

Mothering the Flood: Transcorporeal Posthumanism, Ecological Kinship, and Feminist Futures in Megan Hunter's *The End We Start From*

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Abstract

This paper examines how transhumanism, which advocates for the enhancement of human capacities through advanced technologies, alters and deepens our understanding of cultural identity, belonging, and maternal embodiment in Megan Hunter's *The End We Start From*. By reading the text by central terms of Rosi Braidotti, such as the "Nomadic Subject," and Stacie Alaimo, such as the "Transcorporeality" the study reveals that milk, amniotic memory, itself, rising waters establish a network of hydrological force that re-constructs agency: the protagonist is a giver that takes care, climate-refugee as well as an ecological (body) sensor. The broken syntax that painter Hunter employs helps to dissolve the distinction between the body and the world, indicating a maternal ethics of permeability rather than dominance. In the analysis, there are three major interventions: Postpartum Entanglement, where mothers' bodies are entwined with rivers, tidal disasters, and structural remains. Ecological Kinship in kinships involves mother, child, water, debris, and ruins. Nomadic Resilience, where Maternal Futurity is questioned, as an adaptive, non-linear survival, challenging the anthropocentric notion of refuge. By situating Hunter's story within the contexts of climate justice and reproductive labor discourses, this paper will demonstrate that *The End We Start From* develops a hydrofeminist politics relevant to the intersection of maternal affections and environmental health. The interdisciplinary nature of this inquiry provides significant contributions to environmental humanities and adaptation by showing how literary and filmic forms can express maternal climate ethics in its contribution to the development of ecofeminist posthumanism as a perspective through which human nonhuman inter-dependency can be found during the Anthropocene.

Keywords: postpartum embodiment, posthuman nomadism, transcorporeality, ecological maternal subjectivity, climate care labor, ecofeminist resilience

Introduction

Megan Hunter's (2017) novella *The End We Start From* presents a sparse yet affectively charged meditation on new motherhood set against the backdrop of climate-induced catastrophe. Set in a post-flood England of the near-future, the story tells of how a nameless woman endeavors to save her newborn baby as civilisation breaks down around her. The fragmentation of the work itself, the lyric fragments as

short as they lack the traditional punctuation, has attracted critical interest as a question of experimental style and conceptual urgency, as the insistence on the embodied guardedness of the postbirth condition was contact-improved with the planetary emergency of the Anthropocene (Bracke, 2019; Huber & Rodoreda, 2024). Such structural minimalism produces what critics have termed an “arrested narrative” (Huber & Rodoreda, 2024), in which disappearances and reappearances are sudden, gaps between sentences are frequent and abrupt, and fluidity in the very experience of nature and its human correlative, motherhood, are reflected.

This article positions Hunter’s novella, and its 2023 film adaptation directed by Mahalia Belo, within a hybrid theoretical frame that integrates ecofeminist ethics, posthumanist subjectivity, and hydrofeminist phenomenology. In particular, we refer to the concept of transcorporeality, which Alaimo (2010) defines as the material entanglement of bodies in environments, the concept of nomadic subjectivity due to Braidotti (2019), and the very concept of hydrofeminism by Neimanis (2017) in an attempt to examine how a porous embodiment of the protagonist interferes with the binary oppositions of whether or not a person is human. Water, represented in forms of amniotic fluids, breast milk and floodwater in the story by Hunter, is literal and metaphoric connective tissue, it holds the body of the mother to the broader process of the ecological. This is dualistic: the reconstruction of the novella form and imagery as a critique of how maternal subjectivity is formed as ecologically permeable; the comparison of form and imagery to that of Belo changes the solitary focus of the novella to the cinematic representation of female community and solidarity as the foundation of survival. We contend that as the novella expresses a hydrofeminist politics of intimacy as shown in the act of formal fragmentation, the adaptation re-frames this politics to the collective effort of agency and what can be termed as throtopian resilience (Read, 2024). Through this, both of these works present important interventions to climate fiction, as they both reframe the point of departure of motherhood as the locus of environment praxis.

