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The Representative of Anthropocene in Modern British Eco-Fiction

تصوير العصور الجيولوجية البشرية في الادب الجيولوجي البريطاني الحديث

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Abstract:

This paper explores two aspects of the Anthropocene in contemporary British eco-fiction: first, the representation of the Anthropocene in the texts under study, namely, Sarah Hall's The Carhullan Army (2007) and Ian McEwan's Solar (2010); and second, the depiction of the Anthropocene in the texts under study as a qualitative comparative textual analysis. The novels are read as formally distinct answer to a common challenge: how can fiction depict environmental crisis given the scale of its causes and effects is not the one of individual perception? Based on ecocriticism, Anthropocene research, climate-fiction research, and environmental-justice concerns, the article contends that Hall and McEwan do not oppose nature and society as a zero-sum game. Hall's dystopian story becomes ecological crisis in the form of a lack, a body's fragility, a dictatorship, and a popular uprising. McEwan's satire places climate politics in the realm of science, science-professor Dom, science-technology, and irresponsibility. The two novels both offer a distribution of agency across bodies, communities, institutions, and technologies, but not a blame for ecological harm on an undifferentiated humanity. It also shows that genre is not decorative: dystopia is a way to make crisis a social state, while satire is a way to show the psychologies and institutions that make collective action hard. Both novel and traditional interpret neither technology as salvation nor as catastrophe. Instead, both question who owns technical knowledge, who is at risk from the environment, and how forms of accountability may bridge the gap between individuals and change in structures. The article suggests that these novels bring the planetary crisis into the realm of British eco-fiction beyond the realm of prediction by rendering the planetary crisis as a problem of power, responsibility, inequality, and political imagination.

Keywords: Anthropocene; British eco-fiction; climate fiction; ecocriticism; environmental justice; dystopia; satire; Sarah Hall; Ian McEwan.

الملخص:

تستكشف هذه الدراسة جانبين من جوانب الأنثروبوسين (عصر الإنسان) في أدب الرواية البيئية البريطاني المعاصر؛ أولهما: تمثيلات الأنثروبوسين في النصوص محل الدراسة، وهما رواية سارة هول «جيش كارهولان(The Carhullan Army, 2007) «، ورواية إيان ماكيوان «سولار(Solar, 2010) «؛ وثانيهما: تصوير الأنثروبوسين في هذين النصين من خلال تحليل نصي مقارن ذي طابع نوعي. وتُقرأ الروايتان بوصفهما استجابتين مختلفتين من الناحية الفنية لتحدٍّ مشترك، يتمثل في كيفية تصوير الأدب للأزمة البيئية، في ظل اتساع نطاق أسبابها وآثارها بما يتجاوز حدود الإدراك الفردي.

وانطلاقًا من النقد البيئي، ودراسات الأنثروبوسين، وأبحاث أدب التغير المناخي، وقضايا العدالة البيئية، تجادل الدراسة بأن سارة هول وإيان ماكيوان لا يقدّمان الطبيعة والمجتمع باعتبارهما طرفين متعارضين في معادلة صفرية. ففي رواية هول ذات الطابع الديستوبي (الواقعي الكابوسي)، تتجسد الأزمة البيئية في صور متعددة، تشمل الندرة، وهشاشة الجسد، والاستبداد، والانتفاضة الشعبية. أما رواية ماكيوان الساخرة، فتضع السياسة المناخية في سياق العلم والعالم الأكاديمي، من خلال شخصية دوم، أستاذ العلوم، والتكنولوجيا العلمية، وانعدام المسؤولية.

وتقدم الروايتان معًا تصورًا موزعًا للفاعلية والتأثير بين الأجساد والمجتمعات والمؤسسات والتقنيات، دون إلقاء مسؤولية الضرر البيئي على البشرية بوصفها كتلة واحدة متجانسة. كما توضح الدراسة أن النوع الأدبي ليس مجرد عنصر شكلي أو تجميلي؛ فالديستوبيا تمثل وسيلة لتحويل الأزمة إلى حالة اجتماعية قائمة، في حين تتيح السخرية الكشف عن أنماط التفكير والمؤسسات التي تجعل العمل الجماعي أمرًا صعبًا.

