



REVIEW ARTICLE

ECO-NARRATIVE READING OF ECO-FEMINIST CHARACTER DELLAROBIA TURNBOW OF FLIGHT BEHAVIOUR BY BARBARA KINGSOLVER

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ABSTRACT

Barbara Kingsolver is an eminent Contemporary American novelist, essayist, and poet, celebrated for her evocative storytelling and deep commitment to environmental and social issues. She has written on the delicate and intricate relationship between humans and nature. Her novels explore the resilience of people in harsh environments and the beauty found in such unpredictable climate. Her novels shed light on the pressing themes like environmental degradation, climate change, environmental sustainability, ecofeminism and human – nature bonding. Kingsolver's writings capture the ecological dismay and the need for action to protect environment. Her novel like Flight Behaviour provides a glimpse of the complex effects of climate change on the ecosystems and pastoral communities. This paper delves into Dellarobia's transformation from a passive, disillusioned farmwoman and housewife to a powerful activist for ecological change. Her transformative journey embodies the core ecofeminist morals of interconnectedness, empowerment, and resistance. By analyzing character's development, diction, and narrative structure, the paper analyses how Flight Behavior serves as a captivating exploration of ecofeminism by addressing climate change and personal transformation. This paper also throws light on the analysis of implication of three waves of Ecocriticism in the character sketch of Dellarobia.

KEYWORDS

ecocriticism, ecofeminism, econarratology, pastoral ecocriticism.

1. INTRODUCTION

Ecocriticism, a literary theory, that delves into the intricate relationship between human life and Nature. The ecological analysis of the human life reflected in literature has been called Ecological Criticism or Ecocriticism. Predominantly, in light of the current environmental crisis, ecocriticism, which explores the relationship between literature and the environment has grown in importance within the area of literary studies (Birkeland, 1993). Ecocriticism, which has its roots in the growing awareness of humankind's environmental impact, aims to investigate how literature represents, challenges, and shapes our understanding of the nature and ecological issues. It focusses on the representation of ecosystems, landscapes, environmental disruption, and, climate crisis in literature. When environment is hot topic of the time, ecocriticism gains rapid popularity. This theory has become a coherent and organized discipline within literary studies in the last decade of twentieth century. The word ecocriticism is combination of ecology and criticism. The term ecocriticism was coined by William Rueckert in his essay Literature and Ecology: An Experiment in Eco-criticism in 1978. William Howarth traces the etymology of the term 'Ecocriticism' to the Greek word oikos which means household that is Nature and kritis which means judge. The publications of two landmark books in 1996, The Ecocriticism Reader, edited by Cheryll Glotfelty and Harold Fromm and Laurence Buell's The Environmental Imagination are the crucial works in the field of ecocriticism.

"Ecocriticism is the study of the relationship between literature and the physical environment." (Fromm and Glotfelty, 1996).

"Ecocriticism is the study of the relationship between literature and the environment, done with a commitment to environmentalist praxis." (Buell

1996).

Ecocriticism helps to define, explore and resolve ecological problems through fiction. Ecocriticism is a literary theory that explores the relationship between literature and the natural environment. It is an interdisciplinary field that examines the relationship between literature, culture and the environment. According to Glotfelty, one of the keys concerns of ecocriticism is the shift of the main focus away from man-centered to earth-centered. Ecocritical writings not only interpret and represent the natural world, but also seek to protect it from degradation. Ecocriticism, a critical approach began in the USA in 1980 which includes poetry, fiction and drama that scrutinize the relationship between humans and Natural Environment.

Econarratology is an approach to literature that amalgamates the aspects of ecocriticism and narratology. In The Storyworld Accord: Econarratology and Postcolonial Narratives, Erin James coins the term 'econarratology' as he connects cognitive narratology with ecocriticism (James, 2015). The combination of narrative strategies and environmental perils is known as econarratology. It is a method of analyzing literature that not only looks at the narrative structure but also how environmental elements are woven in a story (Clark, 2011). Econarratology sheds light on global ecological issues through the use of evocative and embellished language. Econarratology conveys a sense of ecosystem through selection of words, using artistic devices, figures of speech, imagery etc.

