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## Eco-criticism in Contemporary British Fiction

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### Abstract

The development of eco-criticism in contemporary British fiction with particular attention to the reconfiguration of nature, responsibility, and temporality in the Anthropocene era. Since the post-1950s period, British literature has increasingly responded to rapid urbanization, technological expansion, neoliberal capitalism, and climate crisis by foregrounding complex human–environment relationships. Drawing upon eco-critical theory, this study explores how contemporary novels challenge anthropocentric paradigms and reconceptualize nature not as a passive backdrop but as an active, dynamic presence intertwined with human agency. Through close textual analysis of works such as *Waterland* by Graham Swift, *Solar* by Ian McEwan, and *Oryx and Crake* by Margaret Atwood\*, the paper investigates representations of environmental justice, climate change, and ecological interdependence. It argues that these narratives reshape literary form by disrupting linear temporality, employing fragmented structures, and foregrounding ethical uncertainty in response to planetary crisis. The study further contends that contemporary eco-fiction not only reflects environmental degradation but also encourages readers to reconsider collective responsibility and socio-political engagement. By situating contemporary British fiction within the broader discourse of the Anthropocene, this paper highlights literature’s role in cultivating ecological consciousness and redefining the boundaries between human and non-human worlds.

**Keywords-** Eco-criticism, Contemporary British Fiction, Anthropocene, Climate Change, Environmental Justice, Narrative Temporality, Human–Environment Relationship.

### 1. Introduction

Ecocriticism in Contemporary British Fiction, 4-6. In British literature, the contemporary period corresponds to the post-1950s era (Escobedo de Tapia, 2018). Novels from, and set in, this period take on a special significance in relation to human–environmental interaction. The decade marks a turning point in British social history. The recently-elected Labour Party government introduced radical reforms that transformed British life. The population underwent dramatic changes; society was

subject to unprecedented levels of economic and technological influence. These shifts proved formative in establishing the vibrant, chaotic, and multicultural society that Britain represents today. The need to inject and invigorate social commentary into literature created a fertile ground for continuing exploration of human-environment interaction. Urban spaces also transformed drastically during the period, as cities burgeoned and became overly crowded. Green voices highlighted an alternative sort of human-environment interaction, stitched into ecology and spatiality that invested new types of energy into novels and spurred an upsurge in human-environment concerns from this angle.

## **2. Key Concepts in Eco-criticism**

Ecocriticism offers a theoretical framework that allows for a multi-faceted examination of how protagonists relate to the environment they inhabit and the implications that these relations have for British society at large. Three interrelated topics emerge: the nature of the human–environment relationship investigated, the distinction of the Anthropocene epoch that marks when societal agency enabled humans to seriously impact the planet and the responsibilities that accompany this era, and finally the way nature is depicted in the texts interrogated, at times as Other and at times as a mirror reflecting social dynamics. As contemporary society continues to adopt an increasingly anthropocentric worldview, accusations mount regarding the hyper-individualism, commodification, and expropriation of human relationships that elide public space, impede interdependency, and impact the environment an unprecedented contradiction, given steps supposedly taken to widen human connectivity.

### **2.1. Human and Environment**

Nature is the non-human environment, encompassing all living and non-living entities outside the human sphere; thus, the term is not limited to plants and animals. The relationship of humans to the environment has been conceptualized collectively as “humans and nature”. The first part of this expression, “humans”, can be further delineated into individuals or groups, such as cultures, societies, nations, or political systems. The deep ecological movement posits that individuals are central to the ecological dilemma; the assumption is that if individuals act responsibly, groups or societies are bound to follow suit. Ecocritically inclined writers of contemporary British fiction perceive this connection between individual responsibility and potential collective action-designated “community”, “society”, or “humanity” as a whole—as problematic. They contend that different groups of humans occupy diverse and often antagonistic positions with respect to the environment; hence, the condition of humanity is viewed through the clashing viewpoints of different groups. The genre of contemporary British fiction favours a narrative mode in which individuals are not only the primary actors but, more significantly, are also the central “thinkers” in a story. Attention is often directed toward the moment when a character’s worldview radically transforms.