In doing so, the article responds to a gap in scholarship on climate adaptation narratives that bridge the domestic and the planetary, offering a comparative framework that may be extended to other texts where maternal subjectivity is refracted through ecological collapse.

Literature Review

There has been little academic mainstream reception of *The End We Start From* so far: this is partly due to its recent publication date and the comparative novelty of its methodology in ecofictional writing. All this to come Critical discussion at this point has located the novella in a budding body of so-called flood fictions that combine ecological disaster with personal, and often domestic, accounts of survival (Bracke, 2019; Huber & Rodoreda, 2024). Bracke (2019) identifies Hunter’s work alongside other British climate novels, noting how it juxtaposes large-scale ecological collapse with the microcosm of new parenthood. This contrast throws the stable logic of narrative out of tune, in which stories are no longer told linearly; rather they become fractured- a formal innovation that reflects their portrayal of a wild, unstable environment. This example has been further expanded by Huber and Rodoreda (2024) to address the concept of “arrested narrative” as in the character disappearances and sudden re-entries create the formal impression of vulnerability, which resonated with the similarly unstable climate emergency.

Ecofeminist interpretations have also made the thematic backbone of the novella clear. To comprehend the reoccurring tropes such as milk, amniotic fluid, rising waters, Anwar et al. (2025) rely on Braidotti (2019) and her concept of a nomadic subject, as well as Alaimo (2010) and her concept of transcorporeality that reinforce the reorganization of maternal power into a hydrological network. Their notion of

“hydrofeminist politics” frames the protagonist’s care labor as both affective and ecological, challenging anthropocentric survival narratives. Similarly, Sebastian (2024) introduces the term of the embodied ethics of care in order to consider the use of the maternal subjectivity in climate fiction as the political position. While her analysis focuses on Cook’s *The New Wilderness*, Sebastian’s framework readily applies to Hunter’s novella, highlighting motherhood in the Anthropocene as a public ethic of responsibility rather than a private domestic role (Faradila 2025).

This focus is consistent with ecofeminist criticisms of the historical connection between the exploitation of the female body and eco-degradation (Warren, 2020). The pioneering article written by Alaimo (2010) on transcorporeality highlights the fact that bodies, human and nonhuman alike, are materially interrelated through the flows of matter, and that hydrofeminism offered by Neimanis (2017) shifts the focus on water as an active participant in the construction of identities, relationships, and ethically-defined directions. The fact that the boundaries of the body are permeable and are relations, as a focus of the so-called membrane logic of the embodiment (Neimanis, 2022), applies directly to the watery images of the search by Hunter. While much of the current scholarship attends to thematic and stylistic elements, the comparative media perspective remains underexplored. This gap is significant because the adaptation offers an opportunity to examine how hydrofeminist and ecofeminist ethics are translated across narrative forms.

Notably, there is an absence of scholarly work directly comparing Hunter’s novella with Belo’s adaptation. Nevertheless, the film reviews (Ide, 2024; Fort Worth Report, 2024) indicate that the adaptation brings the stories into a new focus emphasizing female unity, cooperative survival, and hope, the aspects that are less dominant in the source. This study also draws on recent scholarship that situates motherhood in disaster contexts as a nexus of political and environmental action (Roberts et. Al. 2023) expanding the critical vocabulary for understanding the protagonist’s role beyond symbolic maternity toward tangible survival strategies embedded in care work. This gap in adaptation-focused scholarship positions the current study to make an original contribution by examining how cinematic form rearticulates the novella’s ecofeminist and posthumanist politics.

But judging by film reviews (Ide, 2024; Fort Worth Report, 2024), the adaptation has altered the focus of a narrative toward female solidarity, mutual help, and hope the text is less concerned with. Building on these insights, this study synthesizes ecofeminist, posthumanist, and hydrofeminist theory to offer a comparative analysis of text and adaptation, situating *The End We Start From* within a broader theoretical and cultural framework.

Theoretical Framework

This analysis draws on three interrelated frameworks—ecofeminism, posthumanism, and hydrofeminism—to interpret the intertwined representations of motherhood, water, and ecological crisis in *The End We Start From*.

