

Narrating Eco Precarity: Plural Voices of the Climate Crisis in Amitav Ghosh's *Gun Island* and Sarnath Banerjee's *All Quiet in Vikaspuri*

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Abstract Climate change/crisis have become one of the defining realities of the twenty-first century. Its effects are slow, uneven, dispersed, and often difficult to represent through familiar literary forms. In response to this challenge, contemporary Indian writing has developed new ways of telling environmental stories. This paper offers a comparative reading of Amitav Ghosh's *Gun Island* and Sarnath Banerjee's *All Quiet in Vikaspuri* to show that climate crisis is not only a matter of theme but a problem of form. Applying Pramod K. Nayar's concept of Ecoprecarity, Rob Nixon's Slow violence, and Amitav Ghosh's the Crisis of Imagination, the paper shows that different narrative forms produce multiple ecological meanings. It argues that Ghosh and Banerjee respond to Eco precarity through two different but equally powerful narrative strategies: mythopoesis in the case of *Gun Island*, and graphic satire in the case of *All Quiet in Vikaspuri*. The paper argues that multiple narratives unveil a nuanced understanding of the gravity of the Crisis, contributing to the plurality of climate crisis narrative in contemporary India.

Keywords: Climate Crisis, Eco precarity, Slow Violence, the Crisis of Imagination.

Climate change is no longer a distant possibility. It is a lived condition that shapes the daily lives of millions of people across the world. Rising temperatures, coastal erosion, floods, droughts, water scarcity, polluted air, species loss, and climate-related migration are now part of the material reality of the present. Yet climate change is difficult to narrate. It does not arrive as a single event with a clear beginning and end. It unfolds slowly, unevenly, and across wide spaces. Its causes stretch across centuries of extraction, industrial growth, colonial history, and unequal development. Its effects are often more severe for poor and marginalized communities than for those protected by wealth, class privilege, or political power.

This is why climate change is not only an environmental issue. It is also a literary and cultural problem. How can literature represent something that is vast, dispersed, and uneven? How can literature portray forms of suffering that is gradual, structural, and shared unevenly across human and nonhuman worlds? These questions have become central to ecocriticism. They are especially important in the Indian context, where climate change is closely linked with migration, labour insecurity, urban scarcity, coastal vulnerability, and social inequality.

Amitav Ghosh addresses this problem in *The Great Derangement*, where he argues that modern literary realism often struggles to represent climate crisis because it is built around ordinary experience, individual psychology, and probable events. Climate change, by contrast, is marked by unpredictability and historical depth. It does not fit comfortably into the conventions of the realist novel. Ghosh's argument has been widely discussed because it points to a deeper issue: the climate crisis is also a crisis of imagination. Literature must therefore search for new forms if it is to narrate environmental instability in a meaningful way.

This article takes that insight seriously and extends it through a comparative reading of two contemporary Indian texts: Amitav Ghosh's *Gun Island* and Sarnath Banerjee's *All Quiet in Vikaspuri*.

These works are very different in form, tone, and medium. *Gun Island* is a prose novel shaped by travel, folklore, migration, and environmental transformation. *All Quiet in Vikaspuri* is a graphic narrative that uses satire, visual contrast, and urban absurdity to stage ecological stress in a Delhi-like metropolitan space. Yet both texts ask a similar question: how can literature make climate precarity visible?



The answers to these questions lie in the central argument of this article: climate crisis is not only a thematic concern, but also a problem of literary form. Climate crisis is not merely represented through content. It is produced, shaped, and felt through narrative method. In *Gun Island*, Ghosh uses mythopoesis, transnational movement, and nonhuman agency to make ecological instability appear as a deep historical and planetary condition. In *All Quiet in Vikaspuri*, Banerjee uses graphic satire, fragmented scenes, and visual irony to expose the politics of water shortage, bureaucratic failure, and unequal urban survival. The two texts show that climate change demands more than one literary language. It demands flexible and inventive forms that can speak to different scales of crisis.

