

Capitalocene and Oikeios: A World-Ecological Analysis of Anil Menon's *The Beast with Nine Billion Feet*

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Abstract

The capitalist market incentivises various exploitative measures that curate the conditions for capitalist accumulation. According to Capitalocene logic, various mechanism that reshapes socio-ecological relations are to be deployed to facilitate the rationalisation and normalisation of cheap nature. It organises Oikeios around power, profit, and accumulation of capital, the cost of which is externalised onto the rest of the population. This externalisation is justified and facilitated by creating an abstract social nature. The logic does not treat crises as problems to be solved but as an opportunity for restructuring the web of life to streamline the process of accumulation. The success of accumulation depends on how well capitalism organises different facets of existence, such as geography, language and life itself. The paper presents Anil Menon's 'The Beast with Nine Billion Feet' as a working machinery of capitalist exploitation, where monetary gain and self-interest collide with indigenous sovereignty and environmental justice.

Keyword: Capitalocene, oikeios, abstract social nature, Indigenous resistance

Introduction

The functioning of capitalism drives the current scenario of planetary health. The degraded ecological conditions are not mere coincidences; rather, they are the direct result of various systematic structures that run the global marketplace (Berg 4). Capitalism involves more than just capital. It is an ever-relentless process, a force of global magnitude that consumes life itself (13), where nature is treated as a serving agent that is exploited to extract the resources needed to maintain its process (Magdoff and Foster 42). To mitigate the devastation caused by this extraction, corporations often engage in market-based solutions or “green action” that ultimately creates some other negative environmental impact(Berg 4). The logic of capitalism scrutinises agriculture as a medium of generating profit, in which food becomes a side effect and health service a commodity (Levins 44).

Up until now, the Anthropocene has served as a scientific hypothesis that identified human activity as the root cause of the negative impact on Earth’s ecosystem (Gough 19). It was initially defined as a geological epoch that is said to have started with the discovery of increased concentrations of carbon dioxide and methane in the latter part of the 18th century(Chakrabarty 209). In the Anthropocene age, human beings are not just prisoners or biological agents that interact with their ecosystem. They have now developed into geological agents or wielders of geological forces that can fundamentally alter Earth processes(206). This explanation of environmental degradation has its own flaws; it not only simplifies the problem but also obscures the agents by suggesting that the crisis is inevitable because it stems from the natural evolution of human progress(Nandrajog 33). Many research scholars shifted from this view and traced Capitalocene as an epoch/age that is characterised by the transformation of the landscape after 1450 (Moore, "Capitalocene, Part I" 2). The concept of Capitalocene not only corrects this misinterpretation but also exposes the mechanism that the previous method has overlooked. It correctly shifts the locus of the problem from human activity to capitalism. According to Moore, “The Anthropocene makes for an easy story” (Moore, *Anthropocene or Capitalocene?* 82). It does not discuss the relations of power and production that naturalise inequality, alienation, and violence by reducing human activity to a homogeneous humanity. It sometimes acknowledges but never defines how these relations create the cycle of inequality and commodification. Capitalocene, on the other hand, seeks to establish a link between “planetary degradation and capitalist machinery”. It logically deduces that natural disasters, such as climate change, are integral to the system of capitalism. These are predictable consequences, not unknown accidents or byproducts of the system (Bellamy and Magadoff 38). It examines the ecological cost of

capital accumulation by understanding how the relationship between human beings and nature is constantly reshaped and organised. It understands capitalism not merely as a tool that is wielded or a simple economic system, but as a systemic structure grounded in “power, hierarchy, and control of resources” (Nandrajog 33).

Anil Menon encapsulates the essence of Capitalocene through his novel “Beast with nine billion feet”. He depicts the mechanistic reductionism that reshapes socio-ecological relations through the production of abstract social nature. Theaga narrative explores the capitalist quest for limitless acquisition represented through multinational companies such as Bene Gene and Mother Earth.

