



# Ecocriticism, Gender, Class, and Industrialization in 21<sup>st</sup> Century English Novels

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## Abstract

The present conceptual research paper will discuss the interplay of environmental degradation and gender relations alongside class disparity as portrayed in modern English writing. Contextualizing the problem within the framework of the late industrial capitalism and the ecological crisis on the global level, the paper attempts to explore the ways in which the recent novels managed to reflect, resist, and reimagining the relationship between human and the world of nature, on the one hand, and human and the world of the industry, on the other hand. The paper is based on major theoretical approaches to understanding literature that ecocriticism, feminist literary criticism and Marxist literary theory are noted for and shall suggest a synthesized conceptual model that can be used to interpret literary representations of ecological disruption, socio-economic marginalization and gendered exploitation. It attributes particular attention to the role of narratives in expressing systemic problems, including climate change, digital labor, green capitalism or environmental justice through an interdisciplinary perspective highlighted by lived experiences of women and the working class. The article touches upon the industrialization process in the 21<sup>st</sup> century in terms of factory-based economies to algorithmic and extractive industries, and the reflection of the process in the modern fiction. Examples of novels (e.g., *The Overstory*, *Weather*, and *The Ministry for the Future*) are cited as examples of how the literary work may be a place of criticism and alternative imaginary futures of sustainable living. Construction of an impressive conceptual framework makes this paper relevant to the environmental humanities as an overall thriving field but, at the same time, creates the possibility of both a textual and empirical follow-up. Finally, it places literature as the resourceful tool of theorizing and resisting mutual crises of eco degradation, economic exploitation, and gendered exploitation in the contemporary world.

**Keywords:** Ecocriticism, Gender Studies, Class Inequality, Industrialization, Contemporary English Novels, Environmental Humanities, Feminist Literary Criticism, Marxist Literary Theory, Climate Fiction.

## Introduction

The interrelationship of ecocriticism, gender, class and industrialization in modern English prose fiction is a topical and dynamic discourse in the spheres of literary and environmental criticism. With the worsening of the climate emergency and increasing social inequalities, fiction has emerged as a beneficial resource of commenting, contemplating, and re-envisioning the interdependence between people and nature and the social system. Modern English literature is struggling more and more with gentrification and environmental destruction and neoliberal violence, and often focuses on the life of marginalized groups. As stated by Bentley and Peacock (2025), gentrification is a current spatial and social displacement which is closely connected with ethnicity, class, gender, and sexuality in cities. Such novels as *Waterline* by Ross Raisin and *Sitting Ducks* by Lisa Blower represent the emotional and psychological aspect of people who immanent in postindustrial realities and economic precarity (Bentley, 2025). These writings do not only capture socio-environmental injustices but represent resistance, affective labor and trauma through narrative. These literary representations involve intense preoccupation with their politics of class struggle as well as ecological decay and embodiment through gender, testifying to the applicability of literature as a method of inquiry to contemporary social crises.

The emergence of ecocriticism, especially in the interdisciplinary and posthuman versions of the concept, offers a brilliant approach when examining the ways in which climate change, non-human agency, and environmental ethics can be discussed in literature. The de-inflation of the human in literary works has been suggested by literary theorists like Gifford (2025) who propose the idea of literary animism which involves marginalizing the human in storytelling and understand that there is a role activity even of non-human entities especially with regard to the climate emergency. In the same vein, ecofeminist readings of such fiction texts as *The Overstory* by Richard Powers focus on the similarities between patriarchy and the exploitation of nature to underline the interconnectedness of all lives (Shrestha, 2025). Boehm-Schnitker (2024) also writes about the way climate fiction lies between aligning human and non-human migration, and reinforcing or breaking with the pre-established hierarchy based on classes and genders. These critical readings are supplemented by Das (2024), who proposes the term of ecoHorror as a new subvenue (or subgenre) of ecocriticism, the study of fear and horror in literature as reaction to the risk of industry and the environment. Moreover, ecocriticism has taken the form of postcolonial ecocriticism a much-needed intervention especially in terms of global capitalist extraction and environmental violence. Nare et al. (2024) examine the way how the novel by Imbolo Mbue criticizes transnational corporate exploitation in Cameroon that disturbs the symbiotic relationships between indigenous societies and the nature. In this light, novels are perceived as a critique and a counter-narrative responding to the ecological implications of the late-stage capitalism and industrialization.