ولا تتعامل الروايتان مع التكنولوجيا باعتبارها خلاصًا مطلقًا أو كارثة حتمية، بل تطرحان تساؤلات حول الجهة التي تمتلك المعرفة التقنية، والفئات الأكثر تعرضًا للمخاطر البيئية، والسبل التي يمكن من خلالها تحقيق المساءلة بما يسد الفجوة بين مسؤولية الأفراد والتغيير على مستوى البنى والهياكل المؤسسية. وتخلص الدراسة إلى أن هاتين الروايتين تنقلان الأزمة الكوكبية إلى فضاء الرواية البيئية البريطانية، متجاوزتين حدود التنبؤ بالمستقبل، من خلال تصوير الأزمة بوصفها قضية تتعلق بالسلطة والمسؤولية وعدم المساواة والخيال السياسي.

الكلمات المفتاحية: الأنثروبوسين (عصر الإنسان)؛ الرواية البيئية البريطانية؛ أدب التغير المناخي؛ النقد البيئي؛ العدالة البيئية؛ أدب الديستوبيا؛ السخرية؛ سارة هول؛ إيان ماكيوان.

1. Introduction

The current state of environmental crisis has changed the conditions necessary to represent the human life as to the contemporary fiction. In fact, climate change, ecological degradation, resource depletion and biodiversity loss are not settings in which social action takes place, they are the institutions, economies, bodies, and timeframes in which social action is possible. The Anthropocene designation points to this increased entanglement between human activity and changes to Earth systems, but is not uncontroversial as 'Planetary transformation is not equally shared by all humans and all humans do not equally share the burden of planetary change' (Chakrabarty, 2009; Malm & Hornborg, 2014; Moore, 2016). The core of the concept is not just in recognizing human planetary agency but in also questioning who these humans, institutions, and economic systems are that are included. The importance of the literature to this debate is particularly important because it provides a means of making processes that are spatially dispersed, temporally extended, and sometimes hard to see in practice, visible. Climate fiction can bridge abstraction from science, institutional action, and imagined futures (Trexler, 2015; Johns-Putra, 2016) with embodied experience. It doesn't just pass on information about the environment. It delves into scale, genre, character and time in the narrative of ecological crisis, inviting readers to experience it through fear, satire, conflict, memory or politics. In the past two decades, however, it has been cautioned against automatically equating fiction with transformation, as literary influence is shaped by the form, position, and social setting for the reader of the text (Schneider-Mayerson, 2018). The Carhullan Army (Sarah Hall) and Solar (Ian McEwan) make a helpful comparison since they use contrasting story forms to explore the ecological crisis. Hall's dystopian novel is an envisioning of a wounded Britain where scarcity, environmental degradation and state control restructure daily life. It is a feminist lens that connects ecological vulnerability with bodily autonomy, gendered power and resistance. In contrast, McEwan's Solar skewers Michael Beard, a renowned physicist whose expertise in climate change dovetails with his self-centered, sexist, and opportunistic instincts. The political aspects of its environment are thus embedded in the competing discourses of science and personal action. But the comparison does not depend on the equivalence of the environmental arguments in the novels. It's about their differences. Both Hall and McEwan foreground collective survival and political governance, but Hall foregrounds it, while McEwan foregrounds the gap between knowledge and action. Ecological crisis is made real by Hall's narrative and vanity, competition, and self-interest absorb expertise and technological promise in McEwan's satire. Read together, the novels reveal how British eco-fiction moves between planetary scale and intimate conduct, between structural diagnosis and moral comedy.

1.1 Research Questions

RQ1. What are the ways in which Sarah Hall's The Carhullan Army and Ian McEwan's Solar depict the Anthropocene and either challenge or reiterate anthropocentric thinking about the nature/human relationship?

RQ2. In what ways are ecological crisis and social, political, scientific, and technological constructions linked in the two novels?