This relentless pursuit disperses its effects across living organisms, its surroundings and human language. The novel critiques the subsequent creation and use of biopolitical and socio-ecological crisis through the appropriation of unpaid work. This appropriation not only feeds the insatiable demand of capitalocene but also subjugates life into an expendable unit. The primary setting of the novel, Pune, with intolerable heat, becomes the zone of climactic sacrifice. It is directly contrasted with the cold, engineered and manufactured sanctuary called Nurth. The novel uses motifs such as Genetic Seesaw, demonstrating that limitless optimisation for accumulation will ultimately create systemic and relational crises, exemplified by cognitive and linguistic dissonance. The children of Nurth (Ria and Francis) embody both the product and growth of internal resistance against capitalism. The novel intertwines nihilistic capitalist utilitarianism, semantic manipulation, and ethical preference through the character of Vispala. Against her, the counter emerges from characters like Tara, Sivan and Aunt Sita, who seek to restore and repair the damaged web of life. The ethical alternatives of relational finitude, forgiveness and humanistic values serve as guiding principles against exploitative systems of capitalism. The collision of these two worldviews raises the question: How does the effect of Capitalocene manifest in geographical, linguistic and biological existence, and what counter does the novel propose against its exploitative logic? For this, the study sets the following objectives:

- I. To examine how capitalism turns crisis into a frontier for cheap nature
- II. To analyse the role of Cartesian dualism and how it enables capitalist exploitation
- III. To understand the mechanism of commodification and the production of abstract social nature
- IV. To critique the Capitalocene logic of infinite growth and limitless expansion
- V. To explore the different forms of appropriation and how it cheapens life
- VI. To articulate the role of indigenous resistance in repairing the web of life

Literature Review

The reviews of published research examine the impact of hyper-technologized environments on the psyche of human and transhuman life. The papers highlights the interaction between synthetic life, immortality and ecological integrity. They reaffirm the necessity of biological finitude and preservation of unified humanistic identity, but they are limited in their explanation of the capitalocene's logic of accumulation.

Senthamizh Inmozhi S and Sushant Kishore, in their article "Exploring the Eco-Psychological Impact of Hyper-Technologized Environments and Ecological Destruction in Anil Menon's *The Beast with Nine Billion Feet*", explore the psychological impact of isolation and degradation of the natural environment, manifesting through stress, anxiety and a lack of empathy. It focuses on the failure of artificial settings and synthetic substitutes to provide an optimum environment for fulfilling life, often leading to social exclusion, addiction and dehumanising effects(9-18). Narendiran S and Bhuvaneswari R, in their article "The Uninhibited Evolution of the Human Persona: A Transhumanistic Study of Anil Menon's *The Beast with Nine Billion Feet*", highlight the goal of transhumanism to achieve a posthuman state. It showcases the fragmentation of identity, socio-political conflict and the collapse of democratic values. It also examines the rapid growth of technology and the consequent psychological toll, such as dyslexia, depression and an inferiority complex on young adults(27-35).

The researchers found that the progression of technological innovation, along with the degradation of the environment, leads to isolation, unfulfillment and deep psychological scars in young adults. The web of life transforms from a socio-ecological ideal to a commodified realm for economic profit. The papers also diagnose characters with NDD (Natural Deficit Disorder), fragmented identity, and psychological disorders as a reflection of their surroundings.

These articles lack in their analysis of the systemic structure of Capitalocene, which utilises ecological crisis as a frontier for restructuring the web of life. They do not trace the quantification and coding of life into usable units, resulting in the production of an abstract social nature. There is a lack of understanding about the importance of indigenous resistance and its role in reshaping and repairing the socio-ecological relationship with the web of life. The papers gloss over framing as an important tool to manipulate and cheat to safeguard the capitalist structure. Moreover, they do not explore the emergence of negative value and cheap nature engineered through Cartesian dualism. Therefore, it becomes important to analyse the

capitalist system of accumulation through the perspective of Moore's world ecology, where these fragments consolidate into a complete picture of exploitation and environmental degradation.

