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**The Significance of Integrating
Environment in Literature
Case Study: *Flight Behavior* (2012) by
Barbara Kingsolver**

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for Master Degree in Civilization and Literature

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Dedication

To all members of my family

In memories of my grandfather and my grandmother

To my lovely niece, Aridj, and my nephews

Faiza Yagoubi

Acknowledgments

First and for most, grateful gratitude and praises to Allah who has guided me to finish this dissertation.

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Abstract

Flourishing in 1980s on the shoulders of environmental movement of the 1960s, ecocriticism has been and remains an earth-centred approach as a reaction to man's anthropocentric attitude to dominating nature. Eventually, the main practical problem that confronts human beings and leads raising questions is the intricate intersections between men, environment and culture. Accordingly, the dissertation's main aim is to investigate how eco-fiction allowed individuals to examine the universe and criticize their ways of contrasting analyzing the paradoxical interplay between man and nature. Barbara Kingsolver's *Flight Behavior* (2012) is a novel chosen and employed as a case study to shed light on the significant role of literature in integrating environment. Besides, the analytical as well descriptive approaches are used to elucidate how human interaction with the environment through literature reflects the cultural and spiritual ethics. The main findings indicate that ecocriticism is related to the human perception for the needs and problems in understanding the image of the natural world. This memoire proves that eco-fiction shifted from privileging language and difficulty of preferentiality to approaches that emphasizes the value of words. Its whole kernel was helped making connections among self, society and nature possible. Hence, it is highly recommended for further researchers to raise awareness on the honourable and valuable task of literature to raise global issues about nature is an attempt to find possible solutions of the contemporary world's complex.

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GENERAL INTRODUCTION

General introduction

In the present day, environmental issues have become a matter of concern for many countries and educational institutions, but this subject remains largely uninvestigated in literary studies. Ecocriticism forms part of the served approaches that advocate for and ensures the preservation of nature, environment and ecology. Many authors have expressed their concerns for nature due to the cupidity of human beings and growing population.

Accordingly, ecocriticism examines the relations between writers, texts and the environment. As a literary approach, ecocriticism provides a frame or mechanism to analyze literary texts which are directly or indirectly concerned with ecological matters and contexts. The human's misuse of natural resources is causing pollution as well as the destruction of the natural systems and threatening the base of life on which human community itself depends on. Humans interfere with processes through which nature regulates and sustains itself by trying to change it to suit them rather than adapting to it.

The primary purpose of this memoire is to investigate the literary devices, techniques and themes that the American novelist, essayist and poet, Barbara Kingsolver, employs in her novel, *Flight Behaviour* (2012). This study also aims at giving importance to literary ecology through building an environmental culture that may contribute to establishing associations for protecting nature; these institutions can spread awareness among people.

Everything humans do is about nature; thus, literature does not exist in vacuity as well, and writers make use of natural features in their pieces of writing. Therefore, humans have to ensure that ecosystem is sustainably preserved for future generations as well as artists like authors who have taken up this through their art. This study, then, focuses on the analysis of the environmental aspects in Kingsolver's novel from an ecocriticism's point of view. It

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is an attempt to analyze the task of Kingsolver as a writer and to examine the man-nature relation focusing on the environmental aspects used in the novel chosen.

In order to achieve this aim, this research is formulated by a substantial question: to what extent do writers of eco-fiction aspire to preserve or reform individuals' attitudes towards their environments? In order to deal with this research question, the study has thrown up many questions in need of further investigation: which central ideas or premises do books of eco-fiction and ecocriticism offer in their investigation of issues that affect real life? What made the setting, the plot, the style and the environmental themes unique and distinct in Kingsolver's narrative? How can the analysis of eco-fiction play a beneficial role in education and society and then could the story have taken place anywhere?

In this regard, this study reinforces that ecocriticism, as the study of the relationship between literature and physical environment, can be further characterized by distinguishing it from other critical approaches. Various perspectives examine language and literature from different perspectives. Feminist criticism is one of the instances which examine literature from feminine gender, whereas eco-criticism looks at literature from the perspective of the ecology. Moreover, this dissertation indicates that literary criticism looks at the relationship among author's writings and the world while the literary critic takes the "world" to mean "society", what Kingsolver, as an 'author critic', does in her piece of literature.

Furthermore, ecocriticism sets on its one foot on literature and the other on land, the ecocritical Praxis is present in the works of both national and international writers. William Rueckert was the first to make use of the word 'ecocriticism' in the critical essay "Literature and Ecology: An Experiment in Ecocriticism" (1978). In his article, Rueckert focused on the application of ecological concepts to the study of literature.

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Years later, ecocriticism has been popularized by the American author, Cheryl Glotfelty (1958) who gave a clarion call to the movement, which started its journey from America. The book which is known as the Bible of ecocriticism is *The Ecocriticism Reader* (1996) was edited by Cheryll Glotfelty. This book offers a comprehensive definition of ecocriticism.

Ecocriticism takes its bearing from three prominent American writers: Ralph Waldo Emerson (1803-1832), Margaret Fuller (1810-1850) and Henry David Thoreau (1817-1862). Emerson had enjoyed the influence of nature in the first reflective prose narrative nature, whereas the U.S version of ecocriticism hails the celebration of nature, the U..K version, mostly known as ‘green studies,’ deals with the threats and dangers of nature.

In the light of these studies, this research investigates ecocriticism and studies the relationship between literature and the physical environment in Kingsolver’s novel and asserts the crucial role of feminist criticism through the examination of language and literature from a gender-conscious perspective and the Marxist criticism as their aim is to spread awareness of modes of production and economic class to the readers of such texts; thus, ecocriticism takes the position of an earth-centred approach to literary studies.

Both the analytical and descriptive approaches are chosen as the ecocritical approach to the novel is one that attempts to transcend the duality of art and life, human and nature, and to work along with principal of interconnections between them. Establishing ethical and aesthetic grounds towards a renewed understanding of both literature and ecology is the purpose behind. In this respect, Kingsolver, in her literary presentation of eco-fiction, offers a unique fusion of literary, scientific, ecological and philosophical perspectives; this research

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highlighted the combination between climate change and ecofeminism in the novel *Flight Behavior* in which Kingsolver brought life to these literary mechanisms.

Structurally, the present dissertation falls into three chapters. The first one deals with the historical background of ecocriticism and its major features focusing on its relationship to other approaches showing its dimensions. Chapter two is devoted to the practical side of the research in which themes of the novel are discussed from different angles. The third chapter deals with literary techniques and devices in the novel. Deep analysis and interpretation of the literary mechanisms of the novel, *Flight Behavior*, are conducted to highlight the environmental issues and the artistic representation in the book.