The ecocritical approaches which are feminist, ecofeminist, deep, postcolonial, and empirical have extended the platform on the category and geographical realms. Ecocriticism has transformed into a prevalent lens when it comes to studying literature written in the contemporary English language, scholars like Al Fawareh et al. (2023)

and Venu and Reddy (2024) assert; the philosophy helps one gain a better insight about the relations between nature and human beings and increases the awareness surrounding environmental issues. It is an emergence of anthropocentric narratives and focuses on the agency of nature (Tajane, 2024). Singh and Singh (2024) continue to say that postcolonial ecocriticism attacks the western paradigm of development and instates the indigenous knowledge concerning the environment as a counter-paradigm. In children literature also, one can find emergence of ecocritical understandings. The work by Laliena and Tabernero Sala (2023) demonstrates that canonical picture books written by women provide environmentally reflective readings with the help of illustration, paratextual design, and focalization in order to teach ecological conscience at a young age. Furthermore, Houlden (2023) illustrates the ways in which novels in working-class England and rural Ireland were used to express neoliberalism as a form of violence to the bodies of women and required the employment of gothic and unrealist aesthetics to emphasize the concepts of social reproduction and precarity. The works of these scholars once again prove the need of an interdisciplinary approach uniting ecocriticism, feminist literary theory, and Marxism approaches in the interpretation of how recent novels address the complex crises of ecology, gender, and class in the era of industrial capitalism. Environmental imagination, cultural resistance, and interdisciplinary criticism are therefore one of the grounds in which the 21<sup>st</sup> century English novel exists.

### Research Objectives

1. To examine the ways of describing ecological degradation and environmental catastrophes depicted in the 21<sup>st</sup> century English novels with the help of literary narratives.
2. To investigate how gendered experience and feminist issues are represented in the scenario of industrialization and environmental disturbance.
3. To identify the issue of inequalities and exploitation of labor based on class as presented in modern fiction during the late-stage capitalism.
4. To utilize an interdisciplinary theoretical approach based on ecocriticism, female literary criticism and Marxist literary theory to a choice of novels.
5. To explore the role of literature in critique, opposition, and imaginations of the effects of industrial capitalism on human and other forms of life.
6. To evaluate how narrative fiction can contribute to the development of the public discourse of sustainability, environmental justice, and socio-economic equity.

### Research Questions

**RQ1.** What is the representation of the ecological crisis and its effect on the nonhuman and human environments in contemporary English novels?

**RQ2.** How do gender roles and feminist interests find their place in literary images of environmental and industrial issues?

**RQ3.** In what ways are class struggle, exploitation of the labor and economic inequality depicted in the industrialization context in these novels?

**RQ4.** What do ecocriticism, feminist theory, and Marxist criticism all tell us about understanding the chosen literary works?

**RQ5.** What is the critical role of novels like *The Overstory*, *Weather*, and *The Ministry for the Future* in providing critical narrative or alternative imaginaries of existing economic and ecological structures?

**RQ6.** Is literary fiction resistance or social intervention with regards to ecological destruction and capitalist exploitation?

### **Literature Review**

The literature of 21st century English novels depict a lively intersection of ecofeminism, gender studies, class analysis and anti-industrialism. Critical studies have been more focused on analyzing the narrative strategies of how fiction addresses the themes of environmental degradation, socio-economic disparities, and oppression of gender starting with the 1860s. This interdisciplinary approach is not merely a critique of neoliberal capitalism and the ecological collapse, but also shows importance in literature in creating a vision of long-term sustainable and socially just futures. The next review is a synthesis of the most important contributions to ecofeminism, postcolonial ecocriticism, and climate fiction to provide the major conceptual basis of the study.

### **1. Evolution of Ecocriticism**

Ecocriticism is an interdisciplinary method which focuses on exploring how nature and the environment have been represented throughout years in the literary works and this trend rose in the 1990s due to increasing ecological crises around the world (Tajane, 2024). It grew out of previous environmental movements, and got institutionalized as a discipline that criticized anthropocentrism and the sophisticated interrelationship between literature and the physical environment. Establishment figures like Lawrence Buell, Cheryll Glotfelty, Greg Garrard played critical roles in the formation of the theoretical and methodological foundation regarding the ways in which literature can help shape environmental consciousness and mobilization (Clark, 2023). Ecocriticism began as the Western embodiment of an intellectual discourse defined primarily in academic terms, but over time has broadened to encompass a variety of geographic, cultural, and philosophical points of view, especially in a postcolonial or ecofeminist approach. As an example, ecofeminist political theologies of Latin America have motivated the Western discourse on ecological citizenship by urging the comprehensive and decolonial reading of dignity and sustainability (Orrego Torres & Rossello, 2024). This proliferation shows that ecocriticism can transform by working with the forces of society-politics and interdisciplinary encounters.

The more recent trends have seen the expansion of ecocriticism themes to focus on themes like climate change, environmental justice as well as posthumanism. These new directions indicate a bigger trend in the academic and



industrial world to the area of sustainability and system. To illustrate, Tajane (2024) observes that ecocriticism has in recent times appropriated approaches, such as deep ecology and empirical ecocriticism, to deal with modern ecological crises, whereas publications such as *Literature and the Environment* by Clark (2023), document the new genealogy and interdisciplinary relationship of ecocriticism. Similarly, the transformation of ecocriticism tracks the trends observed in other spheres related to Environmental, Social and Governance (ESG) research (Zhang & Wang, 2024), digitalization of markets (Wessel et al., 2025) and education of sustainable development (Gorski et al., 2023). All of these are characterized by an increasing interest in sustainability. The growing global and interdisciplinary nature of ecocriticism points to its utility as a study not just in the field of literature but also in the development of a credible critical approach of studying the ecological shift towards environmental ethnicism that cuts across areas of study.