Theoretical framework

According to Moore, Capitalocene is a historical era defined by its system of power, profit and reproduction in the web of life("Capitalocene, Part I" 1). This web of life does not exist outside of the capitalist structure but it is produced by the underlying structure known as the oikeios. Moore defines oikeios as the creative, generative, and multilayered relation of the life-making process(*Anthropocene or Capitalocene?* 79). It is a basic term of Moore's capitalist world ecology framework that joins the accumulation of capital, the pursuit of power, and the co-production nature in dialectical unity("Introduction" 3). World ecology should not be confused with the ecology of the world because it is the ecology of the oikeios itself (Moore, *Anthropocene or Capitalocene?* 79).

For capitalism, Cartesian dualism is a powerful tool that manufactures binary separations such as human/nature or mind/body(Moore, "Capitalocene, Part I" 6). It is used as an ideological enclave for the production of cheap nature, which is an accumulation strategy that works by reducing the value composition (of inputs such as food, labour, and raw materials) but increasing the technical composition (the frontier of appropriation) of capital as a whole. Cartesian dualism reinforces the logic of separation of elites from the marginalised through a physical or ideological divide. This strategy relies on appropriation, the theft of unpaid work from human and extra-human nature, to facilitate capital accumulation(Moore, "The Value of Everything?" 252).

Moore argues that to deepen the zone of appropriation, capitalism produces abstract social nature. It is the family of processes through which capitalist and state machinery map, identify, measure and code human and extra-human nature to facilitate capital accumulation (*Anthropocene or Capitalocene?* 159). This is produced through biopolitical, geographical and scientific-technical knowledge and practices necessary to secure the condition for cheap nature. (Moore, "Value of Everything" 8). It is not only an economic system or social system, but a way of organising nature in its image (Moore, *Capitalism in the Web of life* 14). The process is solidified through cultural fix, consisting of hegemonic and ideological processes that legitimate the long-term reproduction of the social relations of production. Abstract social nature and cultural fix are dialectically interdependent, resulting in the production of a culture that constantly reshapes socio-ecological relations to naturalise the exploitation and

violence inherent in the accumulation of capital. (Moore, *Anthropocene or Capitalocene?* 160).

The framework of world ecology also addresses the inherent flaw in the capitalocene logic of accumulation known as negative value. It is a systemic barrier that emerges when the strategy of cheap nature reaches its tipping point. Negative value manifests in socio-ecological relations that initially become resistant and eventually turn intractable. Strategies such as technological fixes that aim to reorganise the relation become no longer viable; on the contrary, it starts to increase the production of negative value itself. As capitalism keeps exhausting great frontiers, it becomes more violent in its appropriation of cheap nature, which leads to deepened inequality, such as the climate class divide and climate apartheid. This creates a tension between “natural distinctness” and “economic equivalence”, which includes more than just exhaustion and depletion. It contains active resistance not only by human beings but also from extra-human nature. It can be in the form of indigenous resistance or a natural barrier to the exploitation of new frontiers(Moore, “Capitalocene Part II” 255-57).

In this way, world ecology provides us with ample opportunity to understand the reshaping of socio-ecological relations as an intersection between the strategy of cheap nature and the emergence of negative value.

Analysis and discussion

In ‘Beast with nine billion feet’, Menon explores the relationship between the capitalistic structure, commodification and the degrading quality of natural life. The narrative is set in 2040 AD, where transhumanistic pursuit, radical biotechnology and ontological reframing of human nature have shifted the socio-ecological relations with the web of life. For many, climate change has become the reality of everyday life. Materialism and unchecked consumption have detached humanity from its traditional roots. Characters like Sivan, Vispala, Tara, and Adi propose different worldviews regarding the existence of human beings and nature while constantly being subjugated and influenced by capitalist forces. These forces find their expression through characters like Vispala, who rejects universal morality as mere worldplay and claims it to be a tool by which society imposes control and restrictions. The sovereignty of life is threatened by materialistic and philosophical transformation. Life is created, transformed and discarded according to its usefulness in the capitalist structure. The social hierarchy is decided by purchasing power and genetic status. Human beings are derogatorily referred to as saps or subhumans because they do not reflect

the optimisation of capitalist machinery.