CHAPTER ONE

History and Emergence of Eco-criticism

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I-1 Introduction

Since the 1970s, the term “eco-fiction” has been wide investigated and employed; it had ancient precursors which consisted of the fiction writings on nature including pictograms, petroglyphs and the creation of myths. Shakespeare’s tales as classical literature completed this extolling of nature.

I-2- Towards a Definition of Ecocriticism:

Ecocriticism¹ is the combination of both literature and environment in comparison to literary criticism which consists of an electric piliform, and cross-disciplinary initiative. Its goal is to explore the environmental dimensions from a literary point of view. Ecocriticism comes from the arts of imagination fiction and starts from the story, the image to make strength, and direct the environmental concern in addition to the fact that the power of the word has a crucial role in the reinforcement of environmental criticism.

Another definition for eco-criticism is a subfield of English literature with American origins; it also could be considered as ecological or environmental literary criticism. Moreover, it is a multi-disciplinary field and has to do with various other fields like environmental studies, biology, ecology, history, philosophy, sociology and cultural studies².

In the 1990s, eco-criticism began to be a recognized domain in comparison to other humanities which started to develop subfields in the 1970s³. William Rueckert (1842) considered as one of the influential writers who dealt with such topics which shaped the field today. The first time Rueckert coined the term ecocriticism was in his 1978 essay “Literature

¹ The Etymology Dictionary reinforces that ‘eco-’ is a “word-forming element referring to the environment and man’s relation to it, abstracted from ecology, ecological; attested from 1969” Online Etymology Dictionary).

² See R.estok, 2001 p 220.

³ See Glotfelty, 1996.

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and Ecology'' an experiment in ecocriticism in which the term denotes the ecological application.

Using ecological poetry, Rueckert tried to present and express the principals of ecology related to the natural world⁴. Eventually, scholars had different points of view in studying and discussing the main concerns of environment related to literature as an interdisciplinary approach examining ecocriticism and how they treated subjects that had relations to nature from literary points of view⁵ .

It has been clarified in the recently published anthology entitled 'The Ecocriticism Reader: Land Marks in Literary Ecology'' (1996) edited by Cheryl Glotfelty. The book's essays indicate that ecocriticism is the study of the link between literature and physical environment which brings a transformation of literary studies with ecological issues (Glotfelty16).

Green cultural studies, eco-poetics and environmental literary criticism are different tools of eco-criticism which is well known internationally. There are several forms of criticism. Cheryl Glotfelty's definition of the term ecocriticism which refers to the observation and study of the relationship between literature and earth's "environment recovering the undervalued genre of nature writing" ⁶.

Furthermore, Simon Estok noted in 2001 the differences between ecocriticism and other approaches because of its stand which is significant in the natural world and its commitment in making connections⁷. In other words, the main concern of ecocriticism is directed to nature and environment. Raising several problems caused during an attempt to synthesize natural phenomena to literary criticism, so that ecology appeared as an abstract concept in the process

⁴See Rueckert on page 718.

⁵ William Rueckert "Literature and Ecology: An Experiment in Ecocriticism" 72-73.

⁶ See Glotfelty ,1996.

⁷ See Esotck 2001, p220.

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of academic formation. Ecocriticism seeks to study what John Bennett (1865-1965), an American writer and illustrator calls ‘a multi-organismic concept’ symbolically (366-7).

From the literary point of view ecocriticism is an interdisciplinary approach making critics capable for the examination of texts of physical environment aiming at developing a ground-based approach broadening the human and non-human spheres in order to help the eco-critics analyzing ways of environmental visions to literary texts. Frequently, ecocriticism’s main question is to investigate the connections between nature and culture providing a broad scope of inquiry of the nature of environmental narrative (Estock 61).

In fact, eco-critics did not expect to start treating historical history narrative or place as the post-structuralists like Rick Hillis (1956-2014), a Canadian poet and short story writer, or Stephen Green Baldo (1948) Because of resistance to post-structural theory; ecocritical work is likely to sound like Cronon’s ‘a place for Stories’, but hopes to accurately reach behind the Aristotelian rationalism in addressing the narrative structure (Estock 63).

In “The Ecocriticism Reader,” Cheryl Glotfelty tried to make a comparison between ecocriticism and other activist methodologies such as Marxist and Feminist criticisms. Being the unique and the first of its type, “The Ecocriticism Reader” is a number of ecocritical essays dedicated to studying an organizing area whose efforts had until the early 1990s not been limited or belonged to a specific critical school or movement (Glotfelty 9).

Putting it simply, ecocriticism tends to move from the analysis of nature in literature towards a bio-centric world view, bringing a broad understanding on how human beings receive concepts of the entire community including forms of non-human life and the physical environment (Glotfelty 10).

Michael Cohen (1966), an American former lawyer, asserts that ecocriticism attempts to deal with criticism in personal and political actions like with feminist criticism that was done

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years ago (114-5). To emphasize and explain, Robert Sarver (1961), an American businessman, contends that ecocriticism is not just a theory, but a focus on the environment. This ecocritical work gives birth to several different theories such as Feminist, Marxist, and Post-Structuralism. Still, the argument of Sarver is standing as it launches a call to ecocriticism not to be theorized enough and for being very objective (Sarver 15).

In another sense, there is a need to know the reason behind the problems which related to ecocriticism to gain its theoretical basis. Richard Kerridge (1973), a British nature writer and literary critic, suggests that there are common points related to feminism. Environmentalism also has some difficulties of being a policy of personal editing or social mobility; environmentalism is weak compared to feminism which makes connections harder for the environmentalist for the threats and individual lives (Kerridge 16). Murphy's claim is that there is a problem with ecocriticism which plays a crucial role in giving solidity to the theory of ecocriticism. (Murphy 9).

