manner has been deemed as unessential and unusual by Chukovsky in the poem. However, despite the submissive character of the ailing animals, the invitational and affectionate nature of the animals cannot be ignored. In order to make sure that Doctor Powderpill reached the ailing animals on time, the eagles and the whales carried the doctor on their back. The caring and sharing nature of the animals in the poem opens up the possibility of curating heterogenous existential spaces, where “human-nonhuman assemblages” can function “as a genetic condition for the emergence of capacities to act” (McCullagh, 2019, 142). The aspect of human-nonhuman assemblage functions as the core of the manifesto of ecological postcolonialsapes and it is outlined below:

- i. Self-reflecting: The exaggerated presentation of Doctor Powderpill’s hardships and sacrifice in the poem have overpowered the contributions of the sharks, whales and the eagles in curing their fellow animals, fishes and birds. Such a depreciative portrayal of the animals and the natural environment by Chukovsky calls for a set of self-reflections, where the humans need to revisit and re-interrogate their positionalities and identities within the planetary ecological spaces. The ways in which Doctor Powderpill was assisted by animals and birds like eagles, whales, rhinos and elephants to reach the mountains of Limpopo, provoke us to ask the following questions: Could the human civilization evolve without the existence and assistance of the natural environment? Every single aspect of existence that the humans regard as their ‘own’ have geo-historically emerged from different components of the natural environment. Is it possible for the human civilization to survive on their own without co-habiting with the natural environment? As humans, can we deny that our physical, psychological and emotional dimensions have been widely shaped by the civilizational and existential features of the natural environment?
- ii. Re-rooting and Re-routing: These questions instigate us to revisit the roots and routes of the biological origin of the human civilization, and how the roots and routes are deeply entangled with the shifts of tectonic plates; eruptions of volcanic mountains, expansions of seas, mountains and forests; formations of glaciers, and other geological shifts. The geological, geographical, topographical and climactic diversity of the planet Earth gets displayed in the forms of varied shapes, scars, scratches and steepness of the mountains, rocks, boulders and the oceans. As a result, if a mountain is insurmountable or an ocean is unnavigable for the humans, as in the case of Limpopo in *Doctor Powderpill*, then there is nothing unnatural and unscientific about it. Unlike Euro-North American-centric academic disciplines, the geological shifts and their ecological impacts are not regarded as a distant occurrence by the indigenous communities. Instead of restricting the shifts and impacts within specific spatial and temporal enclaves, and demonizing them, as found in the poem *Doctor Powderpill*, the indigenous communities have socio-culturally regarded the natural environment as a living and transitional entity, whose movements habitually regulate the movements of the human civilization. As a part of the exercises of re-rooting and re-

routing, it is urgently necessary for the human civilization to respect and imbibe the functional patterns of the natural environment to prevent further ecological catastrophes, and Doctor Powderpill's unnecessary, obnoxious, and hyperreal superhuman characteristics serve as a gentle reminder.

- iii. Cross-existing and Eco-family building: Besides countering ecological catastrophes, re-rooting and re-routing have the potential to rekindle the indigenous culture of cross-existing through other living beings. Cross-existence in the form of “bonding and crossover multiplication” (Ghosh, 2021, 67) will conceptualize a shift from a human world towards a more-than-human-world. The more-than-human-world will function “beyond a cross-cultural understanding of nature” and will challenge the ability of the scientists to “comprehend modes of existence” and “destabilize the boundaries of the self and the social, the organic and inorganic, the single and the multiple, and many more deeply rooted conceptual binaries” (Blanco-Wells, 2021, 2). The destabilization of such conceptual binaries will mold a culture of eco-family building, which can be conceived as an “arrangement or layout of heterogenous elements” (Nail, 2017, 22) interwoven with each other. In other words, eco-family building has the potential to develop a postcolonial geopolitical realm in which the physical, psychological, emotional, and the biological human-self needs to be reinterpreted in collaboration with the different components of the natural environment, and the “multiple temporal rhythms and trajectories” (Tsing, 2015, 24) of human-nature assemblage needs to be appreciated. The perspectives of cross-existing and eco-family building get visible in the poem through the warm and welcoming nature of animals and birds. On the one side, they plead Doctor Powderpill to visit their community urgently, and on the other side, they assure him comfort and safety. Unlike, what Kornei Chukovsky intended to portray in the poem or the colonizers intended to project through their cultural, biological and anthropological narratives, more-than-human beings have their own ways of thinking, weaving and executing ideas, emotions, and knowledges. Even if, they are non-interpretable to the human beings, it doesn't mean that they have no rights to exist.

The purpose of proposing this manifesto is to collectively imagine a broader composition of what Bruno Latour understands as “the social” (2008), where ignorant saviors like Doctor Powderpill will transcend from being superhumans to trans-habitual humans. Instead of dictating and overpowering the nature, humans will be able to co-function with other living beings and co-create a “post-human present” (Horl, 2017, 3). It is also important to note that this manifesto is an inconclusive one and the readers are warmly invited to keep expanding this manifesto.

Conclusion: Imagining a Trans-habitual Present

Altogether, this article, through a postcolonial analysis of the poem *Doctor Powderpill*, outlines how the existential and the knowledge patterns of human and more-than-human beings “intersect,

entangle, constellate and trajectorize” (Ghosh, 2022, 8). The article discusses how literary works like *Doctor Powderpill* have been socially, culturally and aesthetically celebrating the colonial/capitalistic narratives of human-nature dualism across generations and how such narratives need to be identified and questioned. The article also explores the necessities and possibilities of nurturing a trans-habitual humane present by proposing a manifesto of ecological postcolonialscapes. The article is not only centered on the thematic contents of the poem, but also discusses how the colonial and anti-ecological perspectives of the poem can be observed through the capitalistic designs of growth and development in the contemporary times.

It is high time that we stopped operating the natural environment according to our needs. Rather, we should concentrate on how to initiate physical, emotional and ideological self-transformations, so that the existential and the knowledge-making patterns of every living being in this planet can be perceived beyond the “hubris and malignant narcissism of the colonial creator” (Gordon, 2022, 6) in an intersubjective, reciprocative and trans-habitual manner. Otherwise, very soon, with rapidly melting glaciers, drying oceans; mounting domestic, industrial and digital wastes; and increasing climate catastrophes, the entire planet will be transformed into a debris. This article, with reference to a poem, serves as a gentle reminder to such an alarming future.

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