1. Capitalocene, Climate Change And Cartesian Dualism

The novel is set in 2040 AD, in which the oikeios has been exhausted to the point of climate change(crisis). The weather in Pune is depicted as oppressive and “stink to new depths” (Menon 1). Adi remembers Pune’s air as a “hot, humid, smelly wind” (Menon 252), highlighting the degradation in the web of life. The relation between the character and climate is one of constant battle. The heat and humidity of Pune cause Tara's clothes to cling to her body in “clammy patches” (Menon 1). To minimise the discomfort, she uses a trick taught by Adi to stop excessive sweating. Anil Menon uses these individual struggles as a microcosm to illustrate the broader environmental degradation and the reshaped socio-ecological relationships.

Capitalism's response to this exhaustion of cheap and stable climate is to invent artificial ecological enclaves and instruments of climate control that exploit the crisis as a new frontier to gain capital and political power. Capitalistic logic does not consider the environmental damage that technological invention may incur. The Vermillion party use dehumidifier clouds as a technological fix to commodify liveable climatic conditions, creating a form of biopolitical control. It provides temporary and superficial relief to the intended consumers who are exploited for their votes. The fix deliberately does not address the socio-ecological relation that created the issue. Instead, it is reshaped as a tool of Cartesian dualism that actively reorganises voters’ perspectives on capitalist ecology. This leads the voters to view the protesting activists as enemies and disruptors of their comfort. They fail to realise that the potential cost of a destabilised local climate is systematically externalised onto voters themselves. These practices that exploit vulnerability through temporary fixes ultimately become the cause that continues and exacerbates the crisis. The privileged use instruments of climate control as commodities to gain power and to enclose themselves from the ecological consequences of their own system.

According to Moore, capitalism not only externalises costs but also creates infrastructure funded by the socio-ecological suffering of the marginalised. This dualism between the rich and the poor is showcased through Nurth, an artificial island located “roughly one hundred and sixty kilometres inside the Arctic Circle” (Menon 82). It is carved from technological mastery, embodying an artificial, quiet and controlled environment that elites use as an escape from the consequences of climate change. The island sustains itself through the brain drain of skilled labour from many countries, including India. Vispala, a

prominent civilian of Nurth, targets talents like Adi (resident of Pune) to recruit him for their transhumanistic projects. She also associates herself with capitalistic companies such as Bene Gene, which sustains itself through the exploitation of biological life and farmers in Pune (India). In contrast, Pune, “the city of virtuous deeds” (Menon 13), retains the externalised costs of capitalism. The environment is rendered as chaotic and oppressive, enduring the effects of global warming, representing the victimised chaos of life. The dualism is not an unintended consequence but a deliberate creation of the capitalist world-ecology. Where Nurth is manufactured from the very technological advancements, for which the rest of the ecology, including Pune, pays the cost.

2. Commodification And Ideological Scaffolding: Abstraction Of Cheap Nature.

Capitalism always finds ways to commodify the web of life with the least resistance. One of which is the socio-ecological cheapening of ethical and moral guidelines that restrict capital accumulation. This is seen through Vispala's rejection of universal morality and ethics, reducing them to mere personal preferences. She deliberately views these concepts from a utilitarian perspective to justify an abstract social nature. Where life becomes a machine, organs become parts, genes become design, and death becomes a flaw. She does this by trivialising universal concepts like “love” to “worth giving time” and “good” to “give me pleasure” (Menon 71), turning them into transactional units. She dismisses older universal moral values as “Trojan horses” (Menon 71) because they do not provide legitimacy to cheap nature. She advises Adi that his “body’s desire” (Menon 71) is the only morality he needs, creating a Cartesian dualism between himself and the rest of the society. According to her, the value of morals and ethics lies in their usefulness for satisfying one’s own self-interest. Her teaching of the phrase “winners eat cakes, but losers only eat their excuses” (Menon 58) to Francis enables him to justify his cheating on a school test. This worldview does not exist in isolation; rather, it is the ideological foundation of the capitalistic structure that incentivises the exploitation of human and extra-human nature. This example serves as a microcosm of capitalocene logic, where winning (capital accumulation) is prioritised over fairness (welfare) through utilitarian principles that justify the externalisation of costs onto others (the environment and the marginalised).