The article also argues that both texts are useful for understanding ecoprecarity, a concept developed by Pramod K. Nayar. Ecoprecarity refers to lives made vulnerable by environmental degradation, resource scarcity, pollution, displacement, and climate instability. It reminds us that ecological harm is never evenly shared. It is structured by class, caste, labour, gender, migration, and access to infrastructure. In both *Gun Island* and *All Quiet in Vikaspuri*, the burden of climate crisis falls most heavily on those already placed in insecure conditions. This makes the texts not only ecological but also political. They show that climate change is a justice issue as much as an environmental one.

The central claim of this article is therefore simple but important: climate crisis is also a crisis of literary form. *Gun Island* and *All Quiet in Vikaspuri* answer that crisis by building two different narrative worlds, one through mythic prose and the other through graphic satire. Reading them together helps us understand how contemporary Indian literature is reimagining the relationship between environment, form and vulnerability.

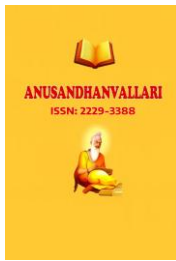
A number of studies have discussed climate fiction, environmental literature, and ecological crisis in contemporary writing. *Gun Island* is often read as a climate novel, a migration novel, or a work concerned with the Sundarbans and transnational movement. *All Quiet in Vikaspuri* is often discussed in relation to graphic storytelling, urban satire, and the politics of everyday life in Indian cities. However, relatively few studies place these two texts together to ask how different narrative media shape the representation of ecoprecarity.

This article fills that gap by offering a comparative ecocritical reading of the two works. It does not treat climate change as a simple theme that appears in both texts. Instead, it examines the ways in which each text organizes ecological meaning through form. The method here is comparative textual analysis with attention to narratology, visual culture, environmental justice, and postcolonial ecology. The focus is on how the structure of the text, the movement of scenes, the use of imagery, and the treatment of human and nonhuman worlds contribute to ecological meaning.

This approach is useful because it allows us to move beyond general statements about “climate fiction” and ask more precise questions. What does myth do in a climate novel? What does satire do in a graphic narrative? How does visual fragmentation represent urban scarcity? How does mythic recurrence connect present crisis to older histories of violence, and mobility? These questions shape the argument of the article. The theoretical basis of this article lies in three related ideas: ecoprecarity, slow violence, and the crisis of imagination. Together, these concepts help us understand why climate crisis requires new narrative forms.

Pramod K. Nayar’s concept of ecoprecarity is especially useful because it links environmental damage with social vulnerability. Ecoprecarity refers to the fragile condition of lives exposed to ecological harm, resource insecurity, and environmental instability. It is not only about damaged nature. It is about people living in conditions where water, air, land, housing, livelihood, and mobility are all unstable. This framework is important in South Asia, where environmental stress often appears through flood displacement, coastal erosion, heat, water shortage, precarious labour, and broken infrastructure rather than through spectacular disaster alone.

Rob Nixon’s idea of slow violence adds another dimension. Nixon uses the term to describe forms of harm that are gradual, delayed, and often invisible because they unfold over time. Pollution, deforestation, toxic exposure,



and climate change do not always appear as dramatic events. Instead, they accumulate until they become normal. Slow violence is difficult to represent because it lacks the immediacy of conventional crisis narratives. Literature becomes important here because it can bring attention to long processes of damage that might otherwise remain unseen.

Amitav Ghosh's argument about the Crisis of Imagination complements these ideas. In *The Great Derangement*, he suggests that modern literary culture often prefers the ordinary, the individual, and the believable over the strange, the collective, and the catastrophic. Climate change challenges this preference because it is unpredictable, strange, and often too large to fit within the limits of realist storytelling. Ghosh therefore calls for a broader imaginative reach. Literature must develop forms that can hold together history, ecology, chance, and human nonhuman entanglement.

These theories help us read *Gun Island* and *All Quiet in Vikaspuri* not simply as texts about environmental issues but as formal responses to ecological crisis. Each text creates a form that suits the world it represents. In *Gun Island*, myth and migration create a narrative of environmental continuity and displacement. In *All Quiet in Vikaspuri*, satire and visual fragmentation create a sharply critical image of urban ecological failure. Both texts make precarity visible, but they do it so differently.