RQ3. What similarities and differences emerge in Hall's and McEwan's representations of human responsibility, ecological uncertainty, and the limits of human mastery?

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2. Literature Review

Ecocriticism grew out of an interdisciplinary area of study focused on the connection between literature and the natural world (Glotfelty & Fromm, 1996). Some early studies questioned the "passive background" of nature and focused on such aspects as landscape, place, embodiment, and environmental ethics (Buell, 1995). Subsequent ecocriticism began to focus on pollution, animals, apocalypse, the urban environment, capitalism, technology, environmental justice, and the uneven distribution of environmental damage (Garrard, 2012). The field then shifted from the question of if there was “nature” in literature, to considering the cultural frameworks of relations between humans and nonhumans. The field is concerned with environment, representation, and ethics, as these are established by the foundational ecocritical accounts of Glotfelty and Fromm (1996), Buell (1995) and Garrard (2012).

Anthropocene scholarship accelerated this change. The term was originated by Crutzen and Stoermer (2000) to denote the increasing geological impact of humankind, and Chakrabarty (2009) suggested that climate change blurs the boundaries between human and natural history. The concept has been employed by literary critics in the analysis of scale, agency, deep time, vulnerability, and the boundaries of liberal individualism (Clark, 2015; Trexler, 2015). However, the common noun, “Anthropocene,” can make the historical aspect of colonialism, fossil capitalism, class and unequal consumption difficult to see. Malm and Hornborg (2014) thus challenge the explanations that focus on an undifferentiated humanity as the cause of planetary changes, while Moore (2016) suggests the term Capitalocene as a means to highlight the capitalist organization of nature and labour.

Similarly, formal diversity has been a focus of scholarship within the realm of climate fiction.Formal diversity too has been a focus of scholarship in climate-fiction. Climate fiction is not a fixed genre, but is still a nascent genre, according to Johns-Putra (2016), with realist, speculative, dystopian, satirical, theatrical and poetic forms. The modern novel, as exemplified by Trexler (2015), is a work that plays with techniques appropriate to a distributed causality and planetary scale. Within the wider transformation of literary representations of crisis, pastoral, urban space and environmental collapse, Bracke (2017) locates British climate fiction. The strategies employed here are relevant to the current research since The Carhullan Army and Solar are not just examples of “cli-fi.” They generate different types of environmental knowledges in their genres.

Careful consideration of literary influence is also required. While the reading of climate fiction can increase awareness and awareness can lead to a change in understanding, this is not always the case and it is not automatic (Schneider-Mayerson 2018). This insight is useful to an analysis that sees form not as a tool for sure persuasion but an offering to interpretation. The novels can make ecological relations thinkable but not one political response.

I discuss in my novel a relation between landscape, identity, gender and political imagination which is directly linked to the scholarship. Walezak 2019: Cumbria, in the Carhullan Army, is a place of co-present utopias and dystopias, a landscape of climate, gender equality, and fundamentalism. The novel can be placed in the evolving narratives of ecological collapse in British climate fiction, as argued by Bracke (2017). The current article builds on these observations by juxtaposing Hall's dystopia of the region and the gender with McEwan's satirical narrative of climate science. (Bracke, 2017) The comparison brings to the fore different crisis representations and different conceptions of agency – collective resistance and social organisation in Hall, and expertise, embodiment, and institutional failure in McEwan.

The primary texts chosen are Hall's (2007) The Carhullan Army and McEwan's (2010) Solar, with the comparative and theoretical framework provided by Bracke (2017), Johns-Putra (2016), Schneider-Mayerson (2018), Trexler (2015), Walezak (2019) and the Anthropocene debates (Chakrabarty 2009, Clark 2015, Malm and Hornborg 2014, Moore 2016).

Last but not least, the study does not view ecological criticism as a set method. Marland (2013) points to the field's shift over the past few decades toward issues of scale, materiality, and environmental crisis, while Huggan and Tiffin (2015) argue the need for postcolonial histories to continue to be an important part of the study of environmental literature. These writings, by Braidotti (2013) and Caracciolo (2014) help to clarify the posthuman challenge to human exceptionalism, and lay out a methodology for analysing the relationship between embodied perception and wider systems of ecology.