The abstraction of nature permits the fragmentation of oikeios into sets of reducible codes, transforming life into commodities. This mechanistic reduction is exemplified through a genetically modified parrot, manufactured by Bene Gene. The parrot, also referred to as “designer bird” (Menon 15), is harvested as cheap nature for its unpaid work/energy while externalising negative value on the extra-human nature. The parrot was genetically

“tweaked” to have a deep “reddish-saffron” colour and to be “extra-good at mimicking voices”(Menon 15,161). These enhancements came with major tradeoffs; Adi observed that not only did it cause the parrot to suffer “catatonic seizures?”, but they also significantly shortened its life (Menon 69, 206). The parrot was reduced to a luxury commodity, a mere “toy with expiration date” (Menon 161). Adi viewed the suffering of the parrot as “a question of design, not good and evil” (Menon 100), showcasing the impact of cultural-political work of abstract social nature. This utilitarian perspective removes the act of genetic engineering from its ethical and moral responsibility, highlighting the violence inherent in the pursuit of cheap nature. The parrot is not a single victim of this appropriation of extra-human nature whose whole worth depends on its market value. It is part of the larger machinery that converts animals into cheap raw materials, after which they are processed in a “polishing school” where they are “neutered, de-loused, de-clawed, and gift-wrapped” before sale (Menon 44).

In the novel, this commodification of life has pervaded to the very core of society. It extends from survival to life itself. Food and air are sold as products. Vendors sell “flavoured oxygen,” turning a basic survival necessity into a product. A liveable climate is turned into a marketable good through technologies like “dehumidifier cloud”. Human desire for beauty becomes a market where skin colour is purchased and modified through “Molecular Cosmetology”. People become thin or fat with a simple procedure. The natural act of ageing is targeted to be controlled through genetic engineering under “the season project”. This not only represents the epitome of capitalization but also highlights its crisis, where cheap nature is slowly exhausted, and a new frontier of exploitation has to be engineered to keep the structure intact.

3. Appropriation And Abstract Social Nature: Genetic Seesaw and Framing

The exploitation of resources depends upon the appropriation of unpaid intellectual and manual work. Adi is instructed to recruit workers who can attend the Vermillion rally for “one hour” for the price of “three hundred rupees” (Menon 64). The initial wage is intentionally misrepresented. Once the workers are recruited, they are forced to comply with the unjust demand to work for “more like four hours” (Menon 64). The workers are fitted with barcode tattoos (for attendance), a technology of abstraction that enables appropriation by reducing them to quantifiable data managed by the state-corporate machine. If the worker refuses or asks for payment, they are threatened with violence as they “still got paid in kicks”(Menon 65). The system subjugates the worker to unpaid labour and extracts appropriated unpaid work from them. The rally itself exemplifies an engineered abstract

social nature that appropriates cheap labour by quantifying, measuring and coding human beings to create a manufactured spectacle of human presence and enthusiasm. Rajesh bhai, the “crowd-maker” (Menon 189) for such rallies, accumulates capital through appropriation of cheap labour. He employs workers and uses them as manageable units, referring to them as “thumbs”, selling them to the “highest bidder” (Menon 189). Adi realises that the “poor creatures were just votes” that “were life” (Menon 189), but now are the victims of violence, accompanied by the process of cheapening. The violence intensifies when the chronic illness of “lepers” (Menon 66) is converted into a frontier of cheap labour. Instead of paying for security (costly labour), the system turns their inherent suffering into an efficient and cost-effective tool. When Adi asks an old leper why he continues to work, he replies that “The illness feeds us, even as it feeds on us. I'd better go back in. Rajesh-bhai expects value for his money.” (Menon 66), further illustrating capitalism's dual internality where the illness is internalised by the capitalist system and vice versa.