Literary scholars who are considered as environmentalists seem not to be creating a new critical theory, but rather rely on existing to shed light on our understanding of how human beings interact with nature which is reflected in literature. Speaking about the uncomplicated positions, Murphy realizes his goal in giving ecocriticism another direction that brought it to the head of theoretically unsophisticated (Murphy 10). According to Estok (2000):

Ecocriticism is the field that researches and analyzes various art works to ask a question of ethics about human interactions toward nature, while also aiming at motivating audiences to live within the boundaries that will be built across generations. As a study of environmental texts from any scientific approach or, environmental effects and relationships of human nature in any literary texts or any technical ones even those who seem at first glance clear to the non-human world.' (Estok 220)

Ecocriticism determines sounds and voices against the subversive impact of the technological nature and the environment. Ecocriticism does not mean only the study of

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literature that represents nature and also culture and society, and is a theoretical approach to the interconnectedness of nature, culture and even supernatural elements in nature. Buell states that ecocriticism has compounded the duty to study nature from scientific and cultural representation, and the political position for more sustainable ways of housing the natural world (11). Therefore, it is known for its diversity and this pluralism resonates in the various names by which ecocriticism is identified with environmental criticism, literary environmental studies, literary ecology, literary environmentalism, or green cultural studies, eco-poetics and environmental literary criticism (Buell 12).

Moreover, Shah Tahir (1966), a British author and journalist, is another researcher who explained the theory and what is meant by ecocriticism by comparing it with Nature Study, including the study of nature, culture and geography and thus it is interdisciplinary in its approach (Shah 1). Shah highlights that ecocriticism has expanded from writing nature to studying literature, society and science together. Hence, ecocriticism is more comprehensive term which is that nature polluted with natural elements is one of its aspects which also have other aspects such as society and culture (Shah 1-2).

Finally, Shah (2014) further explains that ecocriticism looks accurately at the human nature and cultural interactions in texts and that it often provides the scene of interplay that is focusing on the cultural aspects of different concepts of nature. Thus, ecocriticism is to move from a mono-cultural view to multi one from isolation to unity culture. Hence, eco-critics problem is how humans understand the wilderness throughout history (Shah 1-2).

I-3- Towards a Definition of Eco-Fiction

In literature, there are many different genres and sub-genres that have developed jointly and are interlinked to each other. Many authors wrote differently on environmental literary or

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philosophical articles and environmental activism. Mike Vasey, for instance, defines eco-fiction as many stories built into fictional landscapes that embody the essence of natural ecosystems. They contributed to constructing the human relationships with these ecosystems. The story paves the way for the reader to feel it is naturally alive (Vasey as Qtd.in Dwyer 5).

Eco-fiction is also made up of two interrelated literary phenomena that Patrick D. Murphy calls ‘Nature Oriented Literature and Environmental Literature’, which is bounded to either non-human nature in terms of being the essential component or as a text ,which related to the non-human interaction, human philosophies about nature, or the possibility of engaging nature through or despite of human culture (42). Furthermore, Murphy observes that it is not the only aim of the environmental literature at describing the natural history of the area, but instead discusses how pollution, urbanization and other forms of human interference which have converted the environment. Treating human action in behalf of wilderness and the endangered nature is the significant work of environmental literature (42).

According to Murphy’s argument, one might refer to the term fiction that focuses on environmental action or the green movement as ‘Green Fiction’. The process of such texts is to propel people back into the rest of nature with new perspectives and forms of reference (42).

Where the Wild Books Are: A Field Guide to Eco-fiction (2010) is considered as one of the most interesting and largest works that described eco-fiction. Jim Dwyer, the American journalist (1957) points out in this book that he coined the term eco-fiction “for the first time during the publication of the eco-fiction anthology in 1971 by Washington Square Press. This book consists of several chapters speaking about the history of eco-fiction in which the old short stories were dating back to 1933. This kind of literature had different many roots and branches like other different living things. (Dwyer3), like with the anthology edited by John Stadler, an American geneticist (1896-1954), Science-fiction roots are evident as well (Dwyer3).

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There is a claim that eco-fiction emerged as cave drawings of animals and birds, which were documented via storytelling. These documents related to humans with their environment but the term became popular during the 70s when natural history evolved among biologists, ecologists and nature. Besides, writing with a support which expand in literary study of ecocriticism, non-fiction and fiction by studying ecology from an oriented fiction giving birth to the sense of morality in storytelling (Dwyer 13).

But eco-fiction as it is known today did not truly take off until 1900s. It started with texts from socially and environmentally conscious writers, including the *Jungle* by Upton Sinclair and *The Call of the Wild* of Jack London. As the century progressed, science fiction writers like George R. Stewart and Ray Brad Bury (1920-2012), an American author and screenwriter imagined that the earth is on the edge of a cliff after natural disasters. Eco-fiction perhaps has been popular after *Silent Spring* was published by Rachel Carson in 1962 (Dwyer14).

Rachel Carson (1937-1964), writer, a scientist and ecologist, in his best- selling non-fiction book, warned of a reckless environmental crisis and effectively angered readers so much which led his work to be nationally forbidden.

I-4- History of Eco-Fiction

Eco-fiction is a composition of many styles such as modernism, postmodernism, and magic realism. It is also found in other different genres like romance and speculative fiction which includes science fiction and fantasy as in the work of URSLA K. Le Guin. (Dwyer 19). Hans Wyr (1927-2012), a Suisse politician, notes that Kenneth Graham(1859-1932) as well as many nonfiction authors, such as Ralph Waldo Emerson (1803-1882), Henry David Thoreau (1817-1862), John Burroughs (1837-1921), Margurett Fuller (1810-1850) and John Muir

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(1838-1914) “have influenced with the modern ecological thoughts environmentalism and eco-fiction” (Dwyer 30).

Through the 19th century, classics such as Herman Melville’s *Moby Dick* (1819-1932) (1851), Mark Twains *The adventures of Huckleberry Finn* (1835-1910) (1884), H.G Well’s *the Island of Doctor Moreau* (1866-1946) (1896), W.H Hudson’s *A Crystal Age* (1841-1922) (1887), and Sarah Orne Jewett’s “A White Heron and Other Stories” (1849-1909) (1886) and *The Country of Pointed Firs* (1896), among many others have eco-themes. In the 20th and 21st centuries, eco-feminist fiction started to be a recognized field at that time, eco-feminist fiction writers emerged such as Charlotte Perkins Gilman (1860-1935) and Mary Austin (1951) Jack London (1876-1916), W.H Lawrence, B. Trove, and Upton Sinclair (1878-1968) are the radical authors who come to appear on the scene simultaneously (Dwyer 11).

I-5- Ecocriticism as a Literary Tool:

Green studies are considered as the main regional literature which takes into account the variations of nature in different settings. Authors and poets will be popular and will establish the world of literature are the principal sources of thoughts, research, and also the findings in this domain (www.issrjournals).