## 2. Ecocriticism and Fictional Narrative

The study of ecocriticism in fiction has become an interactive discipline that breaks anthropocentric literary culture and promotes ecological consciousness. At the same time, fiction, certainly the novel, has become one of the potent forces able to reinvent the human-nature relationship and create a different environmental future (Venu & Reddy, 2024; Tajane, 2024). Titles like *The Overstory* by Richard Powers demonstrate centered nonhuman characters like trees, the approach that aims at decentralizing the human subject and increasing nonhuman agency, an element that develops a stronger ecological awareness (Kim, 2023). Such a literary transition is also represented in arborealism novels that place more than human stories at the center of the novel and spurn the traditional realist forms, opening up opportunities to consider ecological thoughts (Schoene, 2021). These texts not only have a reflective relationship with our contemporary environmental concerns but they are also productive of environmental ethics and sustainability imaginaries. Bowden (2024) dates the origins of this tradition to English fiction in the 19th century, in which a silvicultural narrative presented trees as active parts of the narrative. In the same vein, environmental virtue ethics provides means of approaching the nonhuman values without relying on moral anthropocentrism (Di Paola, 2024).

These contemporary ecocritical works also emphasise the role of narrative worlds and narration as means of exposing various ecological knowledges and challenging climate change. Puxan-Oliva (2024) introduces the (fictional) category of narrative environments to study the ways of depicting spatial, social, and ecological dynamics through fiction. Through perspectives of verticality, the anthropocene fiction addresses the similarity of ideas, such as human extinction, and the reality of the planet, the cases of which can be observed in *Underworld* by Don DeLillo (James, 2024). It has been suggested that the combination of storytelling with intersectional and participatory approaches would resolve the problem of environmental injustice and promote more effective climate action (Rigon, 2025; Vigliano Relva & Jung, 2021). In such settings, literature turns in to a dialogic resource-connecting indigenous knowledge systems, ecological ethics and political action. The anthropocentric assumption in fiction is not only limiting in its epistemological scope but also acts as an aid to the narrative of the ecological

crisis in a strikingly emotional and intellectually transforming manner (Droz, 2022; Duffield, 2025). This emerging literature confirms the pivotal importance of fiction to the environmental humanities and establishes narrative as the focal point to the development of planetary responsibility.

### 3. Feminist Literary Criticism and Ecofeminism

The Feminist criticism of literature looks at gender in association with power structures, identity and representation in literature. In the context of environmental research, ecofeminism has grown to be a crucial model, which associates machinations of supremacy over women and nature in patriarchal and capitalistic societies (Fotaki & Pullen, 2023; Ojeda et al., 2022). Major thinkers like Greta Gaard and Val Plumwood believe that these exploitive associations are performed across overlapping gendered, aged, grouped, and other structures of interest. Ecofeminist approaches and the insights they derive on ecological care, sustainability, resistance, and opposition are lacking in mainstream ecological discourses contexts, unlike feminist theories which provide a transformative picture (Diaz-Reviriego et al., 2024). Empirical evidence provided by disaster researchers highlights the fact that women are the unfair victims of climate-related disasters, as they are more vulnerable to health and socio-economic outcomes (Cocina-Diaz et al., 2025; Segala et al., 2025). These trends replicate the fact that women are frequently portrayed in literature as brokers in eco-social conflict, subjected to structural violence and as fighters of environmental reaction.

Women and the places they inhabit, how they labor, and the sustaining life practices are some of the ways ecofeminist readings of fiction draw attention to women and the land, the body. The *Bloody Chamber* by Angela Carter and novels by Anuradha Roy feature a poeticization of a woman due to the combination of environmental degradation and gender-based oppression and challenge the patriarchy by reinventing and renaming classic mythologies (Khan & V, 2025; AlGhamdi, 2024). Political theologies of the ecofeminism in Latin America re-imagine ecological belonging and citizenship via indigenous and feminist realms of knowledge by challenging Western anthropocentrism (Orrego Torres & Rossello, 2024). The literature can be a sphere of transformation in which gender, ecology, and decolonizing politics come together. Nevertheless, researchers note that the issue of treating gendered power relations is still overlooked in many biocultural and sustainability frameworks and one should consider incorporating feminist intersectionality into the environmental discourse (Sanz-Hernandez et al., 2022). The cultural and ideological instrument that is fiction criticizes and indicates the systemic exploitation of nature, as well as women, and helps develop a stronger ecological awareness. Feminist ecocriticism is informed by these intersections to not only imagine just, inclusive, and sustainable futures, but also use literature to achieve these envisions in future.