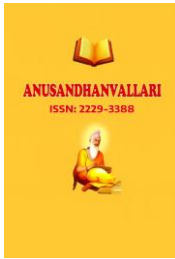
Before turning to the texts, it is necessary to underline why form matters so much in climate writing. Climate change is not easy to narrate because it has several qualities that challenge normal storytelling. It is slow rather than sudden. It is global but uneven. It is historical but future-oriented. It involves both human decisions and nonhuman forces. A single linear plot often cannot hold all these elements together.

This is why contemporary climate writing often turns to hybrid and experimental forms. Writers use myth, collage, imagined futures, fragmentary scenes, visual storytelling, and mixed genres. These forms are not decorative. They are necessary because they allow the text to represent instability, simultaneity, and interconnectedness. A climate novel may need to stretch across centuries or shift between human and nonhuman perspectives. A graphic narrative may need to show many things at once on the same page: water scarcity, class inequality, civic failure, and ecological breakdown.

In this sense, form itself becomes ecological. It mirrors the unevenness and connectedness of the world it represents. A fragmented form may reflect a fractured environment. A layered mythic structure may reflect deep time and historical continuity. A visual page may show the coexistence of privilege and lack of basic needs in a single glance. A prose narrative may create a slower temporal rhythm that matches the long duration of ecological change. *Gun Island* and *All Quiet in Vikaspuri* are especially strong examples of this principle. They show that ecological meaning is not only in what is said but in how it is said.

Amitav Ghosh's *Gun Island* follows Deen Datta, a rare book dealer who becomes drawn into a story that connects the present to an old legend of the Gun Merchant, Bonduki Sadagar, and the snake goddess Manasa Devi. At first, Deen approaches the legend as a scholar of old texts and forgotten stories. But the novel gradually turns that curiosity into a larger encounter with climate instability, migration, and the movement of species. The legend does not remain in the past. It begins to speak to the present in surprising ways.

One of the novel's most important achievements is the way it uses myth not as background folklore but as a living structure of meaning. The story of Bonduki Sadagar is linked to trade, movement, risk, and survival. These themes return in the contemporary world through migration, global labour flows, and environmental displacement. Myth and modernity are not separate in the novel. Instead, the old tale becomes a way of understanding the present. Ghosh suggests that the past is not dead; it continues to shape how ecological and human crises are experienced now.



This mythic structure is especially powerful because it connects local and global scales. The novel moves between the Sundarbans, Kolkata, Venice, the Mediterranean, and other transnational spaces. This movement is not simply geographical. It shows how climate change, migration, and economic inequality are connected across regions. A storm in one place, a journey in another, and a historical story from the past all become part of the same ecological and social field. Ghosh uses this structure to show that climate crisis cannot be understood within the boundaries of a single place or a single nation.

In Ghosh's *Gun Island*, the Sundarbans are presented as a fragile and contested landscape where "commerce and the wilderness look each other directly in the eye; that's exactly where the war between profit and Nature is fought." (8) This description is important because it shows the region not as passive background, but as a place where economic greed and ecological life are in direct conflict. The Sundarbans are shaped by tidal movement, shifting rivers, unstable land, and recurring storms. Islands appear and disappear, and human settlement remains uncertain. In this sense, the region becomes a powerful example of ecoprecarity. People live with constant insecurity, knowing that land may be lost, livelihoods may collapse, and movement may become necessary for survival. Migration in the novel is therefore not a matter of comfort or choice, but often a response to ecological damage and economic deprivation.

Ghosh also connects this local vulnerability to larger global systems. Movement from Bengal to other parts of the world is linked to labour, trade, extraction, and displacement. Refugee journeys across the Mediterranean are shown as part of the same unequal world order. Environmental displacement is not separate from political and economic injustice. It is shaped by them. The Venice section of the novel strengthens this idea. Venice, like the Sundarbans, is a water-bound place threatened by rising seas and environmental instability. By placing Bengal and Venice together, Ghosh shows that climate vulnerability is global, even if it is experienced unevenly. A coastal community in India and a European city may have different histories, but both face uncertain futures.