The analysis also relies on literature on the reception of climate fiction and ecological affect, as well as on the literature on technological imagination. Goodbody and Johns-Putra (2019) do not place cli-fi in one category or context but rather present it as part of a variety of genres and media. Mehnert (2016) illustrates how "climate fiction" addresses the representational challenge of global warming, and Morton (2013) defines climate change as a hyperobject that is too large to perceive with the senses. Nixon (2011) is helpful for comprehending the potential for slow and uneven environmental damage and Stoknes (2015) provides an understanding of how psychological distance and defensive behaviour can hinder action on climate change. Heise (2016) and Alaimo (2016) also relate ecological crisis to the issues of extinction, embodiment, exposure, and the politics of vulnerability.

The environmental humanities provide a number of literary form-complementary approaches as well. Heise (2008) associates local attachment with planetary imagination, and Ghosh (2016) states that literary constructs are not always able to convey the size and randomness of climate change. Materiality and the agency of inanimate forces are highlighted by Cohen (2012) and Iovino and Oppermann (2014), and narrative systems as mediators between humans, environments, and historical systems are illustrated by James (2015). These views facilitate an interpretation of The Carhullan Army and Solar in which setting, infrastructure, weather and technology are not merely background to story but conditions of meaning.

The universal language of the Anthropocene is complicated by recent progress in the environmental-humanities scholarship. Environmental justice approaches highlight the injustices of an ecological hurt that is shared by histories of race, colonialism, class and unequal exposure (Adamson, 2014; Yusoff, 2018). Historians writing on the Anthropocene also call into question the narratives that portray humans as a singular geological force, thereby emphasizing capitalism, empire and political economy (Bonneuil & Fressoz, 2017; Hamilton et al., 2015). Both are significant in terms of reading Hall's scarcity politics and McEwan's professional privilege, as they move the analysis away from “human impact” in the abstract to a differentiated responsibility.

3. Theoretical Framework and Methodology

3.1 Ecocriticism and Anthropocentrism

The article considers with the help of ecocriticism the ways in which novels have built relations between human bodies, nonhuman environments, institutions, and technologies. Anthropocentrism

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is not just a focus on humans, but an emphasis on the human interests as the primary basis of value (Glotfelty & Fromm, 1996; Garrard, 2012). In both books, the human projects are dependent on ecological systems that are not fully controllable, posing a challenge to this hierarchy. Meanwhile, both new books deny no human responsibility. The question is hence, how is agency distributed between individuals, communities, infrastructures, scientific institutions and material environments?

3.2 Scale, Responsibility, and Environmental Justice.

Anthropocene fiction needs to deal with a scaling issue. Climate change is a process of the planet and responsibility is manifested in a set of practices and institutions (Chakrabarty, 2009; Clark, 2015). A focus on ‘humanity' can mask some differences in contribution to environmental transformation and exposure to its effects (Malm & Hornborg, 2014; Moore, 2016). Environmental justice thus extends Anthropocene theory by focusing on vulnerability, inequality, authority and how responsibility is expressed as individual, collective, institutional and/or structural.

3.3 Narrative Form and Technological Imagination

Genre affects the ecological meaning. Dystopia portrays tendencies into a damaged future, making existing social arrangements contingent. By contrast, satire establishes a critical distance by juxtaposing seriousness on climate change with vanity, absurdity, and moral failure. Technology is explored relationally. It is not just a matter of good or bad, but who controls it, who benefits from it, who will be responsible for its use, and whether technological innovation is divorced from ethical and political issues.

3.4 Methodology

The comparison is based on the text itself and focuses on the qualitative comparative textual analysis of the two literary primary texts of Sarah Hall's The Carhullan Army and Ian McEwan's Solar. No consideration is given to readers' responses or to the actual environmental results. Close reading is concerned with narrative form, focalisation, setting, characterization, imagery, representations of science and technology, and social institutions and with the representation of gendered power. The analysis is structured in four related themes, namely: environmental crisis and human–nature relations, climate anxiety and vulnerability, science and technology, individual versus collective responsibility. It is an interpretive, not a statistical approach, and the claims are restricted to the novels' storytelling within the context of existing ecocritical and Anthropocene scholarship.