Eco-critics work is to examine how humans comprehend wilderness and to investigate its changes through time. They also tried to look for the presence of these environmental issues in the popular culture and modern literature and if they are mentioned or not. The crucial role played by the scholars is to question ‘anthropocentricism’ and how to mainstream assumptions taking into consideration that the natural world is the main source for the changing ideas of humans in the material and cultural basis of modern society (www.issrjournals).

Moreover, the major role of eco-critics is questioning things that are under the ecological values, especially, it focuses on the precise meaning of the word ‘nature’ and to look for the

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examination of 'place' which should be or different from life-class, gender or race. www.issrjournals. Glotfelty noted in his book "The Ecocriticism Reader" that writers rarely cite one another's work, because they did not know that it existed before. Earth was a single voice in the wilderness. Nevertheless, ecocriticism has failed in crystalizing into coherent movement in the late 1990s just in the USA (Glotfelty 1996). Scholars worked collectively in order to establish ecocriticism as a working literary genre in the mid of 1980s through the work of the Western Literature Association which the function of nature writing is evaluated as a non-fictional literary genre. (Glotfelty 1996).

I-6- Conclusion:

To conclude humans are to the end of their environmental resources. This is due to the damage they caused to their planet. Here eco-critics seek to restore the environment at all times, in every discipline including the study of literature. Many authors believe that scholars in humanities have a crucial role in this work. His work getting through crisis requires understanding our impacts on nature as precisely as possible, to be even more, it requires understanding to reforms. Historians along with literary scholars, anthropologists, philosophers, cannot do the reforming in fact, but they can help with the understanding.

CHAPTER TWO

From Climate Change to Eco-Feminism

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II-1- Introduction:

In the last 5 years, climate change has emerged as a dominant theme in literature and correspondingly in literary studies while eco-feminism is used to explore the relationship between man and nature. Eco-feminism brings together ecology and feminism through its focus on man's abuse of both Mother Nature and women.

II-2- Feminist Ecocriticism:

Eco-critics main work is to recuperate the large history of feminist ecocriticism within ecocritical thinking. According to Lawrence Buell, an American English language educator, (1939), in his book, *The Future of Environmental Criticism*, ecofeminism has been one of 'the catalysts' for the environment turn in literary studies', omitting or backgrounding ecofeminism through Buell's historical narrative of environmental literary criticism, both from his wave version of history of eco-centric/ bio-centric and viewpoints (Buell 11).

Josephine Donovan, an American scholar (1941), Greta Garrard, Lori Gruen a feminist (1962), Honie Zoe, Paula Hawkins a British writer (1972), Marti Kheel a Vegan ecofeminist activist (1941-2011), Brian Luke (1976) Deborah Slicer (1788) played a crucial role as canonical works of feminist criticism. Annette Kolodny an American feminist literary critic and activist (1941-2019) 's *The Lay of the Land* (1975) and *The Land Before Her* (1984); Norwood's *Made from This Earth: American Women and Nature* (1993); Murphy's *Literature, Nature, Other: Ecofeminist Critiques* (1995), Daniel Wrestling 's *The Green Beast of the New World* (1996); Gates's "Kindered Nature: Victorian and Edwardian Women Embrace the Living World" (1997), the Ground: American Women Writer's *Revision of Nature, Gender and Race* (1997); Garrard and Murphy's *Ecofeminist Literary Ecocriticism* (1998). These are some omissions in ecocritical scholarship which are not really as a bibliographic matter of failing to cite feminist scholarship, but signifying the deep concept of failing wrestle with issues which

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raised by that scholarship as feminist, a failure help making more egregious when the same ideas are later celebrated when presented via non-feminist sources. As an example, mentioned currently in the celebrated field of post humanism , the annual studies ground work of Vegan feminists and ecofeminists , yet a complication and precedence helpfully consider the feminist scholarship more recently and how Adams argues Cary Wolfe's (2003) complication of the binary of humans/animals with different categories not only Wolfe's humanized, human animalized women and feminized animals, terms that are foregrounding both gender /species ecology connections which are so relevant to ecological feminism and it might be also related to animal studies (Garrard 167-94).

It is not clear if ecological feminism is considered as a second or a third wave feminism which has been present in different forms from the beginning of this approach in the nineteenth century, feminism developed by women of color in which it has been articulated in the work of women gardener botanists, illustrators, animal rights, and animal welfare advocates, outdoors-women, scientists and writers (Anderson and Edward's Donovan; Gates: Norwood; Stein Wrestling). Eco-womanism started through the work of Alice Walker an American novelist. Her essay 'In search of Our Mother's Gardens' (1974) which is taken up by many others, also has a significant history that is absent from 'wave' histories as well (Garrard 36).

Feminists and eco-critics tried to use feminism's wave metaphor will inadvertently erase the history of ecological feminism and feminisms of color from both feminism and ecocriticism alike. In *the Lay of the Land* and *The Land Before Her*, Anette Kolodny an American literary critic (1941-2019) repeated the word 'land'-as -woman to symbolize the American life and letters provided the roots for feminist ecocriticism (Garrard39).

Even among ecofeminists, economic elites such as Karen Warren (1947), an English author, scholar, and former professor in the United States and Vandana Shiva (1952), an Indian

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scholar, environmental and activist author. Having the capacity to name and theorize the work of grass roots women, there have been located in India. Ecofeminism is considered as a theory and a movement which is broadly enunciate by activists themselves whom also been scholars and writers, due to class privilege and to race, along with a commitment to Praxis. Ecofeminists were a combination of several identities that include World War I's white middle class, vegan or vegetarian or bisexual identities (Warren 129).

Ecocriticism have a relationship with ecofeminist and feminist criticism which needs to articulate an interspecies focus within ecocriticism, the vegan feminist appears meanwhile which has been developed part of feminist and ecological feminist theories since the nineteenth century. Val Plum Wood (1939-2008), an Australian philosopher and ecofeminist, describes this method as a creation of the Master Model: an alien identity of dominance that is at the core of Western thought backgrounding radical exclusion, incorporation, instrumentalism and homogenization (wood 42-56).

The development of ecofeminism has been developed in many countries and cultures of the West: European, North-American, Australia and some Latin American countries. Eco-critics in Asia have been receptive to ecofeminist, but a part from Vandana Shiva, the development of a culturally rooted ecofeminist politics, a feminist or ecofeminist literary criticism in Asian South American or African contexts has yet to occur.

Strategies for developing ecofeminism across-culturally are already suggested to differentiate between the ethical contexts and contexts of eco-justice problems avoiding the false dualisms in order to remember the different layers of ethical relationships, historical and environmental contexts, and the ways how variables are constantly outflow. Most interestingly, ecofeminists principal work is building relationships and supporting the cultural border-crossers whose significant values and aims are of feminism and ecofeminism (Garrard 1-26).