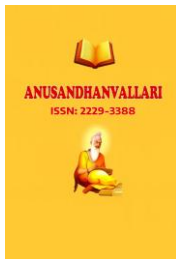
Another important feature of *Gun Island* is its treatment of nonhuman presence. Snakes, dolphins, birds, spiders, storms, and changing habitats repeatedly disturb human confidence. Nature in the novel is not just scenery. It acts, moves, and resists human control. In this way, Ghosh creates a world in which human life is only one part of a larger ecological order. The novel therefore shows how environmental crisis is tied to fragile landscapes, forced migration, global inequality, and the active presence of the nonhuman world.

Ghosh often uses wonder and uncanny encounter to represent this nonhuman world. He does not present climate change only through scientific explanation or policy language.

He also shows how ecological transformation is felt through surprise, confusion, and fear. This is important because climate change is often experienced not as abstract data, but through changes people notice around them. People notice unusual animal movement, changing weather, strange coincidences, or unexpected flooding before they fully understand the larger system behind it. Ghosh captures this feeling of lived strangeness very well.

Deen's own journey reflects this shift in imagination. At the beginning, he is skeptical, rational, and detached from myth. He prefers explanation to belief. But as the narrative unfolds, he becomes less certain that the world can be fully grasped through ordinary modern categories. His experience in Venice, his encounters with environmental instability, and his growing awareness of migration and ecological change force him to confront a reality larger than his earlier assumptions. The novel does not reject reason, but it shows that reason alone is insufficient if it cannot hold myth, memory, ecology, and uncertainty together.

This is why *Gun Island* can be called a climate novel, but it is also more than that. It is a novel about the limits of human perspective. It shows how ecological crisis demands an expanded way of seeing. Through mythopoesis, Ghosh creates a narrative mode that links deep time to the present, local spaces to global flows, and human lives to nonhuman agency. The result is a richly layered ecological vision.



A useful way to understand this is to notice how the novel repeatedly builds associations across time and place. The old story of the Gun Merchant does not remain a separate legend. It echoes the present, where people move across seas, where animals shift habitats, where borders harden, and where environmental damage changes the conditions of life. This pattern of recurrence is one of the novel's strongest formal features. It suggests that history returns in altered forms, and that ecological crisis can only be understood through such layered continuities.

The prose style of *Gun Island* also contributes to its ecological force. Ghosh writes in a way that allows detailed description, reflective movement, and symbolic linking. He can move from a historical story to a present event, from a local detail to a global pattern, without losing coherence. This is a major advantage of the novel form. It allows time to thicken. It allows a story to hold memory, migration, and ecological change together. In this sense, Ghosh's prose is not only descriptive. It is structurally ecological. It creates a world in which connection is more important than isolation.

At the same time, the novel does not offer an easy resolution. It does not suggest that myth solves climate crisis. Rather, it suggests that myth helps make climate crisis intelligible. It opens a space in which older stories can illuminate present danger. It gives shape to what might otherwise remain disconnected. This is why *Gun Island* matters for ecocriticism. It shows that environmental writing can be both imaginative and political, both historical and contemporary, both local and planetary.

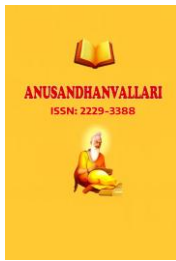
If *Gun Island* is expansive, transnational, and mythic, *All Quiet in Vikaspuri* is concentrated, urban, and satirical. Sarnath Banerjee's work imagines a Delhi-like city under severe environmental pressure, especially around water shortage, administrative breakdown, and uneven access to resources. The graphic medium allows Banerjee to dramatize the everyday experience of ecological stress in a way that is immediate, visual, and often funny.

Water is the central concern of the text. Its absence shapes the lives of ordinary people, but its distribution also reveals the structure of social power. In Banerjee's urban world, water is not simply a natural resource. It is a political one. Who gets access to it, who waits for it, who controls it, and who suffers without it becomes a measure of social inequality. The text shows that water shortage is not only caused by environmental stress. It is also produced by poor planning, corruption, neglect, privatization, and uneven governance.

This is why *All Quiet in Vikaspuri* is so effective as an ecocritical text. It refuses to romanticize nature or treat environmental crisis as something separate from urban life. Instead, it shows that the city itself is ecological. Roads, pipes, tanks, buildings, offices, drains, and neighbourhoods are all part of the same environmental system. When these systems fail, the consequences are not abstract. They are lived through queues, shortages, delays, breakdowns, and frustration.