Ecofeminism and Maternal Ethics of Care

Ecofeminism poses the questions of the structural similarities between domination of nature and female subordinates with the focus on the concepts of care, interdependence, and relationship ethics (Warren, 2020). In this construct of thought, maternal care is not constrained to biology of motherhood, but a parenting relationship to the environment. In a sense, this brings out the concept of embodied ethic of care provided by Sebastian (2024), which points out that nurturing labor, a process involving feeding, protection and support of life, is a political act that has ecological importance (Faradila 2025). This ethic

is reflected in breastfeeding and resource sharing between different mothers and coping in a ravaged environment by the protagonist of Hunter to engage in a sort of climate activism based on caring.

Posthumanism and Transcorporeality

In the posthumanist theory, the human subject becomes secondary through focusing on relationship tangle between human and nonhuman agencies (Braidotti, 2019). The nomadic subject opposes stasis and holds onto the principle of fluidity, multiplicity and hybridity. This echoes with the persona Hunter constructed around the main characters, whose identity is vacillating between a caretaker, a refugee, and an ecological sensor. The transcorporeality of Alaimo (2010) offers a juxtaposed scenery of focus on the material exchanges, which include water, air and nutrients that relate bodies over and beyond the borders of species and environments. The body of the protagonist is saturated with the water which engulfs her city in the novella creating the impression of even more definitive eradication of the boundaries of self and world.

Hydrofeminism

Hydrofeminism provides a phenomenology of water, where the author of this kind of feminism, Neimanis (2017) gives a definition of water as a medium and a metaphor of interdependent life. Water is not a background measure, but a proactive partner in the design of bodily existence, social connections and natural awareness. In the text by Hunter, there are various levels, at which water is manipulated: at the level of the amniotic fluid that signifies the beginning of motherhood, at the level of the breast milk that brings life into being, and as floodwater that changes landscapes. Bodily states of the protagonist are always reflected in the hydrological situations, which is a typical example of bodily and water being co-constituted (Neimanis, 2022). The combination of these frameworks helps this paper to read *The End We Start From* as a survival story not just as an ideal of ecological kinship, maternal care as environmental praxis, a form of environmental practice. Employing ecofeminism, posthumanism, and hydrofeminism, the linguistic disintegration, thematic permeability and reconstitution of maternal politics into a communal ethic of resilience in the novella, can be read carefully.

Close Reading of the Novella

The End We Start From by Hunter is notable not only by its fragmentary form-such texts contain many short numbered sections of a few sentences and few conventional punctuation marks, and no characters are named-but also by its resolutely unhappy ending. This structure produces what Huber and Rodoreda (2024) term an “arrested narrative,” in which abrupt character disappearances and narrative gaps mimic the instability of both environmental systems and personal life during crisis. This volatility of narration can be highlighted by the moment that the father inexplicably disappears in the middle of the novel only to resurface suddenly in the end. It is not a neutral style effect but rather a stylistic expression of the anatomical concerns of this novel: ecological and maternal. The syntax of the text is that of water, moving, fragmented and permeable, blurring the boundaries between inner and the outer worlds. The novella’s opening, where the protagonist’s waters break as floodwaters engulf London, fuses the intimate act of birth with planetary hydrological upheaval (Hunter, 2017). Such parallelism enacts Alaimo’s (2010) transcorporeality, wherein bodily and environmental processes are materially intertwined.

The primary theme of this transcorporeal vision is maternal embodiment. The prose of Hunter focuses a lot on the sense of touch, the fluids between mother and child breastfeeding, bathing, skin to skin, all of which are described as ecological kinships. Neimanis’s (2017) hydrofeminism illuminates these moments

as more than metaphoric parallels: amniotic fluid, breast milk, and floodwater constitute a continuous network of life-sustaining liquidity. The protagonist's body is an "eco-sensor," mapped by environmental changes through the protagonist's bodily states: dampness, fatigue, immersion.