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Feminist ecocriticism's interesting work is investigating the interaction of spiritual and cultural beliefs with ecofeminist ethics cross-culturally, also cultural contexts vary as well. Certainly, a big work will be done on other branches and cultural contexts in terms of environmental health, place and identity: the rhetorical strategies and the meaning of practice of activism were best methods to suit for developing and communicating feminist and ecofeminist perspectives, in specific cultural contexts. In this regard, the work of Chia-Ju Chang (2009) offers great promise in developing a Buddhist feminist ecocritical perspective on Taiwanese Literature and Culture (Chang 2009).

Dellarobia Turnbow is the central character in the novel *Flight Behavior* is a poor and intelligent educated young woman who married at a young age precisely at 17 because of her pregnancy. She lived in rural Tennessee with the Turnbow family. The protagonist of this novel symbolizes the picture of the class division in the world's richest country, representing the reality of poverty. She is also an example of the rapid change of the social values and especially the effects of climate change. The coming of millions of monarch butterflies in the woods of the Turnbow farms caused a radical change in the life of Dellarobia.

Unfortunately, butterflies' migration was disrupted by the climate change leading to another different type of invasion; this latter was by media reports and scientists. Dellarobia is excited by this visit because she sees things different from those in her own world⁸.

In the novel, there is a special scene when an environmentalist asks Dellarobia to sign a pledge to reduce her carbon foot print starting by reducing her family's intake of red meat.

⁸ Wagner –Martin, Linda David king Onaway –Barbara kingsolver 2004 .

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Are you crazy? I'm trying to increase our intake of red meat. Why is that? Because mac and cheese only gets you so far, is why we have land, we produce that on our farm. But I don't have a freezer. I have to get it from my-in-low.

“A certain feeling comes from throwing your good life away, and it is one part rapture. Dellarobia Turnbow”.

This quote appeared on page 1 of the novel describing who is Delarobia at the first pages of the book, showing that the protagonist lives well. This quote seemed to have a negative tone; as well as beginning that Delarobia wants to flee her life away. Which is not abnormal for a person lives in a good circumstances would do. Kingsolver here gives us the degree of how her protagonist is religious even though she wants to do a wrong attitude. She does not consider religion as a way to see if she is good or not; she sees it as something that she only keeps so that can use it to help her. Despite this, in a moment of shock, she did not respect religion and did default to religious thoughts.

Humans change the climate of the world, and it has tricks with the behavior of the butterflies. Also, even though this is a clear-cut sign of the negative impacts that humans are having on the natural world, they do not listen. In this pledge, the environmentalists work is to advise Dellarobia to invest in natural stocks and benefits from them. This is good for women who have the same life conditions like her; women who have not the chance to travel and who never dream to play the stock mark. Climate change is not caused by Dellarobia and millions like her, they are victims of forces outside their control.

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II-4- Climate- Change Fiction:

Flight Behavior considered as ‘climate novel’ which discussed ‘climate change fiction’. The climate novel is an evolving literary genre that has seen a current surge in media consideration and publicity. Therefore, writing and thinking about climate change is problematic. This is because it features outside normal cognitive boundaries. Climate change is vast, sometimes invisible and latent, as well as trans-spatial and trans-temporal.

Flight Behavior describes the life of the protagonist Dellarobia Turnbow and it deals with the different impacts of climate change on her. Dellarobia lives in southern Appalachia with her husband Cub and his family. She has witnessed the results of the mishandling of the land and the environment. So that she observes climate change which comes from these wrong practices.

Dellarobia suffers a lot from the patriarchal society especially from Bear Turnbow, her father-in law, who is the more dominant person in the family and also from her husband, Cub. She seeks to find a way to get freedom from this obsession which leads her identifying with animals and see if their live mirrors her own life Because of climate change, they suffered a lot like her in different ways, the monarch butterflies cannot migrate to their native home in Appalachia mainly because of the logging of the mountains. They have to search for another to live in (Kingsolver).

Dellarobia does not accept the exploitation practices of her father in-law Bear and tries to live out from these patriarchal limitations. She looks for solutions in order to protect the butterflies. Because of the loan which is borrowed by Bear Turnbow from an agency or tagging

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Cub and Dellarobia's land. Now he does not pay this loan so Bear is obliged to accept to cut trees and this resulted deforestation to the land that belongs to them⁹.

As a consequence, Dellarobia is afraid about the negative outcomes of the monarch butterflies and also on the environment itself. Bear is selfish person who caused many problems as a result of his bad attitude in exploiting the natural sources. One of them is to mudslide and floods when a hard rain comes. Consequently, the homes will be destroyed¹⁰.

Notice this example: "there were two worlds here, behaving as if their own was all that mattered. With reluctance to conserve, one with the other. Practically without a common language (Kingsolver 2009). This quotation deals with clash between humans and environment. In this section, two worlds are the civilizations and communities of people, and nature and the butterflies. This quotation informs individuals that humans are careless about their environment, and they do not certainly care about what they do to it. It also indicates that humans never change their attitudes and the way they treat their environment. It is this that caused the butterflies end up at the Turnbow farm.

Humans have indeed caused the change of the climate of the world and it has fiddles with the behavior of butterflies. Also, this is the negative impacts that humans are having on the natural world, they do not listen. A conversation between Dellarobia and Ovid Byron, the biologist, describes climate change as forging a new world, wherein we must learn to relate differently and rethink how we know and define:

'Where we will go from here,' he repeated – Finally Ovid said, 'Into a new earth. Different from the one that has always supported them. In the manner to which we have all grown accustomed. This is not a good thing, Dellarobia,' he added. 'A whole new earth.' 'I know'she said. A world where you could count on nothing you'd ever known or trusted, that was no place you wanted

⁹ Kingsolver Barbara, flight behavior a novel. HARPER 2012

¹⁰Kingsolver Barbara, flight behavior a novel. HARPER 2012

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to be. In so far as any person could understand that, she believed she did.
(Kingsolver 325)

They are, eventually, discussing how the butterflies are progressing and their continued migration, they have to, as a result of the environmental destruction search for a new way of surviving, so they are obliged to change their ancient migratory patterns. Dellarobia recognizes the gravity of this as it parallels her own situation.