Barbara Kingsolver is a novelist and an essayist whose works explore themes like ecology, ecofeminism, human relationship with Nature, climatic degradation. Kingsolver brings a strong sense of place and environmental awareness to her novels.

"Absorbing and entertaining, Flight Behaviour engages the reader in the

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quodidian details of Dellarobia's life, while insisting that we never forget the crumbling world beneath her, and our, feet." (Sunday Telegraph).

Flight Behavior is a novel about climate change and class differences, set among pastoral Appalachia and millions of monarch butterflies (Kingsolver, 2012). The setting is a pastoral Appalachia Mountain in Tennessee, heavily impacted by climate change, where the unusual migration pattern of monarch butterflies serves as a central symbol for the drastic environmental shifts, highlighting the fragility of nature and the potential consequences of human actions on the ecosystem; this is often interpreted as a warning about the dangers of climate change and the need for environmental responsibility (Coupe, 2000). The novel uses the monarch butterfly migration as a metaphor for the issues of climate change and the impact of human actions on the environment. Flight Behavior is a compelling novel that explores the interconnectedness of environmental, social, and personal issues. Through the character of Dellarobia, Kingsolver offers a powerful and thought-provoking examination of climate change, environmental awareness and the potential for personal transformation.

The female protagonist lives near Appalachian Mountain, Feathertown, Tennessee, USA. She is young, restless, unhappy and discontented farmwoman, housewife and mother of two children Preston and Cordelia. She is portrayed as a woman trapped in a cycle of poverty and limited opportunity, feeling irritated by her pastoral life and unfulfilling marriage. The 28-year-old Dellarobia grew up in Tennessee, early married to a farmer, and became pregnant, losing the opportunity to get an education and work elsewhere (Kokane, 2022). With an unlovable partner and intolerant family members she runs her life without any interest. She is disillusioned with her fruitless marriage and her passive husband, Cub, whose decisions are governed by his parents, Bear and Hester. She is bored by her mundane existence; she desires a more interesting and dynamic life. She is "early to ripe and early to rot" and "a piece of work" (Kingsolver, 2012). Also, she is "a stay-at-home wife with no skills, throwing sense to the four winds to run after a handsome boy who could not look after her children. Acting like there was no tomorrow." (Kingsolver 2012). She is described as smart and frustrated, yearning for something more. Methodology like Textual analysis and Close Reading are used to unveil the layers of development of perception towards environment wherein the faces like hostile, care, inquisitive, learning new aspects can be witnessed.

2. BLENDING OF THREE WAVES OF ECOCRITICISM WITH FLIGHT BEHAVIOUR

Flight Behaviour is a profound narrative that explores environmental crises through the lens of fiction but also provides an evocative case study for understanding the evolution of ecocriticism. Ecocriticism has developed in three distinct waves each offering different perspectives to analyze the intricate relationship between humans and Nature. Lawrence Buell used the wave metaphor in his book *The Future of Environmental Criticism* to describe the development of ecocriticism (Buell, 2005).

2.1 The first wave of ecocriticism: Nature as Setting and Symbol (1970-1980)

The first wave of Eco criticism emerged in the 1970 and 1980, chiefly focusing on the nature writing, celebration of nature and the spiritual or aesthetic appreciation of the nature and representation of nature in literature. First wave chiefly focused on "nature writing, nature poetry and wilderness fiction." (Buell, 2005). Scholars explored how nature was depicted as a setting or backdrop, as well as its symbolic and ecological significance within literary texts. This wave aimed to raise environmental awareness and highlight the interdependence between humans and the natural world.