This embodied permeability supports what Faradila calls an "embodied ethics of care," in which maternal nurture becomes ecological activism. The protagonist does not attempt to master or control her environment; instead, she adapts to it, absorbing the surrounding world into her own bodily rhythms (Faradila 2025). Such weakness is not weakness, but a form of resilience, in line with the nomadic subjectivity described by Braidotti (2019). The displacement as experienced by the protagonist in a series of flooded cities, refugee camps, deserted islands and a near apocalyptic London, is on one hand literal but also an act of disavowing static identity. She is a caregiver, a refugee, and a posthuman traveler and passes through places where human and nonhuman actors are in mutual flow. Through this, *The End We Start From* builds motherhood into an ecological praxis: the mother-body is not distinct to the world she exists in, but is in a continuous exchange with the world, an ecology of ethics founded on permeability, reciprocity and interdependency survival. Such narrative fluidity mirrors what Davies (2023) describes as the "tidal temporality" of flood fiction, where cycles of immersion and emergence destabilize linear progressions and invite alternative modes of resilience rooted in adaptation rather than conquest (Lancaster 2023). This permeability between human and environment exemplifies what Tuana (2008) terms "viscous porosity," where material and social forces intermingle to shape lived experience during environmental disaster. In *The End We Start From*, floodwaters are not merely backdrops but active participants in the protagonist's journey, mediating relationships, mobility, and survival. Such permeability between human and the environment represents what Tuana (2008) calls viscous porosity, the mixing of the material and social forces in shaping lived experience in the state of environmental disaster. Unlike *The Beginning We Start From*, floodwaters in *The End We Start From* do not just constitute a background against the protagonist experiences but also part of the protagonist experience. Relationships, movements, and survival depend on and are mediated in their relationship with the floods. The close reading also benefits from connecting Hunter's text to broader hydrofeminist interpretations found in other contemporary works, which reveal how water-bound narratives negotiate memory, trauma, and survival.

The article applies Astrida Neimanis's hydrofeminism to Azar's *The Enlightenment of the Greengage Tree*, examining water, fluidity, and transformation as feminist ways of knowing. It argues that these motifs create a shared "hydrocommons" that resists patriarchy, preserves memory, and envisions interconnected survival.

Film Adaptation Analysis

Such adaptation choices made by Belo, especially in naming conventions, offer a fruitful arena in which to consider matters of identity, subjectivity and narrative stance. Omitting the tendency of giving most characters proper names, Belo brings the readers and viewers to think solely about the protagonist, whose only name is the generalized name of Woman, and her immediate surroundings with her newborn, Zeb. Such a bareness in names is close to the theories of Foucault subjectivity and power: he anonymized a majority of characters, and with this move, the events of the narrative changed the subject of knowledge and focus on the subjective nature of living through the period of crisis. Names of other characters are not explicitly used, a point that may be seen as an elimination of the old social hierarchies and individual identities putting into first line the embodied and affective experience of Woman with trauma rather than her social identity markers.

It is significant when Belo chooses to keep the name of Zeb, which comes to the end of the alphabet. The selection brings in the idea of birth and death, of a circle which reflects the nature of the environmental and social breakdown as captured in the narrative. It could be interpreted in the light of ecocriticism, where the child symbolizes both a continuation of life and helplessness before the disaster caused by climate changes. The story figuratively presents the infant as the center of hope and fear and can be seen as a part of an entire set of anxieties surrounding the survival of humanity and ecological vulnerability.

The naming of the other characters is a collaborative form of naming, thus leaving the choice to the actors, and it adds a meta-narrative of secrecy and freedom of interpretation. This is easily within reader-response theory (Iser), where meaning is created by engaging both text and reader in collaborative negotiation-or in this case actors and narrative. This anonymity of the names enables actors to play the characters in their full extent with no predetermined social/historical baggage and the very performance turns into a place of the imaginative impact and subjective interpretation.