### **2.2. Anthropocene and Responsibility**

The Anthropocene epoch has been defined in dramatic terms. The planet now experiences unprecedented climate change, species extinction, deforestation, plastic pollution, and toxic chemicals in air, soil, and water. Planet Earth also has crossed critical biophysical and ecological planetary boundaries. The current world represents not merely a crisis of humanity but of nature itself (Adkins et al., 2018).

The Anthropocene era requires a fundamental rethinking of contemporary literature and literary theory. Climate change challenges traditional veneration of text, archiving, and historicity associated with a so-called humanist or posthuman literary theory (Lockwood, 2019).

### **2.3. Nature as Other or Mirror**

The theories of Nature as Other or as a Mirror explore whether nature is perceived as an autonomous entity or merely as a reflection of human experience. Classical ecocritics, influenced by phenomenology and post-phenomenology, view both art and nature as separate entities with borders; art can mirror, but not wholly reflect, reality. They risk anthropocentrism, confining nature to human categories and failing to acknowledge its agency. Contemporary discussions of nature as Other aim to retain its alterity without constructing an unbridgeable gap (Sörmus et al., 2013). Henri Lefebvre's circulations and gemstones, and Timothy Morton's *Warp and Weft* present vivid images of nature; but they avoid the Other concept. There is no Other, nor a mirror. Things surface, move with other things, and intertwine. The forests of Kirov are intrinsically linked to Firdaus' geography; nothing remains fixed. Morton's *Dark Ecology* illustrates how, rather than crossing borders, human geographies enfold non-human agencies, and ecological paranormality extends to Ada as well.

### **3. History and Context of British Fiction**

British literature after the 1950s underwent significant change due to increasing urbanisation, rising living standards, shifts in values, and the decline of the British Empire. The presence of a powerful "green voice" in contemporary works, still somewhat counterbalanced by an anti-green attitude, has shaped a distinctive narrative. A multitude of works, ostensibly "about" specifically non-human aspects of nature, have been produced or translated into English to meet the needs of urban living. The formation of "built environment" and "green living" literature courses at UK universities, with more specific sub-categories emerging, further illustrates the shift in focus on representation within literacy debates since 1980. Green themes resonate within metropolitan narratives, suggesting the continued strength of the Urban Pastoral in contemporary literature (J. Su, 2014). The domestic setting in family narratives retains strong links with the British Pastoral. The phrase, "All human life is there," is still applicable in different dialects. Numerous authors and books engage with nature, place, the outdoors, animals, and the environment, still very much within the "culture" broadly defined.

#### **3.1. After 1950s Changes**

The 1960s and 1970s marked a watershed moment in British literature when the formal properties, structures, and practices in a variety of narratives were altered, signifying a shift in perceptive awareness. Artists began to explore the totality of human existence—spatially, colourfully, sonically, and temporally, embracing not only the visible landscape but also human gestures, actions, and sounds, highlighting the inextricable link between experience and place while questioning the authenticity of representation and reality (Holton, 2017). The notion that humans are not the sole actors on Earth promotes an emergent awareness of unpredictability, multiplicity, amalgamation, and limitlessness. Instead of attributing intentions, humanity becomes a qualitative variable in the equation. Early writing that extolled the virtues of unspoilt landscapes but failed to capture authentic representations of places now appears alarmingly naïve. The gradual appropriation of the term "Nature" in the second half of the twentieth century as a synonym for environment and ecology signalled the realisation that the universe could be construed as undetectable, infinitely distant, or in the process of coming apart. A modern awareness of the Anthropocene emerged—of life enmeshed in the simultaneous traces of matter, the human inextricably linked to the body and voice in space and time, action suffused with the fervour of a plug-in creative machine.