Dellarobia's situation is like the butterflies one in which she takes a decision to survive at the end. In reconsidering her relationship with her environment: she is capable to consider a reality of such a new world. As a result, she escapes her narrowed, her restrictive and frustrated existence:

The person who'd lit out one day to shed on existence that felt about the size of one of those plastic eggs that panty hose came in. From that day on, week by week, the size of her life had doubled out. (Kingsolver 342)

Kingsolver has the chance to gain and learn new information, looking for new opportunities and skills, and this allows her to reinvent her existence. For instance, Ovid concedes that she has scientific opinions: "Never in her life had any one spoken to her this way, and now someone had, and it made her a different sort of person. Someone she would like to keep on being" (Kingsolver 258). Through reforming her out-look she finds a way to dwell:

"Watercress she had never noticed grew up through the surface of this creek, frozen to blackness in the air above, but still green under water, and also alive in a narrow zone an inch above the surface of the moving creek. She had heard him say the world (thermocline), and now she could see that too. She had begrudged the clubbish vocabulary at first, but realized now she had crossed some unexpected divide. Words were just words, describing a person could see. Even if most did not. Maybe they had to know a thing first, to see it."
(Kingsolver 250)

As it is outlined in the environmentalist thought, Kingsolver ultimately finds an ecological consciousness; it gives the new capacity to give name and recognize her environment

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which leads to place enchantment. Through a combination of ecological and scientific knowledge, Dellarobia successfully adapts to such change in place. However, it stays as an obstacle for the world community who, unlike Dellarobia, tried to maintain accepting views without rethinking their presuppositions.

Flight behavior is discussing the theme of climate change and Kingsolver encounters incredulity that the butterfly phenomenon is linked to climate change:

“[...] There’s more to it than just these butterflies, a lot of things are messed up. He says it’s due to climate change basically.”

“What’s that?”

She hesitated. “Global warming.”

Cub snorted: He hiked up a cloud of dusty forest. “Al Gore can come toast his buns on this.” It was Johnny Midgeon’s line on the radio, every time a winter storm came through. (Kingsolver 260)

Kingsolver looks for the factors which lead to denial of climate change. The principal cause is not simply related to narrowness and lack of knowledge. Instead, climate change is rejected for not sitting within the established categories of knowledge:

They all came here for the winter, and they shouldn’t have, because the winter’s too cold here. But they came because of things being too warm. Or I guess we don’t know because of what. But he says it’s something gone way wrong.

“Now see, I don’t hold with that, ‘Cub said. Exactly as she’d expected. Cub would not be disposed to this way of thinking, any more than the people in town or Tina Ultner and her national broadcast audience.” (Kingsolver 259)

Offering some analogies in order to debate the concept of climate throughout her novel, Kingsolver tries to parallel the disparities between two differently perceived worlds:

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Hester almost smiled. “That child surely has ideas about what to do with a telephone. Everything but talk on it” (38).

Dellarobia here discussed the adequate usage of the phone for children and she mentioned that the only place of phone is in the pockets of people studies. She realized it did not resemble any telephone that existed in Cordelia’s lifetime.

“Why would she talk into it? She doesn’t know it’s a telephone.”

“Hester wouldn’t get this, of course. ‘In her eyes it was a phone and that was that. Dellarobia could barely get herself. She’d seen something so plainly in this toy that was fully invisible to her child, two realities existing side by side. It floored her to be one of the people seeing the world as it used to be” (Kingsolver 134).

As noted here, seeing the world as it used to be’ hinders Hester’s Dellarobia’s mother-in-law, capacity to bring climate change into her mode of thought. She ultimately could conceptualize reality differently depending on the child’s alternative outlook. In relevance to the climate debate’ then, a different way of perceiving is needed to adapt new trims.

In his late work, Timothy Clark suggests that Derrida overlooked the issue of climate change despite it being especially pertinent to his theories. Clark argues:

‘Is there something a bit suspicious in the ease with which one can adapt an account of the challenges posed by climate change to some now familiar Derridian arguments? We could describe the current state of the world as a generalization of the condition of aporia in countless domains of life and thought, many never previously conceived as political or as involving decisions of much consequence at all and so, one might continue, we are presented at every turn with a situation no longer intelligible in terms of programmable by the past, one, that is, now calling for genuine decision and responsibility amid the incalculable which is both their condition and moral necessity. In thus forcing a drastic rethink of the terms of innumerable inherited practices and thought, climate change could be said to open a new space for reconsideration and invention.’ (132)

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Clark proposes that the results of climate change indicates the need for reinvention; this recognizes some terms which are no longer applied and because of the crisis, their relevance diminished. Clark notes that, ‘the environmental crisis is of an adverse nature, viciously so, of current modes of thought in politics, economics, and cultural and literary theory (46). He reinforces:

“It collapses terms and demands a renewed attention to be paid towards preconceived notions. Climate change enacts deconstruction, since, as Clark notes, ‘A geographical and geological contingency, the finitude of the earth, now compels us to trace the anthropocentric enclosure of inherited modes of thinking and practice.’” (134)

The disaster starts to detect the artifice of her town as enclosed and separate. An example of interconnections is revealed, demanding that Dellarobia re-conceptualizes her sense of borders and boundaries. The monarch butterflies, normally, migrating to Mexico, come to Tennessee: ‘Are you saying they used to be down there, and now they’re all coming up here to live?’ (98). Yet, it is not only the butter flies are displaced. Local inhabitants are too:

‘If you don’t mind my asking, why didn’t stay there?’

Dellarobia asked.

‘No more. It’s gone.’

Dellarobia bent forward, hands pressed between her knees, and was strangely afraid come next. This thing on the mountain was a gift even if it is a miracle or not. To herself in particular, she’d dared to imagine. Not once had she considered it might have been stolen from someone else.

“Do you mean the butterflies stopped coming?” She asked. ‘Or just the tourists stopped coming?’”

“Everything is gone!” The girl cried, in obvious disaster. ‘The water was coming and the mud was coming on everything...Un diluvio.’” (101)

This detects interconnection between different distinct social and ecological factors. The Mexican family lose their home because of the mudslide and the family met by Dellarobia Turnbow. This home was also the location of the butterflies’ usual migration destination. Suddenly Dellarobia recognizes that all her attempts and modes of separation and methods and

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means of distinction are not adequate and no longer applicable: Connections are woven between the Mexican family, butterflies, and slide herself as it is mentioned in the event. One of the core principals of deep ecology which proposes that nation-states should be replaced bioregions, which would more actively represents the geographical reality in which humans and non-humans live.

Jason Groves argues that our accounts for ordering spaces are becoming increasingly inadequate: “The radical and relatively recent changes in the spatial distribution of both human and nonhuman life have delegitimized the retrograde nativism and oversimplified dichotomies with which biology has accounted for these shifts” (185).