2.2 Second Wave: Nature and Ecology (1990-early 2000)

The second wave of Ecocriticism, which gained momentum in the 1990, shifted the focus from nature as a sheer backdrop to the ecology and relationships between humans and non-human beings (Morton, 2010). Scholars such as Lawrence Buell and Cheryll Glotfelty expanded the scope of Ecocriticism by exploring environmental ethics, ecological interconnectedness, and the impact of human activities on the environment. This wave aimed to promote a deeper understanding of ecological issues and the urgent need for environmental protection. Lawrence Buell's masterpiece *Ecocriticism: Some Emerging Trends*, can be considered as the canonical statement in defining the features and the emergence of the second wave of ecocriticism (Rueckert, 1978). Also, this wave gave birth to ecofeminism to inspect the connection between women and Nature. The French Feminist Françoise d'Eaubonne coined the word 'ecofeminism' in her book *Le Féminisme ou la Mort* in 1974.

2.3 Third Wave: Environmental Justice and Activism (mid-2000 - present)

The focus of this wave is environmental justice, entanglement of local and global environmental perils. This wave also highlights the role of literature in advocating for environmental justice and inspiring activism. It aims to address climate change and ecological crisis with academic and practical relevance. The multi-layered waves of ecocriticism can be explored through an in-depth character analysis of Dellarobia, her experiences and interactions with the environment around her.

2.4 First wave presented in the narration and perception of Dellarobia

Dellarobia Turnbow embarks her journey by climbing mountain with a determination to begin an affair with a local man named Jimmy in order to escape her unfulfilling marriage and restrictive life. On her way there, she comes across a breathtaking sight: "a flock of orange wobbling above the trees" (Kingsolver, 2012). "She makes a face, thinking of redheaded ghosts. She observes something drifting in blank air above the folded terrain: an orange butterfly on a rainy day. She watches the flake of bright color waver up the hollow. She keeps her eyes glued to it." (Kingsolver, 2012). Everything changes for Dellarobia with this glimpse of strange beauty. Her path is abruptly altered as she is stunned and awestruck with the sudden encounter of bright things. It's a turning point for a woman like Dellarobia who is trapped in a monotonous pastoral life. As she moves further through the forest, "her heart thumped. These things were all over, dangling like giant bunches of grapes from every tree." (Kingsolver, 2012). There is a combination of fear, awe, and astonishment as pounding of her heart signifies a moment of witnessing a miracle. "Fungus was the word that came to her mind." (Kingsolver, 2012). Dellarobia instantly associates it with something sinister and unreal like sci-fi movie which showcases her uneasiness towards Environment. "The whole landscape intensified, brightening before her eyes. The forest blazed with its own internal flame. Every bough glowed with orange blaze". (Kingsolver, 2012).

The language used in the above lines are striking as they create a powerful sensory glimpse to the reader. The forest is not literally on fire, but Kingsolver uses this metaphor to describe the vibrant orange color of the butterflies. The color imagery of orange blaze reinforces the idea of fire, warmth, and almost a supernatural spectacle. It also suggests something transformative, as if the forest has come alive with an inner energy. This beauty of the nature evokes a deep sense of admiration and introspection, offering Dellarobia her first true sense of escape from the constraints of her mundane life. She finds liberation in the breathtaking beauty and intricate wonders of the environment around her rather than seeking solace in infidelity (Slovic, 2010). Nature is vividly depicted as beautiful and radiant with the emergence of butterflies which symbolizes the backdrop of climate change, capturing the essence of the first wave of ecocriticism.

"Brightness of a new intensity moved up the valley in a rippling wave, like the disturbed surface of a lake." (Kingsolver, 2012). This sentence conveys the overwhelming radiance of the entire landscape. The rippling wave metaphor suggests movement and change. Just as a lake's surface ripples when something disturbs it, Dellarobia's entire worldview is shaken by this experience. This connects to her profound restlessness – her dissatisfaction with her marriage, poverty, and unfulfilled life. The butterflies or the bright blaze symbolize her yearning for a life that transcends her current existence.