### 4. Marxist Literary Theory and Class Critique

Marxist literary theory rises organically out of the works of Karl Marx, which focus on the connection between cultural production and material conditions. The theory was expanded also by intellectuals such as Raymond

Williams and Fredric Jameson who investigated the role of literature in articulating, mystifying, or challenging ideological systems. Jameson (1976), interestingly presented the concept of literature as a symbolic creation embodying both a reflection and change of social-economic realities in aesthetic construction. Williams believed that literary forms could only be examined along with their historical and cultural backgrounds, bringing forward the literature as a product of the age in time as well as a critique (Elliott & Harkins, 2013). These theories can form a basis of examining the way that children use fiction to mediate capitalism contradictions, especially of class struggle, alienation and commodification. The importance of one of the concepts of the Marxist criticism is alienation when people lose their connection with the fruits of their work, the surrounding world, and each other. The author Oversveen (2021) takes the meaning of alienation to imply a structural process of capitalist regimes through which appropriation of labor in the process of capital accumulation heightens the sense of social isolation and disempowerment regardless of the increased interconnectedness.

Marxist literary criticism today has now added to its scope neoliberalism, immaterial labor and commodification of the natural world. Tally (2020), much contemporary literature mirrors the fears of late capitalism, particularly the precarities of the economic, the disasters of environmental, and loss of the secure working-class identity. In their answers to pressures of financialized capitalism and algorithmic governing, novels also often represent alienated labor, gig economies, and fragmented communities. These themes find resonance in the act of critique of late capitalism by Jameson in which the post modernistic forms in culture conceal the piece making and commodification of the daily feature of life. Another area of interest in the Marxist ecocriticism is the commodification of nature under global capitalism whereby the environmental resources are transformed into profit-making facilities. Literature, in such a case, turns out to be a place where the implications of socio-economic exploitation both of labor and environment are dramatized, critiqued and opposed. Through their tracing of the interrelation between constructions of capitalist forces and those of narrative forms, Marxist literary theory affords a useful means of gaining visibility into the systemic causes of inequality and imaginative resources within fiction as social critique.

## 5. Intersectionality in Literary Studies

Intersectionality is now a theoretical and methodological starting point in the study of literature and the environment, having opened up the possibility of combining a variety of approaches to analysis including gender, race, class and ecology. The newer academic frameworks demand a newer vision of literature as a confluence of various forms of oppression, expressed in the form of narratives, characters and thematic fashions. Bentley and Peacock (2025) demonstrate the ways in which the intersectional lens of the contemporary fiction looks at the problem of urban gentrification through the lenses of the interconnection of class, ethnicity, gender, and sexuality into the phenomenon of spatial displacement. In a similar fashion, Sanchez-Garcia et al. (2025) advocate an intersectional approach to equity in social-ecological transformations by saying that identity dimensions have to be perceived to be in relationship to each other to promote sustainability in a fair manner. In this perspective, the

aspect of literary analysis can be used to reveal hidden hierarchies of power in identities and in systems. This integration is also facilitated by Rigon (2025), who advocates the use of participatory storytelling as a means of putting the marginalized voices at the foreground of the climate change discourse. The methods are symptomatic of a wider interdisciplinary trend now emerging in research practice which aims to improve review activities across disciplines by being aware of divergent conceptual frameworks (Ciemer et al., 2025).

The spatial theory, black feminist thought, and the environmental humanities can also be found in contemporary literary studies to help broaden the field of intersectional analysis. An example is Wajiran (2024) who uses Black feminist theory in addressing Toni Morrison works in terms of how race and gender are used to influence the lived experience of African American women in literature. Spatial literary studies, a budding interdisciplinary study area, brings together geography, architecture, and urbanistic to examine the contribution of space to and solidification of social inequality (Yuan, 2022; Yongdan, 2022). In the meantime, Tajane (2024) points out that ecocriticism in itself is an interdisciplinary project, as it combines both environmental science and literary criticism in order to bewilder the cultural interpretation of ecological imbalance. These two frameworks have also informed other fields like marketing (Uduehi et al., 2024) and human resource development (Sim & Jeong, 2023) in which intersectionality is being applied towards an understating of underrepresented groups. For these reasons, these developments reflect an increasingly firm dedication to multi-dimensional, socially-just literary criticism that reflects the complexity of social relations in reality.

## 6. Contemporary English Novels as Cultural Texts

The contemporary English novel has become a new arena of cultural intervention that is seriously involved in the intricacies of climate change, displacement, digital capitalism. This is a type of change in literature that is an extension of interdisciplinary debates on environmental justice, technophilic transition, and precariousness. Richard Powers, Jenny Offill, and Kim Stanley Robinson create stories that address the problem of ecological collapse, neoliberal ideology, and socio-political consequences of industrialization. As an example, *The Overstory* by Powers features plant characters and the overlapping narratives of humans to promote the ideas of anthropocentrism subversion and environmental resistance (Hagen, 2022; Schoene, 2021). Just as well, *Weather* relays climate anxiety to fragmented narration by Offill, and *The Ministry for the Future* amalgamates futurism and economic reality to project climate governance by Robinson. These novels do not just work as artistic commentaries, but also attempt to respond to what Connolly (2025) has termed the Anthropocene as an abstract machine a planetary state of affairs out of control of capitalistic emissions and climate regimes. Such literature involves the use of vertical science, queer ecology, and planetary imaginaries (James, 2024; Dango, 2024) to break the traditional narrative to explore the connections of ecology, identity, and survival.