The theme of the ecological catastrophe, social disintegration, and displacement in the plot can be related to disaster research and sociological theory of the human behavior during a disaster. The novel is a narrative of a slow deterioration of the social construction of society: flooding cleaves societies, and scarcity breeds trauma, as experienced by the deaths of the parents of R and the attack on the shelter. In a Tillyan view of collective action, those events lead to the weakness in the social connections and a conflict existent between personal survival and social accountability amidst systemic crises. Moreover, the process of getting to the commune on the island is that the Woman encounters the issues of withdrawal in the society compared to activities and engagement which puts under question the utopia of isolation on one hand, and the dependence of people on each other, on the other.

Lastly, the fact that the story is concerned with the mobility and agency of Woman (her escape, place of refuge, guide through the commune, and reconnection to her base) could be attributed to the feminist perspective on resilience and motherhood. Through focusing on the mothering point of view, Belo highlights the disproportionate effect of environmental disaster on women as the main caregivers, which comes in line with eco-feminist theories constituting such a degradation to be a reaction to patriarchal societal construction and gendered labor. The trip that the Woman undertakes is actual and metaphorical: emotional labors, survival tactics, moral quandaries through intense situations are plotted in the narrative. The name choices made by Belo and the emphasis on the subjectivity of Woman as well as the ecological and social crises in the narrative allow reading the narrative interdisciplinarily. The adaptation belongs to the confluence of Foucauldian power/knowledge structures, ecocriticism, feminist theory, and the disaster sociology and provides an insight into the process of negotiation of identity, care, and survival within an extreme, post-collapse environment.

Mahalia Belo's 2023 film adaptation retains the novella's core narrative but reframes its politics through the visual and temporal affordances of cinema. The novella is focused on the lonely maternal experience, whereas the film focuses on collective strength and women solidarity. As noted by Ide (2024), Belo employs environmental disaster as a metaphor of the so-called crisis mode of new motherhood, however, by broadening the connections the main character has with other women, particularly the character "O" (played by Katherine Waterston), a fellow mother navigating the same disaster.

All of the concepts relating to hydrofeminism are visualized in this film with brutal vividness. A scene of birth, filmed within the bathtub bathes the camera into the watery point of view of the mother, smashing the spectatorial angle into the embodiment of the central character (Belo, 2023). Persistent rain, leaking ceilings, and close-up shots of wet skin and fabric sustain this sensory immersion, reinforcing the material

interpenetration of body and environment that Alaimo (2010) describes as transcorporeality.

It is worth mentioning that the adaptation brings the emphasis of the story to collective care. Though the text of Hunter alienates the protagonist following the disappearance of the father, the movie by Belo has a tendency of socializing the protagonist right in the beginning of the film through a complex of mutual help of the exiled mothers. Communal childcare, group meals, and mutual protection are put in the focus and revises the ethics of care as an intimate dyad to a shared practice. Such growth goes along with ecofeminist logic of stating that, in order to exist in world-inhabitable, the notion of caretaking should be applied not only to the household setting, but to the larger social and environmental considerations as well (Warren, 2020).

The film also reorients the ending. Hunter's conclusion is ambiguous: the mother returns to a devastated London with her child, her partner's fate unresolved. Belo replaces this with a scene of collaborative rebuilding, as the protagonist works alongside others to restore her flooded apartment. According to Read (2024), such an act can be interpreted as a thutopian act which is to say a hope based on some sense of shared responsibility as opposed to escapism. This transformation does not make maternal resilience a type of endurance found in isolation but rather a part of an action to live and rebuild a ruined world. This adaptive expansion also resonates with TallBear's (2018) call for reimagining kinship beyond settler-colonial norms, as the film's chosen-family networks emerge through necessity, trust, and reciprocal care rather than biological determinism.

In these adaptation decisions, the film maintains the hydrofeminist visuals of the novella but stretches them to other levels of political meaning by making solidarity and cooperation vital elements of climate survival. It is a complementary, as opposed to reductive, interpretation: Belo puts to words the collective aspects of eco-maternal care which are implied in the original writing by Hunter.