4. Comparative Textual Analysis

4.1 Ecological Crisis and the Human–Nature Relationship.

The Carhullan Army conceptualises ecological crisis as social life's material condition. Scarcity is not an abstract environmental issue, it is a force which alters the way we move, eat, drink, work, reproduce and govern ourselves. The fact that Hall's landscape is damaged brings into focus the illusion of a self-sufficient society: the community's social order rests on the landscape and the climate of which it constitutes a part. The use of the human figure is a major break from the anthropocentric image. But nature is not scenery on which to play out human dramas, it is the very medium in which political possibilities of drama are being produced.

This argument is amplified by Hall's use of Cumbria. The region is a material landscape and a cultural construction that negotiate utopian and dystopian futures, as Walezak (2019) notes. The spatial politics of the novel can be said to be double. The landscape can be a place of escape from central control, but also a place of memory and conflict, of scarcity. There are no unaltered natural states to return to when you return to place. It involves negotiating a transformed environment, and social relations that have become entrenched in it.

Solar's approach to the human–nature relationship is another contradiction. Although the reality of climate change is well established scientifically, it is still not easy to communicate to the people what this means in terms of ethical behavior. But Beard's professional expertise does not leave one with an ecological humility. Instead, the novel allocates the knowledge and responsibility and demonstrates that a man can learn about the risks of the world and still be the plaything of his appetites, the object of his vanity, and the slave of his self-preservation. In this sense, McEwan's satire is directed against a type of anthropocentrism that isn't ignorance, but appropriation: the planet ceases to be a place and becomes a field in which the main character tries to gain recognition and benefit.

It is the concept that the environment is not part of culture that both novels reject. Institutions and bodies become ecological hazards in Hall (2016); personality and professional power, environmental knowledge. They differ in the level on which they become apparent as contradictions. Hall's landscape helps to change a community, and McEwan's main character represents the challenge of changing behavior.

4.2 Climate Anxiety and Ecological Vulnerability

Collective and infrastructural climate anxiety is the norm in The Carhullan Army. The future is not simply feared but becomes part of the everyday shortages, the loss of social guarantees. Dystopia is a form of uncertainty that is made permanent. The novel also uses a retrospective form in which, as the future becomes the result of past decisions, it does not seem like an isolated event. As such, Hall's dystopia is a diagnosis of what happens to politics when ecological limits are forbidden, until they are inescapable.

The instability in tone causes anxiety in Solar. Climate change is a serious public issue, but repeatedly, in the novel, it is juxtaposed with comic self-absorption. This is not to take away anything from the environmental theme. Scale is a defence against responsibility, as is revealed by satire. Climate change is spread out in time and place, enabling people to accept it on an abstract level and delay taking action. Beard's disconnection, in other words, remains socially representative even in the face of the grotesquely personal behaviour.

The contrast shows that there is not one single emotional state for ecological vulnerability. Dystopia is anxiety collective: the breakdown of social systems, and satire is contradictory: knowledge and denial. Both types are defiant of the idea that literature about the environment ought to be serious. They convey the reader to understand that ecological crisis is a felt experience of fear, absurdity, fatigue, resentment and contested hope.

4.3 Science, Technology, and the Search for Solutions

Science and technology play a crucial role in Solar. The novel is not anti-science, anti-renewable. Its more pointed argument is that technically possible is not necessarily ethically so. With his scientific credibility, Beard can gain access to institutions, resources, and public attention, but not

responsibility. In this way, McEwan separates out moral capacity from epistemic capacity. It's possible to have information about climate change in a society but not be able to create the institutions needed to take action on that information.

The concept of the heroic inventor is also complicated in the novel. Funding, reputation, competition and personal ambition are all a part of technological innovation. That promise of a technical solution can thus re-create the very individualism that is at the heart of collective action problems. Solar's satire questions if the need to "solve" climate change can be another form of mastery, with the planetary systems becoming problems to be solved by an entrepreneur.