Cultural validity of these texts is confirmed by scholarly interest and their reflection of society-relevant issues. Climate fiction (cli-fi) involves community engagement in the health and sustainability conversation as well as



systemic disparity concerning the overall health of a city and its surroundings, as projected by Goniewicz et al. (2024) and Guerrero & Sjoström (2024) or the importance of a book in teaching people to be critically environmentally literate. Novels also played a crucial role in informing the reality of deindustrialization in terms of human toll, mostly in the working-class neighborhoods, and enshrining the memory politics and the socio-cultural aftermath of economic loss (Lawson, 2020). The literature produced since the fall of the wall has moved to the humanitarian crises around the world, the lives of refugees, and digital capitalism, with the multiple narratives, surrealism, and non-linear plotlines as some of the tools of indicating the fragmentation of modern life (Corral, 2022; Eoyang, 2022). Machado-Escudero et al. (2025) and Carter (2025) imply that community storytelling and nonhumans witnessing are the key instruments in the comprehension of ecological transformation. Therefore, English novels of the 21st century can be viewed as cultural documents not only reflecting truth but also influencing the ecological awareness and driving social change.

## 7. Role of Climate Fiction (Cli-Fi)

Climate fiction (Cli-Fi) has become an important subset of contemporary literature which takes the climate crisis head-on. It presents a narrative stage where the repercussions of the environment undergoing a breakdown are speculated on using the dystopian and utopian lens, allowing societies to investigate potential futures and climate change reactions (Schlosser, 2022; Xu, 2023). Literarily, cli-fi dwells on how an audience can face the unfamiliarity and the emotional burden of humanity and ecology and offers storytelling strategies of resilience, introspection, and revolt. Other authors, such as Kim Stanley Robinson and his work *The Ministry for the Future*, see how the world can react to the climate breakdown, which is a mix of speculative technology, climate economics, and political utopianism constructing new ways of governing the Anthropocene (Pak, 2021). Cli-fi situated in the historically complex geography such as the Mediterranean tends toward dystopia because of the authoritarianism, imperialism and environmental destruction legacies (Kayisci Akkoyun et al., 2024). Such diverse depictions reinforce our knowledge of the roles socio-political histories play in forming responses to climate emergencies and the creative field of resilience.

The cultural importance of cli-fi is not limited to the literary world but can be claimed to be discoursed in the Open, teaching climate-related topics as well as directly influencing policy. In the proposed conceptualization, Guzzo et al. (2024) emphasize the importance of genre as a tool that allows creating affective engagements and draws communities to the idea of multispecies coexistence, in opposition to anthropocentric visions of the world. In their article, Sherman and Van Boven (2023) investigate the influences of the media narratives, political framings supported by the possibility of cultural texts, and the prevalence of the same in the debates concerning climate policy. As set out by Holmes McHugh et al. (2021), the construction of climate change as an emergency introduces another way in which narratives can impact the direction of governance, which can either be inaction-oriented out of fear or transformation-oriented by opportunity. Rigon (2025) poses one more solution to research, activism, and lived experience divisions by studying participatory storytelling, which defines climate justice

approaches. Cli-fi promotes an ecological imagination that is broadly inclusive by linking intersecting identities, future people, and the non-human world. That is why cli-fi is not only a matter of representation of environmental anxiety, but also a potent means of modelling what is interpreted, argued, and reacted to as the climate crisis, essentially creating a new form of pedagogical, as well as cultural, practice in the era of planetary uncertainty.