This appropriation of illness also mirrors capitalism's own fatal flaw, which is that it rearranges the very host (web of life) it infects, and does not stop until it reaches negative value. Capitalism not only degrades but also accelerates the degradation (infection) by consuming and exhausting the remaining resources. This can also be understood through climate change and de-humidifying clouds deployed in the same rally. The clouds were originally intended to exploit the climatic conditions to “cadge votes” (Menon 65) for the Vermillion party, but the act of exploitation itself accelerates the potential degradation of the weather. The Vermillion party became not only the source of exploiting the weather but also an appropriator of cheap labour to safeguard the political power. In the end, Vermillion party secures victory, and even though it is against the genetically modified seeds, Vispala is sure they will change their stance as “An extra rupee in your pocket is an extra rupee in your pocket, no matter what your ideology.” (Menon 70)

Capitalocene logic does not treat crises as problems to be solved but as an opportunity for restructuring the web of life to streamline the process of accumulation. Mother Earth, a multinational company, gains a monopoly on seeds through genetic enclosure. They capitalise on the fact that natural seeds are becoming ineffective due to global warming. They converted the regenerative natural seed into a sterile, marketable product called “GURT seeds” (Menon 96). These seeds are designed such that they can be used only once and for a limited time. The farmers have no choice but to purchase a fresh batch of seeds annually, which forces them into a cycle of dependency. Capitalism successfully disrupts the oikeios; now the seeds are no longer a gift from nature. Instead, they

are designed to create new socio-ecological relations that appropriate farmers' labour. This cyclic exhaustion of cheap nature and the discovery of new frontiers keep repeating itself. The generated capital is further redirected into a more intensive form of appropriation till the appropriation is no longer viable. It is not just the general progression of technology but the systematic use of capital that consciously emphasises increasing the rate of accumulation. The Pure Grain technology by Bene Gene advances the exploitation of oikeios using abstract social nature; now the seeds have become "half-machine, half-seed," designed to produce multiple grains (Manon 83). This technology is projected to "put a lot of Indian peasants—sorry, farmers— out of business" (Manon 83). The projected elimination of farmers is a direct and intended consequence of the proposed reshaping of socio-ecological relations aimed at increasing capital accumulation.

The production of abstract social nature encompasses the legitimisation and naturalisation of cheapened nature through cultural-political work that reshapes the socio-ecological relation. The novel depicts the idea of cultural-political work through the character of Vispala, who conceptualises it as a "framing problem"(Menon 70). Her concept of framing resonates with Moore's social abstraction. Explaining to Adi, she elaborates that if a variety of rice is framed or labelled as "Atomic Rice", it will give the impression of "radioactivity and Hiroshima" but when the same product is labelled as "Ayurvedic rice" it will evoke a sense of "vedic goodness" since it is backed by "Sanskrit slokas, white beards and ancient text?" (Menon 70). This perception or feeling is created through deliberate framing that capitalises on the positive cultural currency of a given society. Framing allows the cheapened nature to be perceived in such a way that it not only induces a clear conscience but also evokes positive feelings in the consumer. The consumer should not feel that the cheapened product is unnatural, harmful or manufactured using unjust means. It enables the reshaping of socio-ecological relations by obscuring the impression of violence that occurred during appropriation. She further adds that it is harder to march against the item labelled Ayurvedic rice because it is legitimised through the positive cultural currency, reflecting how cultural-political work can reshape socio-ecological relations such that it becomes difficult to recognise and resist the abstract social nature. According to Vispala, it is easier to win the "war of impressions" than the "war of ideas" (Menon 70), implying that it is easier to manage the commodity when consumers are unaware of what the product really is and the violent history behind cheapening. Ultimately, it is the first impression of the cheapened nature that confers its legitimacy and desirability, making it culturally acceptable. Bene Gene uses the same ideology to maximise capital accumulation by manipulating public perception of their product. They deliberately label their genetically engineered half-machine, half-seed as

“Pure Grain” (Menon 70), implying a sense of natural purity. Similarly, a drug that is used to humiliate protesting farmers (against the corporate) by inducing painful, uncontrollable laughter and bowel movement is termed “LaughMaker” (Menon 97). This impression or cultural-political work put into the cheap nature provides a veil of safety and transparency under which economic extraction and political control of resources can take place. This is a systemic and deliberate semiotic practice to hide the fundamental violence integral to the accumulative logic of Capitalocene.