Dellarobia's condition is as John Keats described "Faery lands forlorn." (Keats, 1819). In *Ode to Nightingale*, "faery lands forlorn" refers to a world of enchantment and wonder, yet also a place of sadness and isolation. The word forlorn emphasizes a sense of loss and loneliness, suggesting that even in these magical places, a feeling of emptiness can linger. The depiction of beauty of the butterflies is magical like a faery land. Dellarobia is lonely as she has a disturbed life. The butterflies are not magic but they are misplaced due to climate change which symbolizes warning rather than wonder. She also becomes sad on seeing butterflies as she believes they will vanish one day like the voice of Nightingale. Both Keats's speaker and Dellarobia are caught between beauty and reality, fantasy and truth.

Dellarobia interprets the whole scene as a forest fire as she watches "showers of orange sparks" and "twisters of brightness against gray sky." (Kingsolver, 2012). As she is on the mission of sin (illicit affair), she believes that this magical incident compels her to rush home to avoid embarrassment. This enchanting experience plants a seed of thought and inquisitiveness in her mind regarding Environmental disruption. "Unearthly beauty had appeared to her, a vision of glory to stop her in the road. For her alone these orange boughs lifted, these long shadows became a brightness rising." (Kingsolver, 2012). The phrase a vision of glory reflects biblical language, emphasizing that she perceives this as a spiritual

or prophetic sign. "A valley of lights, an ethereal wind" (Kingsolver, 2012). The phrase ethereal wind suggests a force beyond human control, just as Dellarobia feels pulled toward something greater than her current circumstances. This event propels her journey of significant intellectual, emotional, and personal growth. The sudden arrival of Monarch butterflies which evokes a sense of awe and miracle to Dellarobia mirrors the first wave of Ecocriticism i.e. celebration of Nature which is mysterious, healing, and divine.

2.5 Narrative devices and essence of second wave of ecocriticism in Dellarobia:

As the butterflies bring media attention and scientists to Dellarobia's sleepy town, the novel shifts. When she discovers that for economic gain, her father-in-law plans to sell the trees on the mountain – home of these vibrant butterflies, she urges her husband, Cub, to go and see what is being sold to the logging Company. "What kind of trees? I mean, are they big or little or red or blue or what? If Bear is signing a logging contract, I think he should walk up there and look at what he's selling. You both should." (Kingsolver, 2012). This moment encapsulates Dellarobia's concern for the Environment. "How do you even know what's up there in that hollow? There could be anything. You all are fixing to sell off something, and you don't know what it is." (Kingsolver, 2012). She is indirectly referring to the unearthly beauty while challenging the logging decision. It is clear that Dellarobia's deep concern about deforestation and its consequences on climate change evokes a sense of unease and discomfort within her, prompting her to take a stand against human activities that contribute to these issues. This ecological awakening of Dellarobia mirrors the second wave of ecocriticism which focuses on connection with Nature and care for it. Dellarobia gathers some scientific information regarding Butterflies from Josefine, a school friend of Dellarobia's son Preston. When Josefine says, "They are Mariposas Monarcas. They come from Mexico", Dellarobia is astonished which shows her curiosity to discover more about these vibrant creatures (Kingsolver, 2012). This displays the progress of Dellarobia in learning about the surrounding environment. Furthermore, "In Summer days the monarch flies around everywhere drinking the flowers and flies to USA. And in winter all comes home to Anganguo" (Kingsolver, 2012). This information given by Josefine to Dellarobia portrays the migratory patterns of these butterflies. In winter, rather than making their usual journey to Anganguo, Mexico, the butterflies are now sighted in Tennessee, USA. This astounding shift highlights consequences of climate disruption which serves as a metaphor for the growing instability of the environment. Landslides in Mexico caused the drastic change of the migration of Monarchs. So, rather than depicting nature as a pristine and untouched, the novel shows a damaged, shifting ecosystem which is a central theme of second wave of ecocriticism. Moreover, the second wave of ecocriticism moves beyond the celebration of wild and untouched nature and introduces ecofeminism which explores the connection between the oppression of women and the degradation of nature. Ecofeminist literary criticism describes eco-feminism, 'a hybrid criticism, a combination of ecological or environmental criticism and feminist literary criticism.' (Legler, 1997).