In *All Quiet in Vikaspuri*, Banerjee links environmental damage with economic restructuring from the very beginning. A striking example is the scene in which Girish loses his job after Bharat Copper Limited is sold and the "Platypus Group" takes over. This is not just a personal loss. It shows how corporate control, privatisation, and extraction shape the lives of ordinary people. Girish's unemployment becomes part of a wider condition of precarity, where economic insecurity and environmental damage are closely connected. The text makes it clear that crisis is not only about the environment. It also affects labour, livelihood, and urban survival.

Banerjee's satire becomes even stronger through the way it presents official language and public failure. Authorities speak with confidence, but everyday life in the city shows disorder, shortage, and neglect. This gap between words and reality creates humour, but it also works as criticism. It exposes the failure of the system to respond meaningfully to crisis. The idea of "short-termism" (51) captures this well. It points to a political culture where quick profit and temporary solutions are valued more than long-term planning. As a result, ecological crisis becomes part of everyday urban life, not because it is sudden, but because it is repeatedly ignored.



The graphic form makes Banerjee's critique especially powerful because it allows contradictions to be seen immediately. A single page can place wealth beside scarcity, official authority beside visible disorder, or comfort beside public suffering. One of the strongest examples in *All Quiet in Vikaspuri* is the full-page panel of a large dam standing above a reservoir, while a drowned village lies below (56). Alongside this image appears the phrase "unjustifiably low amounts of electricity" (56). This panel sharply reveals the unequal cost of development. The huge dam represents state power and progress, while the submerged village points to displacement, loss, and sacrifice. In one image, Banerjee shows that large infrastructure projects often depend on the suffering of vulnerable communities. The graphic form is highly effective here because it allows the reader to see development and destruction at the same moment. In the same way, other panels show broken infrastructure, public frustration, or dry urban spaces in a manner that prose might need several paragraphs to explain. The visual layout of the text therefore creates a quick and direct awareness of inequality and environmental injustice.

This is especially important in a text like *All Quiet in Vikaspuri*, where environmental crisis is experienced not through one major disaster, but through repeated problems, daily inconvenience, and gradual decline. Banerjee captures the mood of a city where shortage has become normal. This is what Nixon's idea of slow violence helps us understand. The damage is not always dramatic. It builds slowly. It enters everyday life. It becomes ordinary. Graphic satire is effective in showing this kind of crisis because it can make ordinary problems seem strange again.

The fragmented structure of the narrative is also important. Instead of following one continuous plot, Banerjee moves through different scenes, encounters, visual moments, and impressions of city life. This structure reflects the experience of a city under stress. Life in a city facing environmental pressure is often interrupted and uncertain. People deal with broken information, changing shortages, and unreliable systems. The graphic narrative form shows this condition by avoiding a smooth and continuous storyline.

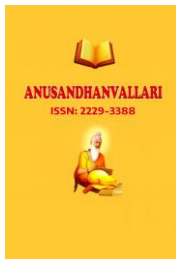
A major strength of *All Quiet in Vikaspuri* is its attention to class difference. Environmental stress does not affect everyone equally. Wealth can protect some people from scarcity, at least temporarily, while others are left to deal with queues, dryness, delay, and infrastructural failure. Banerjee's visual contrasts make this inequality immediately visible. The graphic page becomes a space where social difference can be seen at once, not only explained. This matters because climate crisis is often hidden inside existing structures of inequality. Banerjee makes that structure visible.

The text also shows that environmental crisis is not just a matter of "nature" in the narrow sense. It is about governance, distribution, and planning. Water scarcity is connected to public systems, administrative decisions, and unequal access. This makes *All Quiet in Vikaspuri* an important urban environmental text. It reminds us that ecology is not limited to forests, rivers, and rural landscapes. It includes the city, its infrastructure, and its political systems.

Banerjee's satire is not only aimed at politicians or institutions. It is also aimed at the larger habits of urban life that allow crisis to become routine. The city continues to function in partial, damaged, and absurd ways. People adjust. They improvise. They normalize shortage. The work therefore captures a key feature of ecoprecarity: people do not simply face environmental collapse in one moment. They learn to live inside it. The graphic form is very effective in showing this slow adjustment to broken conditions.