The Carhullan Army has more of a relationship with technology and governance. Movement, resources and citizens are controlled through infrastructure and administrative systems. The problem isn't technology, it's the political system that is in charge of technology. When efficiency is divorced from accountability, emergency management can be authoritarian, as is portrayed in Hall's dystopia. The novels tell the same story from opposite sides, that technology is determined by individual intentions, and that systems are determined by political power.Here McEwan shows how tainted is technology by individual intentions, while Hall shows how tainted is technology by political intentions.

4.4 Responsibility, Inequality and Ecological Governance

The novels share the responsibility at various levels. Solar is about the individual, but Beard's selfishness suggests a culture that values mastery and consumption, prestige and competition. He is not a one-off or a solitary bad guy; he's a concentrated image of a social contradiction. Institutions have the power to limit self-interest and scientific knowledge becomes valuable, but responsibility is voluntary when institutions don't hold the line.

The Carhullan Army turns focus to collective survival, governance. The scarcity makes distribution a political issue. Who is given what resources, who is being controlled, and who can be moved or resisted are ecological questions since they are about how people live in a degraded environment. Hall also has an environmentally oriented narrative that connects the environmental crisis to physical autonomy and the unequal power dynamic of gender. There is thus a distinction in ecological vulnerability with regard to social identities through exposure to harm and access to response.

This distinction is of importance for Anthropocene responsibility. The institutions and inequalities that create impact can be hidden behind universal statements of ‘human impact’ (Malm & Hornborg, 2014; Moore, 2016). Hall's concerns around distribution of resources and political coercion complement McEwan's focus on privilege and professional authority. The two novels suggest that ecological governance goes beyond mere technical management: it needs to be legitimate, accountable, and sensitive to vulnerability, and to account for inequality in vulnerability.

4.5 Resistance, Adaptation, and Possibility

Neither novel gives the impression of helplessness to man. The Carhullan Army is also a resistance – a political and ecological one: resistance to authority is also an imagining of a different social relation to land, resources and community. The dystopic form of the novel does not provide a clear-cut utopia, but rather makes the current order seem just as mutable. Adaptation is then a matter of social organisation and survival is only a part of it.

Where solar is concerned, technology adaption is more important but not innovation is a simple solution because of the satire. Institutions, maintenance, public trust, and ethical commitments are needed for technologies. The two novels thus provide mutually reinforcing yet incomplete possibilities. Hall emphasizes resistance and collective change, while McEwan emphasizes invention and individual moral failings. Together they are saying that technical capacity must be brought together with democratic and social accountability to bring about ecological change.

4.6 Gender, Power, and Environmental Crisis

In The Carhullan Army, ecological instability becomes intertwined with bodily autonomy, reproductive politics, movement, and resistance, especially with regard to gender. As Hall's feminist analysis reveals, gender is a significant factor in shaping environmental vulnerability and the power of institutions. A contrast to the gender politics of solar is provided by Beard's professional privilege, sexual entitlement, and self-protective irresponsibility. Together, these novels demonstrate the possibility of an Anthropocene fiction that can also bridge between ecological crises and gendered structures, rather than assuming humanity's social homogeneity (Walezak, 2019).

4.7 Political Authority, resistance, and ecological governance

Hall's work is a representation of ecological emergency as political legitimacy. When accountability and rights are lost, measures taken for the benefit of the whole community can turn into a form of coercion. Solar shows that there are competing interests, as evidenced by the distribution of governance in scientific institutions, funding structures and professional networks. Both risks, the authoritarian control of the environment and institutional self-interest, are therefore mentioned in the novels. The two mean that good ecological governance need to be both technically capable and socially legitimate.

5. Discussion

The comparison illustrates how The Carhullan Army and Solar are a representation of the Anthropocene, through entangled ecological, political, technological and ethical aspects. The two most significant similarities between them are the rejection of the dichotomy between environmental and social issues, and the belief that nature can be managed.The two key similarities are that they both reject the dichotomy between environmental and social problems and that they believe nature can be managed. The institutions and relationships are influenced by the ecological conditions, and the social decisions impact the ecological conditions in both novels.