"Ecofeminism is a movement that sees a connection between the exploitation and degradation of the natural world and the subordination and oppression of women." (Mellor, 2018).

In Flight Behaviour, poor Dellarobia is trapped in a patriarchal, pastoral Appalachian life, struggling with unfulfilled potential. This plight reflects her inner turmoil which mirrors the ecological disruption represented by the monarch butterflies. The butterflies which are mysteriously displaced due to climate change reflects Dellarobia's own sense of being out of place and searching for meaning. Her awakening to environmental issues overlaps with her personal empowerment which suggests that ecological and feminist awakenings are intertwined. Dellarobia, captivated by the vibrant creatures in the mountain forest, seeks out information about them on Google. This quest not only reflects her curiosity about the environment but also reveals her intimate connection with an ecofeminist perspective, intertwining her personal journey with the ecology and feminism. "Miracle or not, this thing on the mountains was a gift" (Kingsolver, 2012). This perception of Dellarobia aligns with ecofeminist values which emphasize on non-exploitative relationship with nature, respect, wonder, care and interconnectedness with environment. "The values of ecofeminism highlight the unique relationship between women and nature, emphasizing traditionally 'female' values like reciprocity, nurturing, and cooperation." (Rodrigues 2020).

Her view of the butterflies as a "gift" is not just a belief; it is a reflection of her rich lived experience and deep emotional intelligence, making her perspective both fascinating and significant. Also, Dellarobia is a poor, pastoral woman whose connection to the land is deeply personal. Ecofeminism powerfully intensifies voices like hers, emphasizing that

women, especially those in marginalized positions possess valuable insights of environmental degradation because they directly experience its consequences. Furthermore, the life of Dellarobia changes with the arrival of Scientist called Dr. Ovid Byron as she learns more scientific details about Monarch butterflies. While science focuses on discovery and explanation, literature provides a humanizing lens through which these discoveries are interpreted. By embedding scientific themes in stories, authors help readers understand the emotional and ethical dimensions of progress. Dellarobia's voyage from ignorance to wisdom is catalyzed by her engagement with scientific themes, particularly climate change and ecological observation, which reshape her emotional and ethical understanding of the world.

She begins to live her life and love her life by studying the lifecycle, taxonomy, roosting pattern, hibernation, population dynamics, genetics, body temperature, fat reserves and migratory patterns of butterflies. Also, Ovid's scientific perspective introduces Dellarobia to a new way of understanding the world, shifting her from passive observation to active inquiry. As a research assistant, she engages with scientific inquiry like observing butterflies' movement, recording temperature variations, analyzing biological structure of butterflies and counting the parasites on the bodies of butterflies. She spends most of her time in analyzing the butterflies by conducting many scientific experiments along with the scientist and his team. Through these experiments, Dellarobia gains a deeper understanding of the ecological implications of the butterflies' displacement. She learns about the broader context of climate change like how deforestation, landslides, climate change, global warming, and human activity have disrupted the monarchs' migration. This knowledge transforms her perception of the butterflies from a local inquisitiveness and glamor to a global environmental crisis, expanding her worldview beyond the confines of her rural community.

Her collaboration with Dr. Ovid Byron, a lepidopterist/scientist studying the butterflies, exposes her to the realities of climate change and the broader implications of human activity on ecosystems. As Dellarobia becomes more involved in the research, she begins to ask questions and offer insights, demonstrating her growing confidence and eco-consciousness. Her ability to grasp complex concepts, such as the ecological interdependence of species, global warming, challenges the stereotype of rural women as uneducated or incapable. This aligns with ecofeminist principles, which emphasize the empowerment of women through knowledge and connection to the natural world. Moreover, Literature provides the humanizing frame. Dellarobia's scientific engagement is not just intellectual; it's deeply emotional as Dellarobia expresses the grief of the death of butterflies as "One of God's creatures of this world, meeting its End of Days." (Kingsolver, 2012). This quote throws light on her developing eco-consciousness and aligns with the thought of Janis Birkeland, "Ecofeminism calls for a shift from instrumental value to intrinsic value in assessing nature." (Birkeland, 1993).