Another important element is the sense of visual irony. Banerjee often creates scenes where what is said and what is shown do not fully align. This gap is one of the strongest aspects of graphic narration. It allows the text to expose hypocrisy, contradiction, and the absurd normality of crisis. Environmental breakdown is not always presented as disaster. Sometimes it appears as routine incompetence. That is part of what makes the work so sharp.

Near the end of the text, schemes such as the "Girish Jal Vitaran Yojana" appear as possible responses to the water crisis (Banerjee 141). However, the ending remains uneasy and unresolved. Banerjee does not provide a neat or



complete solution. Instead, he suggests that bureaucratic plans and technocratic measures cannot easily solve deeper social inequality and structural failure. The unresolved ending reminds readers that environmental crisis cannot be fixed through simple administrative schemes alone.

If *Gun Island* uses myth to recover deep time, *All Quiet in Vikaspuri* uses satire to expose present dysfunction. If *Gun Island* asks readers to see ecological crisis through movement across worlds, *All Quiet in Vikaspuri* asks readers to see it through the compressed space of the city. The result is a very different, but equally important, ecological imagination.

Reading *Gun Island* and *All Quiet in Vikaspuri* together shows that climate crisis can be represented through different formal routes. The texts do not resemble each other closely in style, but they share a deep concern with precarity, inequality, and the instability of human life under environmental pressure.

The first major difference is scale. Ghosh works on a global and historical scale. His novel moves between Bengal, Europe, the Mediterranean, and older mythic stories. Banerjee works on a smaller urban scale, focusing on one metropolitan setting where water, power, and infrastructure are in crisis. One text moves outward, while the other focuses inward. Both are important because climate crisis works at many levels. It is global and local, historical and immediate, slow and sudden.

The second difference is medium. Prose and graphic narration create different ways of understanding. Prose allows Ghosh to develop reflection, symbolic links, and layered storytelling.

Readers move through detailed descriptions and connected ideas. The graphic medium allows Banerjee to create visual immediacy, irony, and contrast in space. Readers can see these relationships directly on the page. Neither form is better than the other. Each is suited to showing a different aspect of ecological meaning.

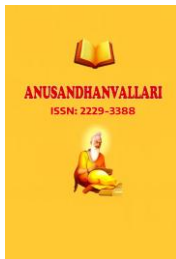
The third difference is the role of the nonhuman. In *Gun Island*, nonhuman life is active and visible. Animals, weather, and environmental change repeatedly shape the narrative. The novel invites readers to think in multispecies terms. In *All Quiet in Vikaspuri*, nature appears more indirectly, often through absence, scarcity, or damaged systems. The emphasis is less on multispecies interaction and more on the failure of urban infrastructure under ecological stress. One text shows entanglement while the other shows breakdown.

Yet both texts agree on one fundamental point that climate crisis is not neutral. It is structured by power. In *Gun Island*, migrant and coastal lives are marked by insecurity shaped by labour systems, global inequality, and environmental change. In *All Quiet in Vikaspuri*, water scarcity becomes a visible sign of class difference and institutional neglect. Climate change is never just weather. It is social organization under pressure. It reveals who is protected and who is exposed.

This is where the concept of ecoprecarity becomes especially useful. It helps us see that environmental crisis does not simply “affect” people in general. It intensifies existing inequalities. People who are already poor, displaced, or politically marginal are the ones most likely to suffer its effects. Both texts focus on such vulnerable lives. Both insist that the climate emergency is also a crisis of justice.

The two works also differ in tone. Ghosh’s novel often moves with seriousness, wonder, and historical depth. Banerjee’s work uses irony, humor, and visual sharpness. But even this difference is meaningful. Satire and myth are both ways of making crisis legible. Satire exposes absurdity by exaggerating it. Myth gives symbolic depth by connecting present events to older patterns of meaning. In that sense, both forms work against the loss of awareness that climate change can produce.

Another important feature shared by both texts is that they move beyond simple realism. This is important because realism alone may not be enough to represent climate crisis. Climate crisis is not simple or direct. It is spread across places, delayed over time, and shaped by complex systems. *Gun Island* responds through myth, strange



coincidences, and layered time. *All Quiet in Vikaspuri* responds through graphic compression, satire, and visual contrast. Both texts show that climate writing requires flexible and innovative forms.