Discussion

The multi-modal combination of Hunter and Belo *The End We Start From* and *Handbook of fighting on the Anthropocene cataclysm* depicts the depiction of motherhood by creating animal-like subjectivity. Both pieces activate the interdependent theory of ecofeminism, posthumanism, and hydrofeminism, but the difference in the work is the level and direction of care. The fragmented structure of the novella favors the interiority and permeability of body which means that the maternal body becomes a place of ecological belonging at the level of intimate dyad (Alaimo, 2010; Neimanis, 2017). Conversely, this care ethic is extended across registers of collectivity in the film, incorporating the protagonist into the registers of female solidarity and female strength in numbers (Ide, 2024). This difference highlights the adaptability of ecofeminist narration of presenting care to be both embodied and relational. Although literary form could situate readers in the subjective sensorium of motherhood in the face of environmental stress, the visual and auditory affordances of cinema allow it to realize the community and affective relationship on a group level. Such complementarity validates the claims by Braidotti (2019) who states that nomadic subjectivity is always adaptive in that it re-makes itself according to the changing material and relational conditions.

When encountering *The End We Start From* and its adaptation through the prism of ecofeminism, posthumanism, and hydrofeminism, one understands the richness of themes covered in these works even more than before, but also their kinship to the wider trends in the scholarship of environmental humanities. Flood fiction, as Davies would substantially suggest, is a place of critical thought concerning the reconsideration of the politics of care in the context of ecological precarity (Lancaster 2023). In the novella

by Hunter, this is translated to the scenes of intimate motherly nurture against watery destruction, which accomplishes what (Peers 2024) identifies as the hydrological intimacies – “hydropoetic” kinship through joint watery corporeality. Holmes also align themselves with the placement of maternal characters on the climate narratives stage as the resilience drivers, and this observation is further supported by the use of the adaptive measures of the protagonist that also reconstructs motherhood as environmental practice (Holmes et. al. 2023). These textual strategies echo Xausa (2022) in establishing feminist posthumanist readings that seek to make visible the porousness between human and nonhuman bodies, as well as Kafer, who demands care ethics be central when envisaging posthuman worlds inclusive of all life (Fairfield 2021). Recent hydrofeminist scholarship extends this reading by conceptualizing water as an “archive of trauma” that stores ecological and personal histories across time and space (Rahmatulla, 2025). In *The End We Start From*, floodwaters perform a similar function, bearing the imprint of collective displacement while sustaining life. This layered agency of water aligns with Rahmatulla’s notion of “fluid feminist agency,” wherein resilience emerges through adaptive, relational engagement with environmental forces. This shift in the register of care—from intimate, dyadic relations to collective resilience—not only alters the scale of ecofeminist praxis but also situates Belo’s adaptation within the larger discourse on climate care as a shared, communal responsibility.

Belo’s film adaptation extends this eco-maternal politics by shifting the focus from solitary survival to collective resilience. In doing so, it aligns with Mahajan’s (2021) analysis of climate cinema as a medium uniquely positioned to visualize relational ecologies and the affective bonds that sustain them. Also, conception of textual hybridity: asserting that the era of climate change perhaps requires a movement beyond language to the image, which is better capable of representing physical form, Ghosh prophesies that literature will evolve to incorporate hybrid forms that entwine text and image (Mahajan, 2021). The portrayal of cooperative caregiving in temporary shelters exemplifies Warren’s (2020) ecofeminist ethic of interdependence, while also reflecting TallBear’s (2018) critique of settler-colonial kinship models, as the film depicts chosen families formed through necessity rather than bloodline. By presenting maternal care as embedded in broader socio-ecological systems, the adaptation not only enacts Braidotti’s (2019) nomadic subjectivity but also gestures toward the “thrutopian” imaginaries by Read that was described by King (2024), in which hope emerges from ongoing, collective engagement with damaged environments (King et. al. 2024). In contrast to masculinist heroics in climate crisis narratives (Hultman & Pulé, 2022), Hunter’s and Belo’s works articulate a care-centered ethic grounded in permeability, reciprocity, and solidarity, a vision of survival that is as relational as it is resilient. These depictions are similar to the argument put by Gaard (2015) that ecofeminism as a theoretical approach provides a critique against climate change by elevating the focus on interdependence, justice, and ethics of care. Placing the maternal care in the context of environmental breakdown, both the novella by Hunter and the adaptation by Belo use ecofeminism as an effective tool of action as they make evident the labor of relationships involved in maintaining climate survival.