4. Struggling Nature: Indigenous Resistance and Genetic Seesaw

The novel is a microcosm of two opposing ecological perspectives. Vispala, Mother Earth and Bene gene represent the capitalocene logic by indulging in exploitation, genetic enclosure and cultural-political work to facilitate capital accumulation. Vispala, driven by her capitalist self-interest, is deeply rooted in the exploitative system of capitalocene that disrupts the sustenance of oikeios. She champions the capitalocene logic of endless growth that fragments human and extra-human life while prioritising a select few at the expense of the rest. She uses utilitarian ideology to justify the exploitation, creating several ethical and moral complications. She views death as a “disease” and “evolutionary error” that is to be corrected through technological interventions (Menon 207). Vispala launches “the seasons project” (Menon 215) to control ageing and manufactures transhumans, demonstrating how capitalocene uses cheap labour, genetic enclosure and exploitation of extra-human nature to turn life into the ultimate cheap input. The establishment of Nurth showcases the capitalist tendency to safeguard its own system of accumulation by exploiting resources and leaving the rest to bear the brunt of socio-ecological consequences. It exports suffering and provides social enclosure against the interconnected web of life. The population is not only made to suffer, but also economically exploited. Companies like Bene Gene and Mother Earth use genetic enclosure to establish an unethical, exploitative cycle. They reshape the socio-ecological relations by manipulating language, exemplifying abstract social nature. They utilise scientific knowledge to code human and extra-human nature such that the act of capital accumulation becomes more efficient.

The counter to the Capitalocene logic of accumulation emerges from Sivan, Tara and Aunt Sitaa. Sivan, a scientist and social activist, becomes the face of indigenous resistance against capitalist exploitation. His actions are deeply rooted in relational ethics that challenge the fragmentation and exploitation of the oikeios. His acceptance of biological finitude demonstrates the possibility of repairing the exploitative and degraded socio-ecological relations in the Capitalocene. He employs open-source technology and

weaponises cultural and symbolic praxis to fight against cultural work responsible for manufacturing abstract social nature.

He launches the “Free Life Movement” to help poor farmers against the economic exploitation engineered by Mother Earth (Menon 58). He aims to eliminate the subjugation enforced through genetic enclosure. He designs and provides farmers with the open-source seeds that have all the qualities of the GURT seed without its restrictions (Menon 58, 59). Sivan deploys language as a form of symbolic praxis to counter and expose the unethical use of technology. He refers to the GURT seed as “GURT-wombs”, effectively turning the agricultural issue into an “abortion issue” appealing to the moral and ethical judgment of society (Menon 71). He uses cultural discourse to spread awareness and debunk the narratives fabricated by capital. He introduces “Dharma protocol” as a set of ethical guidelines that promotes the secure handling of synthetic life (Menon 58). While the guidelines do not completely cease the abstraction of extra-human nature, they provide an ethico-political ideology necessary to promote relative safety and help mitigate the violence inherent in the cheapening.

In the novel, Sivan's perspective on death is a profound shift against Vispala's understanding of humanity's place within the web of life. According to Sivan, death cannot be viewed as a flaw or a problem to be solved; rather, it is the fundamental “feature” that holds the very fabric of life (Menon 229). Quoting the poet Ammon, he says, “Taking our identities, we accept destruction” (Menon 229), suggesting that denying biological finitude is denying identity itself, which will ultimately lead to the destruction of humanity. Sivan's perspective is deeply rooted in valuing and internalising the intricate relationship of human beings within the web of life, in which both human and human identity cannot exist outside of it. Sivan realised that nature cannot be reduced to mere quantifiable data or a set of genes (abstract social nature), as it constitutes the very basis of relations from which human identity finds its expression. His acceptance of biological limitations challenges the capitalocene logic of infinite growth, which aims to transform even death and decay into new frontiers of cheap nature. Sivan suggests that the capitalocene crisis is ultimately a crisis of human existence in which the cyclic exhaustion of frontiers (for cheap nature) keeps fragmenting and severing the fundamental relations necessary to sustain humanity. This perspective resonates with the Moorean world ecology, which views the capitalocene logic of accumulation as a self-limiting understanding of world ecology that exhausts the very web of life it exists in.