Hence, her involvement in the scientific study gives her a sense of purpose and intellectual engagement. Dellarobia's intellectual engagement with scientific experiments catalyzes her broader personal transformation. This development from ignorance to knowledge of environmental elements shed light on the idea of ecofeminism – the strong bond between women and Nature.

By the novel's end, Dellarobia's newfound confidence and pursuit of education reflect the transformative power of intellectual engagement, making her a compelling embodiment of ecofeminist ideals. Also, by embedding scientific themes in Dellarobia's journey, Kingsolver's literary approach transforms climate change from an aloof concept into a human story of growth, responsibility, and hope by illustrating literature's power to humanize science's discoveries.

2.6 Glimpse of Third wave of Ecocriticism portrayed in Dellarobia

According to Scott Slovic, "Third Wave Ecocriticism has become accepted as the label for a new form of critical writing which transcends national and ethnic boundaries and compares human experience across cultures." (Slovic, 2010). Kingsolver situates her novel in Feathertown, Tennessee, a fictional town in the Appalachian Mountains characterized by poverty, religious conservatism, and cultural isolation. The choice of setting allows Kingsolver to center the realities of pastoral life in economically depressed areas that are often left out of national and global climate discussions. The people of Feathertown live with a direct dependence on the land through farming, logging, and other manual labor yet they have nominal access to education, scientific information, or political power. This setting becomes a microcosm for the environmental justice principle that those least responsible for environmental harm often suffer its worst consequences.

The novel explores the tension between scientific knowledge and local experience, a dynamic often at the heart of environmental justice debates.

Kingsolver bridges the gap between the local and the global which is a core concern of third-wave by providing detailed scientific knowledge about the delicate Monarch butterflies. Kingsolver skillfully weaves scientific explanations into the narrative, predominantly through the character of Dr. Ovid Byron, a lepidopterist or a scientist who studies butterflies. Dellarobia becomes more curious and open-minded, especially after meeting Dr. Byron. She embarks on a journey to learn the fascinating scientific facts about these vibrant butterflies to quench her thirst of curiosity which showcases eco-consciousness. She realizes the butterflies are not a miracle but a warning sign, displaced due to ecological disruption.

Ovid's question, "Why a major portion of the Monarch population that has overwintered in Mexico would instead aggregate in the southern Appalachian, for the first time in recorded history" throws light on climate change and environmental disturbance (Kingsolver, 2012). The phrase for the first time in recorded history indicates that this change in butterfly migration is unusual. In ecology, this drastic change suggests an environmental disruption and in this case climate change emerges as the primary driving force behind these alarming transformations. "The Monarchs had to leave the Mexican roost sites earlier each year because of seasonality changes from climatic warming." (Kingsolver, 2012). So, this statement clearly sheds light on the change of habitation of butterfly due to climate crisis. Moreover, Dr. Ovid Byron said, "Terrible things can have beauty" with reference to the astonishing sight of millions of monarch butterflies covering the Appalachian Forest — a phenomenon that is visually breathtaking, miraculous, but actually is the result of an environmental catastrophe (Kingsolver, 2012). This phrase signals that something can appear beautiful on the surface but it can be rooted in tragedy or destruction. The butterflies represent a beautiful warning, a living signal that something is deeply wrong in the environment. "We are seeing a bizarre alteration of a previously stable pattern. A continental ecosystem is breaking down. Most likely, this is due to climate change." (Kingsolver, 2012). This statement captures a central ecological warning voiced by the scientist Ovid by shedding light to unusual and unsettling butterfly migration in rural Tennessee. The use of continental shows the vast scale of this disruption. It also reflects the scientific warning embedded in the novel: that climate change is not a distant or abstract threat — it is already altering ecosystems in visible and measurable ways. It also captures a tone of urgency and helplessness as the speaker (Ovid) is trying to alert others.