Implications for Climate Care and Posthuman Futures

The findings of this study have implications for three interrelated areas in environmental humanities:

1. **Hydrofeminist Politics in Practice:** On the basis of Neimanis (2017), the hydrofeminist perspective re-contextualizes motherly responses going through the bath of a newborn child, nursing inside of a wet shelter, and re-poses those motherly responses in a different light that associates personal survival to environmental custodianship. This reflection is a representation of maternal leadership in the context

of water governance and adaptation to climate conditions and indicates that climate policy should take into consideration the relational and improvisational styles described in these accounts. Such representations also align with Peers' (2024) assertion that water-bound relationships foster ethical orientations toward human others and toward rivers, seas, and aquatic ecosystems, broadening the scope of maternal responsibility into environmental guardianship. Building on Rahmatulla's (2024) conception of water as an archive, future climate narratives, with climate adaptation strategies, could treat bodies of water as living repositories of ecological memory. Such an approach would not only value water for its sustenance and risk but also integrate its role in cultural continuity, enabling communities to anchor resilience in shared watery histories.

2. **Reconfiguring Refuge and Hospitality:** The nomadic movements of the novella and the film delegitimize movements based on refuge. The care infrastructures turn out flexible and mobile tarpaulin shelters, improvised nurseries which sound capable of living and breathing the principles of bluegreen infrastructure shaping resilience planning in the cities (Khodadad, et.al. 2023). Such reframing of climate refugees as the builders and not recipients of aid serves to create welcoming ecologies.
3. **Toward an Ecological Maternal Ethics:** Expanding the ethics of care to water and debris, nonhuman life and nonhuman beings, Hunter and Belo treat the anthropocentric assumptions of climate resilience. These ethics are reminiscent of the vision issued by Warren (2020) of planetary hospitality based on the principles of reciprocity and interdependence. The concept developed by MacCormack (2020), indicating ahimuan ethics also disrupts the anthropocentric approaches by promoting the alternative cares and jurisdictions of survival that debunks human exceptionalism entirely. Bringing such perspectives to the forefront of maternal climate ethics may allow future openings to begin telling climate stories that not only take nonhumans agency critically into account but no longer single-mindedly conceive of the environment in the context of human needs alone.

Conclusion

This paper has revealed how *The End We Start From* in both its literary and cinematic versions retheorizes motherhood as a seat of climate ethics in the form of permeability, reciprocity, and solidarity. The fragmented style with a floating imagery of the novella performs Alaimo (2010) transcorporeality of destroying the boundary between body and environment, and the nomad subjectivity, discussed by Braidotti (2019), explains how the protagonist can shape his or her identity in accordance with changing landscapes. Hydrofeminism proposed by Neimanis (2017) makes active relations between water and bodily relations and ethics comprehensible.

Belo's adaptation preserves this hydrofeminist ethos but redirects it toward communal care and collaborative restoration, thereby enacting what Read (2024) terms a "thruopian" vision of hope rooted in shared responsibility. This critical juxtaposition further develops the ecofeminist posthumanism that explores the contrasting ways of how the various media convey various aspect of maternal climate ethics: the inner permeability of literary convention and the corporality of ensemble in film. A next step in the research field may be the expansion of this framework to include the comparison of eco-maternal discourses in different cultural settings, or to consider how climate narratives differ in local ontologies of water and local traditions of caregiving. Also, collective projects between scholars in the environmental humanities and climate adaptation practitioners would be another way of further operationalizing the ethics of care detailed in these texts into resilience strategies. Placing the maternal body at the intersection

of intimate and planetary, Hunter and Belo help us to remember that climate care is neither a theoretical-ideal nor abstract concept but a lived, relational practice and as fluid and nourishing as the water out of which all life originates.

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