Characters like Tara and Aunt Sita provide an alternative to the ideology of Nurth that views the human body as quantifiable and optimizable units whose inefficiencies (such as death and old age) are to be removed through genetic engineering. Adapting to the harsh conditions of Pune, Aunt Sita's "roly-poly body" (Menon 86) represents an unoptimized and fully valued nature that defies Nurth's technology and efficiency-driven body cult. Aunt Sita has developed natural resilience due to her unadulterated relationship with the web of life. She does not indulge in unethical consumerism that demands the cheapening of nature. While Aunt Sita defies ecological separation, Tara's act of forgiveness after Ria and Francis's ideological betrayals reaffirms ecological relational repair and integrated struggle necessary for countering the capitalist logic of Nurth. She expresses her belief through the phrase "Verziehen und vergessen", meaning forgiven and forgotten (Menon 217), showcasing that repairing the socioecological relations and reconciliation with the oikeios is the way forward.

The final and most profound argument against the capitalist logic of infinite growth is expressed through the "genetic seesaw" (Menon 231). It serves as a microcosm of much larger and complex relations that exist in the oikeios. Sivan's experiment on Adi's immunity revealed that "Language and Life sit on opposite ends of a genetic seesaw" (Menon 231). If any one of those is exploited, other suffers to maintain the ecological balance. This made him realise that treating life as a quantifiable and abstract object will ultimately lead to fragmentation and irreversible damage to the oikeios. Francis, capturing Sivan's argument, states, "If the human species splits every time there is a disagreement, and we rush away from each other, we too will turn our world dark?" With Ria joining in and completing Sivan's response of "United we stand..." with "Divided we fall" (Menon 247). Where "we" refers to the integral connection of humanity to the web of life. This reveals that infinite capital accumulation is not only unethical and unachievable but can lead to the extinction of life itself. Genetic seesaw poses the ultimate and last question for human beings: whether it continues to exhaust itself or engage in the tedious work of repair and regeneration

Conclusion

The study reveals that the capitalocene's logic of accumulation has pervaded the society of "The Beast with nine billion feet". Capitalism constantly finds ways to exploit and extract value from the web of life. The rapid development of technologies like genetic engineering, along with the capitalist logic of exploitation, has engineered a socio-ecological relation that masks (through framing) the violence inherent in the process of appropriation. Multinational corporations (Bene Gene and Mother Earth) and political parties control power, profit and commodification of life. They exploit the climatic conditions and indulge

in the appropriation of unpaid work. Rajesh Bhai, an event manager for the vermilion party, exploit the chronic suffering of lepers and converts them into cost-effective labourers. Life is reduced to parts that are valued for their utility to the capitalist system. Positioning death as a flaw rather than a constitutive feature marks a philosophical and existential shift in the world-ecology. This perspective extends to animals such as parrots that are genetically engineered and converted into designer birds (luxury goods). They are valued for their utility and are discarded once they are no longer desirable. Human and extra-human nature bear the externalised cost of capital accumulation, be it global warming or biological suffering. Against this cycle of exploitation, an indigenous resistance named “Free Life Movement” provides solutions that can combat genetic enclosure and repair the degraded socio-ecological relations. Sivan, the leader of the resistance, creates open-source seeds and pressures the government to implement ethical guidelines that can help mitigate violence against human and extra-human nature. Anil Menon masterfully connects socio-political, technological and cultural mechanisms employed to maintain the capitalist system.

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