## 8. Narrative as Resistance and Reimagination

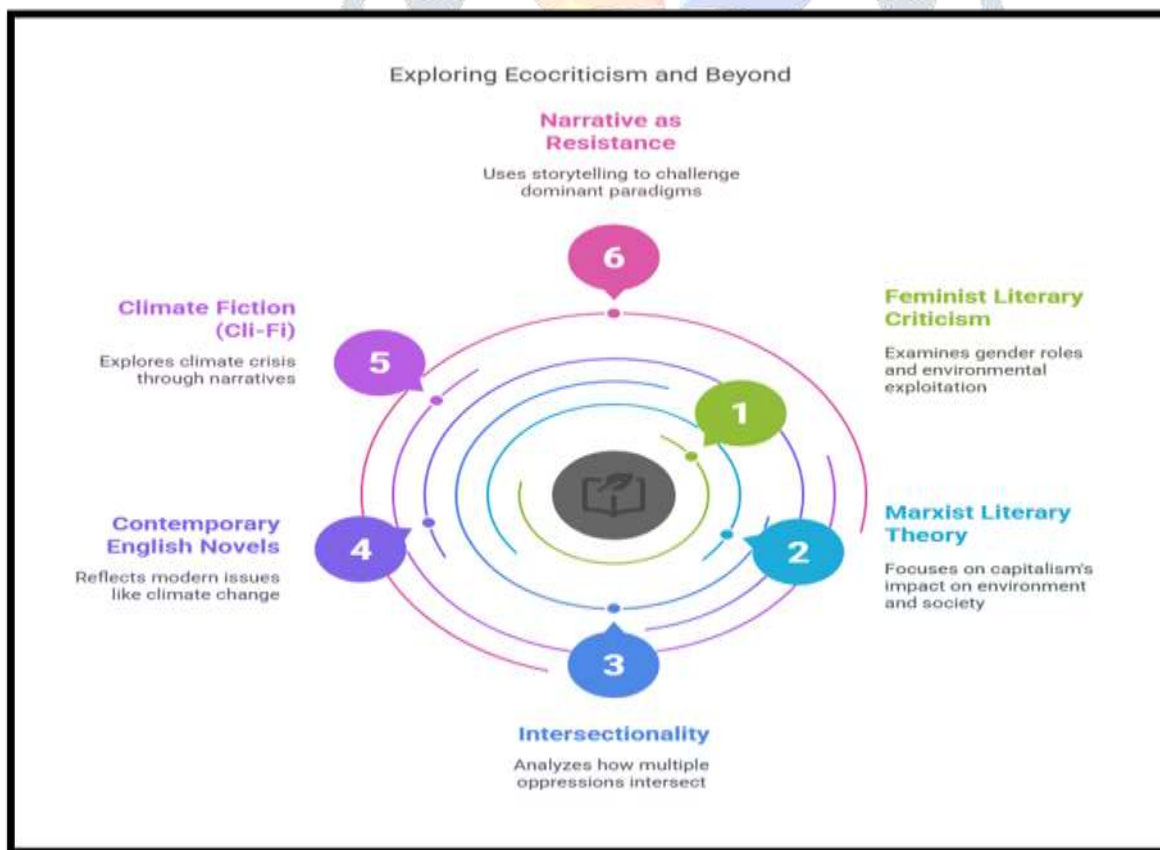
The power of narrative storytelling has been more and more acknowledged as an act of political and ethical action, the one that can rebel against existing ideologies and envision the new possibilities of the future. Storytelling is an essential feature when it comes to forming futures literacy and critical reflexivity since it helps render the assumptions which create societal trajectories (Liveley et al., 2021). Novels, in particular, have gained prominence as one of the platforms of destabilising the presumption of the current industrial paradigm and offering up viable sustainable and equitable alternatives. The authors advocated the argument that narratives are more powerful in eliminating resistance by viewers than non-narrative frameworks, which entail that stories have a special capacity to influence moral awareness and broaden horizons (Ratcliff and Sun, 2020). Heath-Kelly (2020) also claims that fiction has the ability of supplying the imagination towards justice by criticizing the existing systems and imagining alternatives. Historically, these counter-narratives are particularly effective when they focus on the experiences of women, laborers, and some marginalized groups that were previously stripped of their access to leading discourses (Covarrubias et al., 2022; Cooper, 2022). Doing so, the process of storytelling turns into both a cultural practice, as well as a form of resistance and empowerment.

But the emergence of storytelling in modern-day discourse poses serious problems too. The commodification of individual stories is becoming progressively problematic, particularly online, and, according to Maela and Meretoja (2022), threatens to dissolve their subversive potential. They make the demand of a story-critical approach, an approach that provides both the readers and the creators with analytical tools of questioning the usages and implications of the storytelling in the public. Regardless of such questions, new forms of narratives are developed, providing new cultural vocabularies of the sustainability and justice. The storytelling of a resituated rural is something discussed by Castelló (2023), who reflects on stereotypes and emphasizes both rural identity and taking care of the environment. In turn, Lowery et al. (2020) promote the use of storytelling in sustainable development and position the voices of the local communities at the center of the issue and challenge the deficiency-based paradigm. In all of these studies, the way in which we make meaning through narratives is discussed as transformative in both resisting the system of oppression and imagining a more eco-sensitive and welcoming future. Narratives, then, literature as one of their forms, thus becomes an object of social and ecological change as well as their initiator.