This quote perfectly captures a third-wave ecocritical perspective, which looks beyond the romanticization of nature and focuses on the entanglement of beauty and horrible truth of the Nature. This blending of science with fiction is a hallmark of third-wave ecocriticism, which aims to connect literature with environmental science.

3. ECONARRATOLOGY

Econarratology is an approach to literature that integrates the aspects of ecocriticism and narratology. It is an analytical approach to story that harmonizes the interests of ecocriticism and narration. Econarratology attempts to convey a sense of ecosystem through narration. Econarratology is an interdisciplinary framework that amalgamates two critical arenas: narratology which means the study of narrative structures and storytelling techniques, and ecocriticism which examines the relationship between literature and the natural environment.

"Econarratology is an analytical approach to story that unites the interests of both ecology and narratology." (James, 2015).

The blend of narrative strategies and environmental factors is known as econarratology. It is a method of analysing literature that not only looks at the narrative structure but also how environmental elements are woven in a story. It's an innovative lens through which we can explore how the environment, both as a setting and as an active force, interacts with the characters, plot, and themes in literary works. Moreover, Econarratology investigates how narratives about the environment can promote cultural changes towards sustainability. So, econarratology focuses on the reciprocal relationship between environment and narrative.

Econarratology, as defined in prior discussions, examines narrative structures like plot, character, setting, and diction to understand how stories shape perceptions of environmental issues. For *Flight Behavior*, this framework reveals how Kingsolver uses literary techniques to explore human-nature relationships, particularly in the context of climate change. The novel is set in rural Feathertown, a fictitious town of Tennessee where the protagonist, Dellarobia Turnbow, discovers monarch butterflies displaced by climate change. This setting grounds the story in an ecological context, emphasizing how rustic environments reflect global issues. The Appalachian landscape, with its farms and forests, becomes a character that interacts with human lives, showcasing the interconnectedness of

human and non-human elements.

The golden darts filled the whole of the air, swirling like leaves in a massive storm. The darts underfoot also were wings. Butterflies. They filled the sky. Out across the valley, the air itself glowed golden. Air filled with quivering butterfly light. The space between the trees glittered, more real and alive than the trees themselves. The orange wings were scrolled with neat black lines, like liquid eyeliner, expertly applied. (Kingsolver, 2012).

The use of the narrative diction like imagery, personification and metaphor glorifies the lush green forest on the Appalachian Mountain and creates Nature as a living entity which is the core aspect of Econarratology. It invites the readers to appreciate the beauty of the vibrant environment which is a central principle of econarratology. The vivid sensory details like colors, movements, and the atmosphere, engage the reader's senses which fosters a deeper emotional connection to the environment. This aligns with the goal of econarratology – to evoke a sense of place and awareness of ecological issues through narrative. By immersing readers in such a rich description, the text encourages them to reflect on their own relationship with nature. Moreover, the artistic appreciation of these beautiful butterflies such as the orange wings scrolled with neat black lines, highlights the aesthetic value of the natural world.

This appreciation can lead to a greater desire to protect and preserve the environment, a key objective of eco-narratives. By portraying nature in such a captivating way, the narrative can inspire readers to advocate for ecological sustainability. "Pattering sound of little deaths almost continuous. So close to the end, they were literally failing to hang on." (Kingsolver, 2012). This quote is touching as it portrays the death of fragile butterflies due to harsh winter storms. The pattering sound engages our senses, making the deaths a reality. This form of sensory narration is a key tool in econarratology which allows the readers to experience the environmental impact on vulnerable creatures. The phrase, So close to the end, they were literally failing to hang on creates a powerful narrative of impending collapse to evoke woe as the marvelous creatures struggles for survival.