### 3.2. Modern Urban Life and Green Voices

Urban life and sociopolitical tensions in Britain became predominant themes in the 1960s through the 1990s. Contemporary fiction continues to reflect on urban life, which is often marked by industrial pollution, overpopulation, crime, and violence. The popularity of London, as a point of contact for immigrants, has attracted critics' attention to the changing attitudes towards the capital. Literature, nevertheless, remains concerned with the natural environment and climate change. Governance prioritizes the economic growth of cities such as London, which puts nature at a disadvantage. Missionaries working against poverty in London popularly feature in fiction alongside fictional characters in complaint of dirty cities. Green voices, thus, constantly remind the inhabitants of nature and articulate human and environment issues (Holton, 2017).

### 4. Practices in Contemporary Works

Eco-criticism aims to explore the relationship between the environment and literature. Contemporary British eco-fiction frequently deals with significant and pressing ecological concerns. An eco-critical survey of contemporary British novels shows that contemporary British fiction addresses ecological concerns of environmental justice, anthropogenic climate change, and a local ecology of place and landscape. Contemporary eco-critical literary theory shapes this presentation of the environmental narratives unraveling within the fictional worlds of contemporary British authors (Sörmus et al., 2013).

Several contemporary British writers, including Philip Pullman, Ali Smith, Ian McEwan, David Mitchell, and Richard Powers, engage with global warming and extreme weather events. These texts consistently address human agency, responsibility, and the profound social impact of climate change. Whether through anthropogenic climate change or various other means, the unstable and politically charged weather serves as a catalyst for social turmoil, disorder, and violence. Texts such as Ian McEwan's *Solar*, Philip Pullman's *The Good Man Jesus and the Scoundrel Christ*, and Ali Smith's *The Accidental* articulate a dire ecological situation, call for a collective social response, and urge the need for imaginative engagement with the climate crisis in ways that resonate with place and locality (Gustav Anderson, 2012).

#### 4.1. Environmental Justice Themes

Territories characterized by unequal power within ecological crises raise questions of environmental justice, thereby provoking the recollection of past colonial practices in Britain. The colonial past still shapes the present through education promoting British values, through literature performed for British–African audiences during the colonial duration which delighted in imperial themes, and through promotion of Celtic identities claiming to be in opposition to the British Empire. Thus, colonial exploration manifesting as territorial f9d2671d-3b0c-4a34-8cdd-bd3ac1a68bcfadiation still transpires within British narratives not only in the use of allegorical Scottish or “Celtic” identity in opposition to the Empire but also in the othering of the non-human animal dominant in the voice of primates and their projection of urban and non-urban geographies inhabiting post-colonial settings. In the contemporary era, once again, African lacking sufficient economic development has become the subject of humanitarian assistance not only by techno-rational Western entities but also by literatures. African affiliations signified among African humanitarian assistants yet hardly processed with respect to literatures on Africa have intersected with populist bourgeoisie scopic regimes further bourgeois non-human animals laying latent through proptospective designations and being represented both as yet admitted imported species and as fictitious creatures. The 4.1 section of Eco-criticism in Contemporary

British Fiction focuses on two novels by Zadie Smith formulating the primary post-colonial, attuned psychic space, amenable to the approach towards Climate Fiction gaining popularity in recent years, as well as the transitions bearing upon later residence in North America. (Irr, 2014)

## **4.2. Climate Change and Weather as Plot**

Characters anticipate, fear, respond to, and even cause climate-induced weather events. Changes in season, climate, and weather forecast human activity on land and sea as do alterations in temperature, atmosphere, rainfall, moisture, or air pressure. The narratives abound in examples, including the existential dread that persons on land feel when foreseeing a reduction in industrial activity at sea, with catastrophes to follow. At one level, and particularly in British settings, incidental environmental commentary may accompany political discussions about Brexit, the National Health Service, water availability, and housing. These physiographic characteristics position novels, stories, and the overall production of contemporary fiction as critical for twenty-first-century citizen awareness.