## Research Gap

Though these concepts as ecocriticism, gender studies, Marxist theory, and climate fiction have undergone

extensive literature coverage as stand-alone concepts, a gap in the existing literature exists in the context of investigating alliances of these frameworks intersecting within contemporary English novels to critique industrialization and explore other socio-ecological futures. The current literature does not employ a holistic approach of analyzing the inter-related nature of the environmental, gendered, and class-based oppression and, as such, literary texts do not demonstrate how interrelated themes interact at the level analysis. Additionally, little has been done to examine the way narrative formations and storytelling strategies themselves can be viewed as acts of resistance and reimagination into the paradigms of dominant capitalism. This paper fills this gap through a synthesis of ecocritical, feminist, Marxist, and intersectionality concepts in studying how modern novels, including those by such art-thinking writers as Richard Powers, Jenny Offill, or Kim Stanley Robinson become cultural texts, which resist neoliberal industrialism, encourage ecological awareness, and highlight the voice of the marginalized. In such a way it adds to the emerging discipline of environmental humanities with a more integrative and interdisciplinary literary criticism.



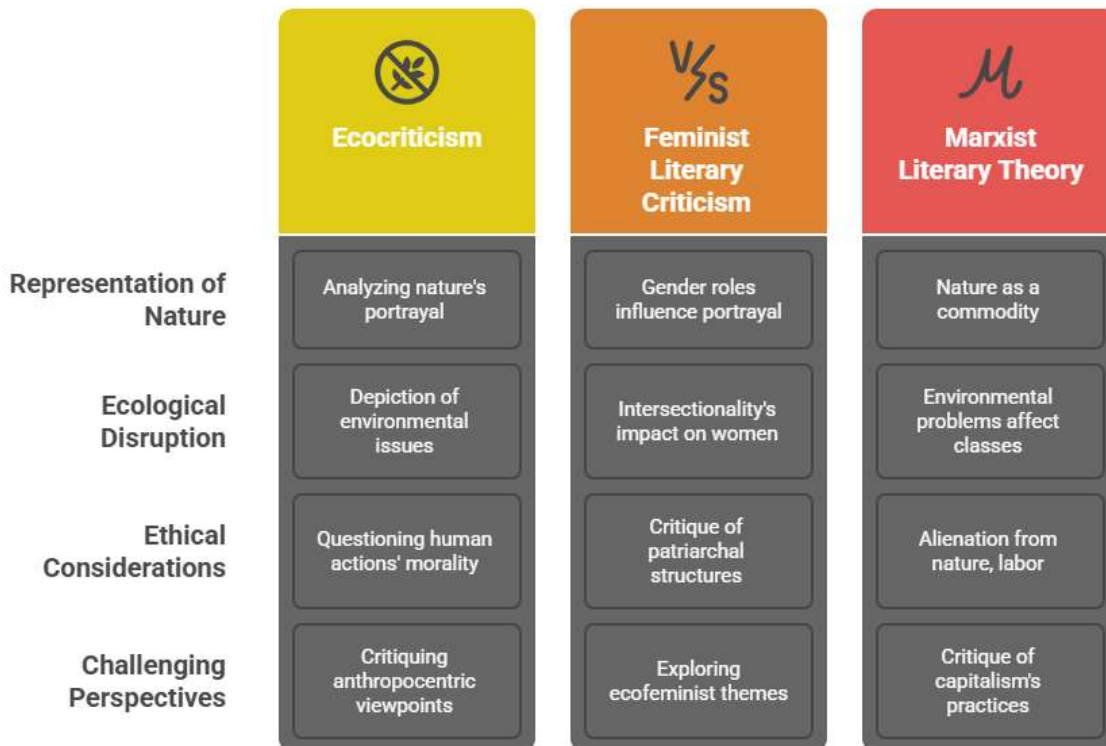
**Fig.01 Literature Review Summary Diagram**

## Methodology

The methodology employed in this study is qualitative and secondary-based methodology based on conceptual literary analysis. Instead of gathering primary empirical information, it critically reviews and synthesizes the

already published scholarly writings, theories, and choice 21 st -century English novels in order to establish the overlap between ecocriticism, gender, class, and industrialism. The most important ones, the ones reviewed in this case, are *The Overstory* by Richard Powers, *Weather* by Jenny Offill, and *The Ministry for the Future* by Kim Stanley Robinson. These texts are chosen on the basis of their abundant interest in the disruption of ecological balance, social-economic disparity, and narrative protest. A triangulated theoretical lens of ecocriticism, feminist literary criticism, and Marxist literary theory is used to support the study; secondary sources of data will include peer-reviewed literature journals, literary criticism, policy texts, and climate discourse analysis. The study performs a thematic and comparative content analysis to interpret the ways the literary fiction can represent cultural knowledge of environmental justice, industrial capitalism, and social marginalization, and influence their re-conceptualization in turn. Such an approach is subtle and interdisciplinary, as it involves exploring fiction simultaneously as a work of culture and as an instrument of the activist.

### Conceptual Framework



**Fig.02 Theoretical Framework Comparison**

This theoretical framework unites theory of ecocriticism, feminist literary criticism, and Marxist literary theory to understand the 21 st century English novels as a critical work of culture, addressing ecological, gender, and class injustices in the industrialization process. The literary narratives are at the center of this model and act as critical mirror and critic of modern global crises. The same applies to these narratives; they are not studied in due isolation, instead, they are read in an interdisciplinary context that focuses more on the synthesis between environmental degradation, patriarchal subordination and capitalist exploitation.