Groves gives a special emphasis on bio-invasion as dismantling ‘the myth of continents’, arguing that it leads to continental liquidation (186). Such effects upon the environment, such as the transition of the monarchs, “point to a fundamental shift in the organization of the biophysical” (190). Furthermore, Dellarobia fails to protect her own space and she loses its inclusion and her sense of geographical boundaries, for instance, between the US and Mexico, disappear. As Groves notes, “containment whether cartographic, conceptual, conservationist, or indemnificatory increasingly is frustrated” (185).

Dellarobia is obliged to consider how this frustrated migration attempt can cause the entire disappearance of a species: “that this roosting colony is a significant proportion of the entire North American monarch butterfly population...all hope and future lost in a day ... so if they die here, they die”. Yet, the ability of such thinking is a challenge, expanding their number, the unobserved and critical importance of their survival, and the significance of their extinction (Kingsolver 227-228).

The butterflies have followed the same migratory path since their origin, yet it is suddenly interrupted: “Monarchs have wintered in Mexico since they originated as a species,

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as nearly as we can tell. We don't know exactly how long that is, but it is many thousands of years" (Kingsover 148). Such surprising ecological transformations mean that predictability and reliance on prior modes of meaning are collapsed. Climate change creates chaos out of previously stable ways of knowing, as drawn from the external world. Clark argues that "climate change disrupts the scale at which one must think, skews categories of internal and external and resists inherited closed."

The previous distinction between nature and culture was complicated due to climate change. Catastrophic events might be connected to the daily habits of a person: the consuming of dairy with the loss of the Amazon rainforest, or the spraying of deodorant with a hole in the Ozone. Disparate things are drawn into connection. Bill McKibben (1960), an American environmentalist, author, and journalist argues that nature is converted by us radically in a large extent that it no more appears within our present definition for it. Even we are dominating by it, "we are those larger forces" (xviii).

Furthermore, he claims, "An idea, a relationship, can go extinct, just like an animal or planet. The idea in this case is 'nature', 'the separate and wild province, the world apart from man to which he adapted, under whose rules he was born and died'" (41). We have to redefine the term given to nature because it is no more adequate and relevant in its context. Together human, nonhuman and inanimate octants the butterfly phenomenon is obscured previous dichotomies.

Different factors lead to the butterflies' diversion points to a network of relations; of humans influencing and damaging conceptions of nature:

The monarchs had to leave the Mexican roosts sites earlier every year because of seasonality changes from climatic warming. She wondered whether any of this was proved. Climate change, she knew to be wary of that. He said no one completely understood how they made these migrations. Hundreds of factors came into play. Fire ants, for example, had now come into Texas, where the

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monarchs were vulnerable. Ants ate the caterpillars, and farm chemicals were killing milkweed plants, another worry he mentioned. She wondered if she should tell Ovid about the landslide in Mexico. But the students were jumping into the conversation rendering it less than comprehensible. Bio-geography, roosts, host plants, overwintering zones, loss of something_ communities, devastation. (Kingsolver 147)

Being able to show the frustrated outcomes of an ecological event, Kingsolver realizes this goal by locating the narrative within a small, closed-knit community. The skepticism of Climate change support the majority of this community with the exception of Dellarobia. She subjects a transformation, first by the influence of the butterfly phenomenon, that caused the disruption of her sense of place, and then as she develops an ecological consciousness. *Flight Behavior* shows that Dellarobia has the capacity to bring climate change into her imagination, through a combination of ecological enchantment and scientific knowledge.

II-5- Conclusion:

Barbara kingsolver deals with different topics in her novel Flight Behavior. Eco-feminism is one in stance in these topics in which she describes the life of her protagonist Dellarobia and her life in general. Climate change is another theme discussed in this novel from the side of the coming of the butterflies to the Turnbow farm.

CHAPTER THREE

Literary Mechanisms in *Flight Behavior*

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III-1-Introduction:

Barbara Kingsolver is one of the best writers of fiction. She is also a scientist and nature writer. She is good at metaphors, similes and parallel meanings. The Significance as well the artistic function of literary tools lead us to investigate language and its function in the novel chosen by Kingsolver to manifest this importance.

III-2- Language as a Literary Tool:

Through her novel, *Flight Behavior*, Barbara Kingsolver plays the role of a teacher who conveys her own opinions on education and the process of learning through her characters. Consequently, offering credible insight regarding the process of learning, Kingsolver provides a valuable outlook regarding the elements required to language intellectually. Kingsolver's narrative is conveying an essential education paradigm. Kingsolver's proposition requires that education is for more complex than a simple binary. Indeed, engaging intellectually requires both aptitude and enthusiasm. According to Kingsolver, intellectual engagement is considered as both a process and maturation of one's capacity to reason in which it is fueled by passion and it is also fundamentally rooted in logic. (www.kingsolver.com).

The essential work of narratives is offering a framework supporting unfamiliar concept, which plays a crucial role in the function of literature which gives writers a unique position in particular so that their readers can feel themselves inside the topic. However, it is very interesting for the purpose of this conversation to appreciate this position is to understand Kingsolver's presentation of her literary mechanisms through her novel to convey her messages and opinions. In particular, Kingsolver uses her protagonist Dellarobia to give her readers reasons to engage in a process of learning and to realize such manners of integrating (www.issrjournals.com).

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Kingsolver uses different literary tools rather than scientific language, she interweaves her audience into her novel *Flight behavior*; together with her protagonist Dellarobia Turnbow in which the audience has the chance to learn a new scientific jargon which is related to the study of entomology; subsequently, this scientific language makes the audience evolving both language itself and the concepts that have relationship to language becoming self-evident to the audience.

Kingsolver puts her audience into the narrative as the learning process of her protagonist Dellarobia considering the scientific language as her literary tool contributing to establish a framework for the audience. The presentation of several thoughts by Kingsolver paves the way for her to raise some subjects such as religion, environmental issues and education. Because of the literary mechanisms she uses in order to intend her messages and opinions, Kingsolver's progressive presentation on these topics and her politically liberal is wrapped by her audience as if by osmoses (www.kingsolver.com).

In this case, Dellarobia as a marginalized character in the novel used by Kingsolver to convey her political messages within her; thus, Kingsolver provokes empathy from her audience for Dellarobia while, more importantly, giving credence to her narrative Kingsolver as the author simultaneously establishes both her own ethos and pathos causing her audience to give credence to her narrative (Kingsolver 349).