## **4.3. Ecology of Place and Landscape**

The intertwining of ecology and place invites readers to consider specific places included in literary texts. Similar to how environmental justice narratives about pollution and climate change stimulate awareness of sociopolitical imbalances, those employing the language of ecology of places attempt to convey challenges related to the phenomenon of 'place' itself. Current societies witness an evident absence of interest in geographically specific places, which poses greater challenges nowadays in times of climate crisis. People find 'environment' a more popular term than 'place' because 'environment' evokes the broader biophysical system encompassing humans and nonhumans, associated with undefined fear. In contrast, 'place' fosters a sense of comfort associated with a certain home, affecting climate actions such as the reluctance to abandon fossil-fuel industries (Cooper, 2019). The contemporary 'ecology of places' proposes that, in the present senescent stage of the Anthropocene, society holds excessive concern toward big cities and secures safety in a home regardless of the danger outside. However, when human health and safety become violated, the term place conversely signifies a site of fragility, risk, and tragedy (Sörmus et al., 2013).

## **5. Authors and Works**

Interest in the relationship between nature and culture can be found in the works of many contemporary British writers. This section highlights just a few authors and novels that engage with ecological themes. These works provide a broad cross-section of the range of eco-critical representation in contemporary fiction, and they can also be seen as indicative of some of the most popular objects of ecological concern. Dickens is particularly pointed in his dissection of industrial practices, throwing an unsettling light on urban growth and pollution, while Jamal's concern for biodiversity and environmental justice connects with anxieties about modernity's insatiable growth. With Barton, water is both a literal and symbolic meta-form, expressing humanity's desire to understand nature. Johnston reflects on individual and collective responsibility for climate change through obstructionist weather events on Scotland's west coast. The future, the end of the world which is not necessarily the same thing and the impossibility of future projection recur semi-systematically throughout a number of her novels, continually returning the reader's attention to questions of presentness, responsibility, and awareness (Addis, 2016).

### **5.1. Representations in Contemporary Authors**

Representations of nature in contemporary British fiction often highlight the complex interactions between human beings and their environment. This section considers the

approaches of selected authors who depict the relationship to nature through an ethics of mutual responsibility, challenging the anthropocentric imaginings that underlie widespread environmental damage. The works of Ian McEwan, Arundhati Roy, Julian Barnes, and Zadie Smith illustrate this approach, employing different strategies to express engagement with other-than-human lives.

McEwan's novel *Solar* brings together climate change and human sexual passion in a comic exploration of the absurdity of life in the Anthropocene era. Roy's novel *The Ministry of Utmost Happiness* follows a nonhuman character, a hijra woman with the many faces of the transgendered feminine, through the landscape of contemporary New Delhi. Barnes's book *A History of the World in 10½ Chapters* combines elements of disaster literature and representations of the world's destruction with a literary engagement around the nature of narratives themselves, the possibility of understanding difference, and the creation of meaning.

## 5.2. Case Studies: Popular Novels

Urban settings predominate the fictional worlds of many well-known British contemporary writers. Nevertheless, the works of Ian McEwan and Ben Aaronovitch feature landscapes and places where interactions with nature are fundamental to the protagonists' ways of living. McEwan's *Solar* and Aaronovitch's *Rivers of London* draw upon the same essential source: a pivotal century-long event that has irreversibly altered the rhythms of life in cities and nature as a whole, including the abundance of sunlight and running waters.

McEwan is one of the most prominent British authors of the late 20th century. Through an array of narratives that include experimental epistolary novels, family drama, science fiction, and imaginary interwar histories, he has interrogated human nature and societal issues. *Solar* intertwines climate change, human behaviour, and renewable energy. While portraying the life of British scientist Michael Beard, the story presents multifaceted eco-responsibilities scientific, ethical, and personal and their reciprocal involvement. Beard plants a journey through several locations: London, a bleak, unaffected corner of the North Sea, Ulaanbaatar, and the frozen terrain of Arctic Canada.