The use of Ecocriticism can be included in the construct through how ecritics can represent the nature of human-nature relationships in fiction and question anthropocentrism, and emphasize ecological disturbance. Since feminist literary criticism also applies ecofeminism, seen in linking the exploitation of women and the environment, the patriarchal systems exploit both women and the environment. Marxism theory responds to commoditization of labor and the resources in the context of industrial capitalism and thus hopes on economic insecurity, division of classes and alienation.

The three strategies are characterized by convergent areas of concern; that is, the systematic exploitation of the marginalized communities and the natural environment. The interjective nature of the foundation enables one to have a sophisticated idea on the ways in which identity and structures, gender, class, race, and environment are constitutively related to each other in literature.

Out of such convergence, narrative resistance comes to light. The literary ability to imagine and tell a story is applied in novels by such writers as Richard Powers, Jenny Offill, and Kim Stanley Robinson, who set out to overturn the prevailing paradigms and project new, sustainable, and just realities into the future. The conceptual model displaces the role of literature in its dialectical practice as a critique and driving force of social change which is of critical essence in the areas of environmental humanities, gender studies, and cultural criticism.

## Results And Discussion

The interpretation of choice English novels of the 21st century shows a strong linkage of ecological, feminine, and class anxieties, which depicts the role of literature as a critical and a liberating cultural phenomenon. The ecological crisis, neoliberal industrial organizations, and the lives of those who struggle for marginality are some of the issues that are critically explored in *The Overstory*, *Weather*, and *The Ministry for the Future*. Less is known about environmental degradation and capitalist exploitation in these texts, and they tend to take the perspective of nonhumans or voices of those not being heard, especially women and the working class. The novels evade the overarching paradigms with the narrative devices such as broken forms, speculative imaginaries, and polyphonic narration and suggest alternative ways through which sustainability and justice can be successfully envisioned. The themes are ecocritical issues of human nature relations, feminist approaches toward patriarchal order, Marxist entities of labor relations and alienation. In addition, the narratives respond to intersectionality through the way in which these issues as class, gender, and environmental vulnerability intersect, particularly in the cases of displacement and precarity. The paper concludes that the present fiction does not only represent a reality, but also it is a practical participation in the urgent global issues. These stories serve to envision alternative futures in which ethical co-inhabitation, ecological stability and social justice become prioritized and offer literature as the important tool in the discussion that surrounds the subject of environmental humanities and critical social reflection.

## Conclusion

The present study comes to the conclusion that contemporary English novels are important in portraying and questioning the related forms of crisis of environmental devastation, gender exploitation, and class-based subjugation under the strains of industrial capitalism. Retrieving ecocriticism, feminist literary criticism, Marxism theory in the same plane of thought, the paper will prove the role of fiction as not just a medium of telling but a pilgrimage of cultural resistance and ethical imagination. By including novels like *The Overstory*, *Weather*, and *The Ministry for the Future*, not only is the consequence of socio-ecological effects of industrial systems illustrated but also a highlight of the personal experience of the marginalized people, especially women, laborers, and uprooted people. By mixing new narrative styles with complex theme, these texts condemn popular paradigms and conceptualize more equitable and sustainable futures. What this research has shown is that literature reflects current realities, but is also involved in the development of climate resilience, social equity and ethical responsibility in the minds and words of the people. The paper confirms the importance of storytelling as it can be used to change people, and the interdisciplinary literary perspective will allow us to gain more insight into the global issues and find ways to influence the systems. Finally, the results have significant contributions to the disciplines of environmental humanities, gender studies, cultural criticism, etc., because of placing literature as a catalyst of rethinking the world.

## Recommendations for Future Research

- Discussing the role of intersectionality other than gender and classes, introduce such categories as race, indigeneity, and disability to discuss the eco-literary texts.
- Carry out empirical research on reader reception toward the climate fiction and its effect on environmental attitudes and behaviors.
- Expand the literary canon to encompass literature by Writers of the Global South and Indigenous Writers to reflect a more varied ecological-socio-political range of views.
- Explore how the novel forms of electronic writing, artificially inseminated fiction, and multimedia narratives are having an influence on the transformation of ecocriticism and narrative resistance.
- Examine the climate fiction of children and young adults to see how ecological consciousness is being developed between the ages.

## Limitations of the Study

- Its research method consists solely of secondary analytical information without any descriptive empirical studies or ethnography.
- The sample size of the focused and studied modern English novels was restricted and hence might reflect a partial reality of climate and industry of narrative in the world literature.
- The study is mainly descriptive and phenomenological, not having any statistical or quantifiable results that can

prove more significant generalizations.

- It is limited to the Anglophone body of contemporary knowledge, and leaves out valuable contributions by non-Anglophone and indigenous literature.
- The intersectional issues like disability, sex, and race have been noted but not extensively discussed because of the scope and data constraints.

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