This comparative reading also reveals an important literary ethics. Both texts ask readers to see the world differently. Ghosh asks readers to notice migration, historical connections, and the active role of the more-than-human world. Banerjee asks readers to notice urban inequality, resource politics, and the quiet violence of gradual breakdown. In both works, reading becomes an ethical act. The reader is encouraged to notice what everyday life often hides.

One of the most important arguments that emerges from this comparison is that climate crisis is also a crisis of literary form. This does not mean that older forms are useless. It means that climate change challenges stories built on clear plots, stable settings, and individual characters. Climate reality is wider and more complex than that. It includes systems, histories, infrastructure, species, and inequalities that cannot always fit into one usual narrative form.

Gun Island responds to this challenge by combining myth, travel writing, ecological observation, and migration narrative. It stretches across time and space because the crisis it represents is itself stretched across time and space.

All Quiet in Vikaspuri responds by using a medium that can show multiple realities at once on the same page. It uses satire and visual juxtaposition because urban ecological crisis is a crisis of simultaneity: comfort and deprivation, official speech and lived failure, abundance and scarcity can coexist in one city at the same time.

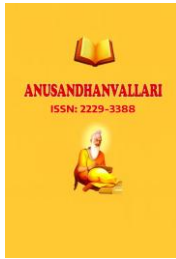
This is why the article's central thesis matters. The issue is not only what these texts say about climate. It is how their forms create different ways of understanding climate. Form is not a container. It is an argument. It shapes the reader's sense of scale, time, urgency, and responsibility. Ghosh's prose makes crisis feel historical and relational. Banerjee's visuals make crisis feel immediate and structural. Both are necessary.

The comparison also helps us understand why ecological writing in India is so important now. India is a place where environmental crisis is often experienced through the intersection of climate change, migration, water insecurity, urban expansion, and uneven development. Literature from this context is therefore able to show how ecology and social life are deeply entangled. *Gun Island* and *All Quiet in Vikaspuri* are valuable because they do not separate environment from history, or nature from politics, or climate from class. Ghosh's novel brings together myth, migration, ecology, and nonhuman agency to create a layered sense of environmental instability across local and global spaces. Banerjee's graphic narrative uses visual irony, fragmentation, and satire to expose water shortage, infrastructural collapse, and social inequality in an urban setting shaped by ecological stress. While Ghosh creates a deep historical and planetary vision, Banerjee produces immediate visual critique. Together, these texts suggest that climate change demands diversified aesthetic forms that can make vulnerability, injustice, and multispecies entanglement visible.

Climate change is one of the greatest challenges of the present, but it is also one of the hardest to narrate. Its effects are slow, uneven, and deeply connected to social inequality. Literature becomes important here because it can make such hidden structures visible. This article has argued that Amitav Ghosh's *Gun Island* and Sarnath Banerjee's *All Quiet in Vikaspuri* offer two different but complementary ways of representing ecoprecarity.

Ghosh uses mythopoesis, migration narrative, and nonhuman presence to create a layered ecological vision that connects history, geography, and multispecies life. Banerjee uses graphic satire, visual fragmentation, and urban irony to expose the politics of water scarcity, infrastructural failure, and unequal survival. Both texts show that climate crisis is not just a matter of damaged nature. It is also a matter of fragile lives, broken systems, and uneven power.

The comparison also supports a wider critical point. Climate crisis is not only an environmental crisis. It is a crisis of form, a crisis of imagination, and a crisis of justice. Literature can respond to this crisis only by developing



forms capable of carrying complexity, contradiction, and vulnerability. *Gun Island* and *All Quiet in Vikaspuri* do exactly that. They show that ecological writing in India is becoming more varied in form, more politically aware, and more attentive to the many forms of precarity. By reading these texts through ecoprecarity, this article has tried to show that environmental suffering is never detached from labour, migration, class, infrastructure, and access to resources. It is this entanglement that makes both texts so important. They do not simply describe climate crisis. They change the way climate crisis can be seen and understood. In that sense, they contribute not only to literature but also to the ethical imagination needed in a time of environmental instability.

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