Econarratology offers a critical framework for understanding how literature responds to environmental crisis and how narratives shape our perceptions of nature. This noteworthy branch offers a powerful way to approach climatic action by depicting ecological issues through storytelling. Thus, Econarratology delves deep into the way of presentation to achieve the desired actions through the significant and meaningful use of words to create word picture in the minds of the readers. Dellarobia's initial encounter with the monarch butterflies showcases her mystical diction. The Biblical words came to her mind like Moses, Ezekiel and words from Scripture. This language reflects her initial interpretation of the butterflies as a spiritual sign, aligning with her cultural context. Her diction here is emotional and intuitive, signaling the beginning of her transformation. "Her eyes could only tell her, Fire, this place is burning. Get out of here." (Kingsolver, 2012). The phrase captures Dellarobia's overwhelmed senses. The word fire is a dramatic image that aligns with her community's tendency to frame extraordinary events in biblical terms. The simplicity and urgency of this place is burning and Get out of here reflect her Appalachian vernacular, grounding her reaction in her cultural context. When the scientist Dr. Ovid arrives Dellarobia's house for a dinner, she explained,

"They are monarchs. Monarch butterflies. They are the most amazing of all insects. Every winter they come from all over the United States and even Canada and fly south for the winter and gang up together in a bunch like that. Just millions. Clusters of butterflies hanging on the trees and practically covering up the whole forest. They fly thousands of miles to go south, like birds do. The only insect capable of flying great distances and even over ocean. Usually, they go to Mexico. Millions of butterflies pile up in this one spot on top of the mountain in Mexico." (Kingsolver, 2012).

The above narration by the protagonist reflects rich use of diction with descriptive and exaggerated language that brings the butterflies' migration to life. Phrases like millions of butterflies, clusters of butterflies hanging on the trees, and covering up the whole forest create a dramatic, almost overwhelming image of their presence. The repetition of millions amplifies the scale, while fly thousands of miles emphasizes the epic nature of their journey. This hyperbolic style underscores the grandeur of the event and mirrors the speaker's sense of wonder. Moreover, as she assists the scientist and his team in research, she gets acknowledged to some scientific terms like Tissuemiser, Mettler balance, Centrifuge, thermal balance, ecosystem, migration and some more. The entry of these technical terms enhances Dellarobia's personal development. When Dellarobia informs Cub that this butterfly phenomenon signals Climatic crisis by describing the scientific research, Dellarobia says, "Global Warming" which marks a striking shift in diction and crucial milestone in

her intellectual development (Kingsolver, 2012). So, through this shift from spiritual language to scientific language, Dellarobia transitions from a passive observer to an informed participant in environmental discourse. Also, the utterance, Global Warming, introduces a scientific background that reframes the butterflies' presence as a consequence of climate change, connecting her small, rural setting to a global crisis. In econarratology, such linguistic evolution is crucial, as it mirrors a character's deepening relationship with the nature and highlights how narrative reflects personal and ecological awareness.

4. CONCLUSION

The novel connects climate change with Dellarobia's innocence, inquisitiveness, poverty, education, religion, and pastoral life. Kingsolver shows how the environmental awareness changes the protagonist's life in a positive manner. Dellarobia, the female protagonist, is a powerful voice to protect and nurture Environment. Flight Behavior centers on the environment and how climate change has impacted the earth and continues to cause devastation. Flight Behaviour is Kingsolver's paradigm creation that embodies her unique way of converting experiences into insights, i.e. science through fiction. Kingsolver imbues the nature with a sense of life and presence, making it a key character along with the humans in the story. Kingsolver raises a flag for the alarming ecological issues through depiction of beauty of pastoral elements like butterflies, forest, mountains, pristine nature. She uses literary devices to depict the role of human-nature relationship and its fineries and dangers. Even the title Flight Behaviour is appropriate as it refers to the unusual migration ("flight") behavior of the monarch butterflies, which have ended up in the Appalachian Mountains instead of their usual overwintering spot in Mexico. Their disoriented flight is a symbol of climate change and ecological disruption.

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