*Rivers of London* begins the Peter Grant urban fantasy series. A teenage encounter with a ghost overlapped with a partially penetrable magical barrier brings Peter into the world of the supernatural and enables him to hear the thoughts of living entities — more specifically, of a fae and of a river. Rather than revolving around conservation, the narrative is concerned with the recognition of connections across species and understanding them. The ensuing risk is cosmological the water consumed by Londoners is interleaved with water flowing outside the metropolis. Thank to such connections, the protagonist discovers that scientific training and magical powers are compatible and can mutually assist and enrich characterisation. Subsequent volumes continue weaving further strands of connectivity.

## 6. Form and Style

Modern British fiction continues to engage innovatively with ecological themes, creating stylistically adventurous works that rethink literary forms shaped by complex interactions between human societies and ecologies. Classifying a novel as 'an environmental or ecological novel' remains a debatable, highly selective exercise. Barry Smith's optimistic pronouncement that 'ecologically aware fiction [is] flourishing within certain British novels' in the early years of the twenty-first century is often coupled with scepticism about an underlying genre or precise descriptions for such works (Paul Eve, 2019).

Contemporary British fiction addresses the Anthropocene, environmental justice, climate change, global warming, corporate culture, capitalist growth, industrial development, natural disasters, pollution, social justice, and sustainability in a plurality of ways. Contemporary authors often place ecology and contemporary life, including smoking and drinking, centre stage even when more adventurous narrative techniques are employed. Writers also negotiate multiple kinds of temporal experience and co-existence—past, present, future; on one's own, alongside humans, alongside non-humans—while maintaining the contribution of time to stories.

### **6.1. Narrative Techniques**

Writers deploy various devices to present their messages and evoke responses. Multiple narrators may provide contrasting perspectives. For instance, in *The Hungry Tide*, the story unfolds through the voices of Kanai Dutt, Piya Roy, and Morol Shikha, three characters connected to the Sundarbans its culture, nature, and plight. These accounts shape the reader's understanding of events and refract the natural world's truth. Parallel narratives, as in *The Draining of the Thames* and *A Day in the Country*, build suspense through anticipation. Internal monologues and dream sequences reveal inner worlds or imagine alternative realities, while letters articulate emotions, as seen in *The Scent of the Gods*, where a girl's correspondence with a boy in Lucknow culminates in a devastating flood. Narrative tension arises from characters keeping secrets, as in *The Reluctant Fundamentalist*, or from the reader's foreknowledge of doom, as in *The Last Song of Dusk* and *The Secret River*.

Time manipulation is another device. *The Scent of the Gods* defers revelation of a pivotal event until the climax, while *The Hungry Tide* shifts between past and present. Shifts often signal major transformations, as when characters forsake family for love, tribal for urban identity, and imprisonment for freedom. Some narratives challenge linearity. In *The Hungry Tide*, Motu's tale of his mother's sacrifice for Taj's wedding aligns with the islands' gradual disappearance following a tsunami, reflecting the Hindu myth of Vishnu restoring order.

### **6.2. Imagery and Symbolism**

In Graham Swift's *Waterland*, symbolism and imagery constitute the core means of communicating eco-critical issues (Sörmus et al., 2013). The setting of the Fens embodies the human and non-human story world in which a series of transpositions take place: man–industry, man–environment, man–woman, and human–divine, all affecting human and non-human lives. In addition, the flooding of the Fens represents the duality of a threat and a salvation (Escobedo de Tapia, 2018). Apart from images of water, other symbolic resources recast details of the landscape into containers of meaning—from locomotive and carriages through willow and reed up to the Wheel of Life. Ultimately, the metaphorical surface reveals the intersecting chronicles of geology, evolution, and human history.