The main difference between them is their size. Hall's point is to work through collective and structural transformation while McEwan works through the individual figure of the compromised expert. This is not an either/or between "political" and "personal" explanations. Instead, the novels show that there is a multi-scalar responsibility for Anthropocene. Institutions enable an individual decision, and individual decisions sustain institutions.

This multi-scalar problem is made "visible" by literary form. Dystopia provides a social architecture to the concept of environmental crisis, and readers can observe the reshaping of the powers that be and everyday life in times of scarcity. Satire shows why knowledge does not lead to action, especially when it is in the interests of the self to be satisfied. The novels shift the emphasis of eco-fiction from predicting a catastrophe. They are employing 'crisis' to challenge political legitimacy, gender relations, professional authority and cultural ambitions for technological control.

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The comparison also provides a basis for a differential responsibility analysis. An adequate explanatory topic is the concept of "humanity", as the harm and vulnerability to the environment are not evenly spread. This inequality is manifested in different ways through Hall's resource politics and McEwan's professional privilege. What the novels do offer is not one programme for ecological action but an elucidation of the conditions that any programme must respond to: unequal power, institutional accountability, the limits of expertise, and the links between technical responses and social justice.

6. Conclusion

Solar and the Carhullan Army is not just a natural disaster, but a crisis of relations. In Hall's dystopia, the signs of the ecological collapse are manifested as a lack of resources, gender vulnerability, political authority and a people's revolt. McEwan's satire demonstrates the confluence of selfishness, competition among the institutions, and technological ambition with knowledge of the climate. What is this critique of anthropocentrism they share because of their different forms?What is it that the different forms share as a critique of anthropocentrism – neither human society nor technical power can be outside the ecological systems in which they operate? In turn the novels raise the question of responsibility as a scale and governance. Individual action is important but is influenced by institutions; technological solutions are important but must be held accountable; environmental crisis is planetary, its effects are uneven. The strength of British eco-fiction is that it is able to relate abstract Earth-system change to the political and ethical issues of everyday life.

6.1 Implications of the Study.

There are three implications of the study to the literary and environmental humanities. First, in an ecocritical practice, form and power matters, and so does ecocriticism. In narrative form, environmental themes have a fixed significance, but not in dystopia or satire. Second, comparative reading does not allow climate fiction to be considered as a single genre. The two novels demonstrate the ability of British eco-fiction to travel between the regional landscape, planetary crisis, scientific institutions, gendered embodiment and political resistance. Third, literature helps to communicate about the environment by making relations between scale, responsibility and vulnerability imaginable. This contribution does not supplant scientific knowledge and political action (Schneider-Mayerson, 2018).

6.2 Limitations

This study is qualitative and does not consider all aspects of contemporary eco-fiction, but only two British novels. Close reading is not empirical; it reveals patterns and possibilities in the text, which are not measured in terms of response from the reader or environmental behaviour. The article will also analyze cultural representations as opposed to the scientific veracity of the novels' scenarios. Such boundaries are suitable for the questions of the research: how to construct a narrative, how to imagine the political, and how to sense the ethical. Further comparative study should be done on a larger corpus that covers more genres, national contexts, and media, but continue to focus on material and historical differences.

7.2 Future research

This is a qualitative study of two British novels, and an oversimplified sample of contemporary eco-fiction. Close reading also helps uncover patterns and potential interpretations in the text, instead

of assess reader response or environmental behaviour. The study is not about the accuracy of scientific aspects of the novels' scenarios. Future research should extend the corpus to include dystopian, realist, speculative, and satirical climate fiction in Britain in the form of novel, poetry, film, and digital stories. There is a need for further studies to link Anthropocene fiction to environmental justice, by addressing class, gender, race, colonial history, migration and resource (in)equality as well as technological imaginaries, such as renewable energy, geoengineering, artificial intelligence, and adaptation to climate change.

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