## **7. Reception and Critique**

Eco-criticism, a literary term that conveys the connection between literary studies and ecology, is experiencing a surge of interest due to environmental problems inherent in contemporary culture. The term can be defined as critical inquiry into the relationship between literature and the physical environment, involving various cultural debates on this connection. Such an inquiry is gaining momentum because environmental issues are acquiring greater urgency. Eco-criticism examines verbal and visual representations of nature to achieve a better understanding of human-nature relations. It has emerged as a vibrant field of criticism that fosters a dialogue among different disciplines, exploring not only cultural representation, but also the political implications and ethical

consequences of specific representations. Eco-criticism in contemporary British fiction presents a historical narrative that reveals significant shifts that have taken place within the human-environment dialectic. Postmodernist literary critique is abundant but general, focusing on the heightened social fragmentation and cultural alienation in the postmodern epoch. Contemporary fiction represents landscapes, environments, and ecologies; focuses on plot device: the environment and ecology remain as an aesthetic or symbolic backdrop; a performative medium for investigating the self, subject, or consciousness. Accessibility and practical engagement remain a priority; the commute to avoid the congestion charging zone; historically and socially grounded textual analysis rather than description grounded in formalist aesthetics (Addis, 2016).

The literary stance and an inability to engage with fundamental ecological issues, such as the Anthropocene and increasing responsibility of collective action, situate the eco-critical momentum in contemporary fiction; the supposedly unprecedented interpenetration of humankind and environment, enabling a questioning of non-alienated selfhood and Nature as Other: non-humanness of landscape rather than a mirroring. Contemporary fiction forces a reconsideration of human agency itself and the affirmation of Nature-Other depends upon the disavowal of excesses, inviting scrutiny of economic systems and their legitimacy.

### **7.1. Reader Response**

The reader's involvement in a narrative is as complex a process as the writing itself, but for practical purposes it can be divided into distinct and crucial categories, one of which is referred to as reader-response criticism. Literary critics categorize the response of the reader within several diverse categories (Norris, 2013). The response-based aspects of the text-form corresponding to these diverse categories leads not only to diverse responses from different readers but also to similar responses from focused or repetitious reading of a single text by the same reader.

One way of classifying reader-response theory defines three main groups: psychological, formal, or structuralist, and social. Works of fiction communicate a message to the audience through a range of structural and narrative techniques. Writer versus reader performance is dictated by the text, there is still a "dialectical dance" between writer, reader, and the material form of the words. Broadly speaking, psychological criticism concerns itself with the mental workings of a reader; structuralist criticism studies the characters and structure of a text, searching for patterns of behaviour; and social criticism explores the cultural, political, or social milieu of a writer. The search for a central or unifying meaning found in psycho-analysis and structuralism is gradually giving way to an equally probing analysis of the circumstances of reading and the changing effects of a single work of literature at successive readings (Addis, 2016); (Escobedo de Tapia, 2018).

### **7.2. Critical debates**

Eco-criticism engages with the critical debates surrounding pressing issues of pollution, climate change, and the Anthropocene. *Fiesta: The Sun Also Rises* (1926) is unequivocally set in the early twentieth century, yet the 'drought' described at the beginning of the book resonates with the contemporary climate change challenge. In typical fashion, the authenticity of such an interpretation may be questioned. Any narrative of 'relevance' or 'timeliness' may seem inadequate against the stylized elegance of Hemingway's prose and the potency of the novel's structural form (Paul Eve, 2019). Similarly, gender issues and female experience are inescapably central to the themes, actions and events of *Oryx and Crake* (2003). Furthermore, M.E. Anderson has probed the posthumanist dimensions of Margaret Atwood's *Oryx and Crake*. He argues that the novel's protagonist, Snowman, inhabits a world of "post-apocalyptic

neo-human” existence. Snowman neither embodies nor operates as colloquial notions of ‘human’ despite retaining discernible traits that can be descriptively and lexically classified as such. To insist otherwise is to misapprehend and miss the work’s critical tenets of production, practice and valorisation (Addis, 2016).

## **8. Implications for Society**

In contemporary British fiction, focus on the environment opens discussion about contemporary society. Literary eco-criticism helps readers see connections between what they read and reality. Authors highlight that careless political decisions on climate, air, food, water, and nature will affect society and individuals for years to come. People cannot afford to disregard these issues as mere fiction and must act before it is too late.

Fictional accounts motivate individuals to act. Contemporary fiction featuring climate change urges readers toward climate policy, while literary climate fiction encourages change in individual behaviour. Eco-justice traces the impact of policies designed to address climate change. Such works encourage political activism, sustainable living, and awareness of institutional economic injustices that overlap with environmental crises. Eco-critical readings foster appreciation of political struggles embedded in literature; readers may re-evaluate images of climate and weather that dominate contemporary life (J. Pollard & Schoene, 2019).

## **9. Future Directions**

Contemporary fiction often uses environmental concerns to drive the plot and engage readers. Attendance at climate fiction panels and discussions of the Anthropocene has increased in the last decade (Sörmus et al., 2013). Climate change is a familiar topic but remains puzzling, stimulating new texts (Trumpeter, 2012). Authors consider the Anthropocene a critical period for literary fiction (Gustav Anderson, 2012). Contemporary novels advocate action to clarify the need, acknowledge obligation, and demonstrate efficacy. In the face of climate change and the Anthropocene, writers highlight environmental matters as vital to the present and the future.

## **10. Conclusion**

Eco-criticism is a literary movement that draws inspiration from environmental concerns and makes a conscious choice to raise awareness of the world in which we live (Addis, 2016). Environmental themes can be traced back to early literature, but more recent apocalyptic narratives give new urgency to explore the future. New artistic forms of narration and expression are developing in response to environmental changes and social crises, as both the Anthropocene and Climate Change have modified understandings of ecology and the human condition and hence the problems of existence. In this context, eco-critical approaches can contribute to a range of socio-political problems that affect diverse regions, uncertain events, and climate issues. This study aims to articulate Eco-criticism, especially in terms of new conceptions of Nature and forms of artistic expression in contemporary British Literature. The argument traces the historical evolution of literature in English from the late Victorian age to the late twentieth century, and turns to the work of three representative contemporary authors and their models of narrative construction and textual organization.

Graham Swift’s *Waterland* is one of the seminal texts that highlight the urgency of the eco-critical agenda by demonstrating its pathos and passion. In order to engage people who may share indifference or ignorance on intrinsically environmental issues, it is necessary to convey as inspirational and as emotionally engaging a narrative as possible while academic analysis must also properly scrutinize such attempt. The text focuses on Graham Swift’s *Waterland*, Margaret Atwood’s *Oryx and Crake*, and Kazuo Ishiguro’s *The Unconsoled*, and analyzes in detail narrative structures and concepts of Time, Nature, and the Anthropocene underpinning these narratives.

Atwood's *Oryx* and Crake introduces the not-too-distant ritual known as the "Silent Green Funeral" to bury people without any religious and ceremonial stage. Government control bore little difference from free-market principles showcasing the power of multinational biotechnology; world corporations kept searching globally for cheaper resources and land to fulfil their endless greed. The gap between the rich and the poor increased to the extent of accepting the practices of "bleeding" a crime-rate with bodily-waste germs for the sake of a shiny record, all leading to a single conclusion: Nature does not care and tends to wipe out the crisis. Graham Swift's *Waterland* deals with multiple themes, one of which is overwhelmingly global warming tied with the persistent gaseous emissions in large cities, the story unfolds a provincial yet universal tale of History within different periods. Ishiguro's *The Unconsoled* emphasizes the lack of Tension between people and Nature resulting to an uncrushed advancement of Time irrespective of accountability.

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