Kingsolver establishes a new paradigm in her novel, *Flight Behavior*, within the literary tools which constructed an understood discussion of the intellectual engagement, suggesting that equal parts intellect and passion are necessary for the intellectual engagement. Kingsolver's protagonist Dellarobia is naturally intelligent and life experienced creates a bridge between logic and passion which focuses on Kingsolver's paradigm which indeed is to reason

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to critical thinking is a necessity for a person to engage intellectually, but passion is a fundamental motivation toward the pursuit of intellect (www.goodreads.com).

Kingsolver has oriented her readers towards recognizing that education must start at a young age via her protagonist Dellarobia. Although, Dellarobia is from a lower middle class American satay-at home mother of two who also happens to have a natural propensity for critical thinking, Kingsolver has the ability to transmit impartially this assertion Dellarobia acts as balance between the scholarly and the untrained. In a scene in the novel, Dellarobia observes the monarchs when she leads her son Preston's class on a field trip through the study site, Kingsolver describes the class outing as Dellarobia's ideas (www.kingsolver.com).

Kingsolver and the scientist Ovid had had many arguments about how humans mistrust science and this later seemed such natural starting place. Kingsolver realizes to communicate her message through her protagonist Dellarobia deliberately. Critical thinking is considered as a skill which should be acquired along life time that must be started at a young age as Kingsolver attempts to teach her readership. From the beginning of the novel, the passion of sharing her own newly acquired knowledge punctuates Kingsolver's paradigm. Kingsolver used the concept of 'scientific hypothesis' where she proposed that the act of asking questions more importantly to engage intellectually (Kingsolver 353).

James Beattie (1735-1803), Scottish poet and essayist, confirms the writing of Kingsolver is devoted to give answers to questions in which her readers themselves do not know even how to ask. Ovid the scientist who comes to the Appalachian land to study the phenomenon of the butterflies explains to Dellarobia's eager-five years old son, Kingsolver's use of literary device and also to the audience, Ovid here discusses the causes behind the coming of the butterflies with the child and how to think metacognitively: "So what we are proposing?"

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Maybe the butterfly really is a Mexican butterfly coming and North in summer” (Beattie as Qtd. in Gorton 11).

The scientist measures things, he does several experiments and does not just make wrong hypotheses and guesses. Ovid ingeniously builds his own hypothesis taking into consideration the level of Preston in order to accommodate his comprehension and Kingsolver did that in order to speak inclusively to her audience, the act of the accommodation of a readership and this later may have little pre-existing scientific knowledge. Furthermore, encouraging the child to be speculative, Ovid expresses this piece of information with great enthusiasm (Kingsolver 119-20).

Ovid’s enthusiasm supports the curiosity of the child Preston and there is an interaction between characters which contributes to Kingsolver’s paradigm. Kingsolver in her novel *Flight Behavior* emphasizes on the way how Dellarobia acquires knowledge which is a result of her work with the Ovid the enthusiastic professor. Ovid and Dellarobia have discussed a lot of things throughout the novel which increase the knowledge of Dellarobia as well she evolves intellectually (Kingsolver 120-21).

Kingsolver uses the third person narration in response to a laboratory work request; she brings out Dellarobia’s life and when people speak to her in wrong way, it made her another person. Dellarobia gains a huge amount of information and this is as a result of her work with the professor Ovid Byron in his laboratory; thus, these experiences give her the opportunity to have a scientific vision to the universe. Because of her curiosity and academic enlightenment, Dellarobia is curious to learn more and to have different experiences from life (Kingsolver 258).

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Kingsolver uses Dellarobia and Ovid as a binary to symbolize the relationship between teacher and student. A passionate instructor is the essential element in the process of intellectual engagement is realized by her audience. Nonetheless, there is an argument that deals with the biological impacts which may dominate the existence of the capacity of a person to learn. The differences between learning and development's best discussion is under a psychology based explanation. Learning and development are interrelated theories in the field of psychology, but they are not used interchangeably (Lilien Feld et al 271-2 & 814).

A definition is proposed by Kingsolver is that intellectual engagement is a developmental process and this intellectual engagement can be also followed by biological parameter, Kingsolver in her novel mentioned that the intellectual engagement can take place between people from different ages, socioeconomically statuses and differing theoretical beliefs (Kingsolver 111). During an essential dinner table scene in the novel, Kingsolver further gives hints to represent this declaration, Ovid and Preston engaged in a conversation on a hypothesis. Moreover, Dellarobia was embarrassed when all the time of the dinner it was occupied by the subject of the butterflies as a result of Ovid's response which made the entomologist alleviating Dellarobia's status by stating "I never learn anything from listening to myself" (Kingsolver 122).

During the dinner table-scene Kingsolver specifically converges her storytelling mechanisms at one hand, she gives her audience a vision to understand the concept of a scientific hypothesis and in the other hand she uses a developmental psychology which is considered as her own narrative of scaffolding that is a based term on the analogy of the framework Vygotsky created in order to refer to a new information to be constructed as reference point that is established for the same goal (Lilien Feld et al 421). *Flight Behavior* has the same function like a teacher functions in his classroom. Kingsolver builds a

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framework for her lessons by exercising the theory of scaffolding commonly within her novel. The goal of Kingsolver's work is giving people something and teaching them new experiences (Gorton 11).

Simultaneously, Kingsolver acts both as a teacher and a writer in her novel *Flight Behavior*. Kingsolver uses her narration in which she veiled her lessons within her identifiable characters in order to convey her political messages, she succeeded especially in communicating her paradigm on education. The integration of the fictional world and the truth is the cause of Kingsolver's choice in weaving her audience into the novel. These literary tools are exercised by Kingsolver for the reason to express a number of other various subjects and topics in the novel. Still, intellectual task is remaining as the main theme in this literary work, she uses this literary device as a way to faster the story of her protagonist Dellarobia Turnbow (Lilien Feld et al 423).

Finally, Kingsolver shows that being an expert requires having an important factor which is passion, but the root of expertise is in logic and cannot prosper without passion. The principal core of Kingsolver's paradigm which seems as paradoxical comparison as the synonymous declaration. Discussing a lot of themes, Kingsolver uses specific language in which she attempts to write a trite language of romantic fiction. Her novel is like an epic¹¹.

Kingsolver is talented in writing especially the descriptive prose; her talent inherent. She ironies beautifully in her piece of writing. She conveyed the environmental implications in widely fashion. This occurs mainly in sciences at the conversation which has been discussed by both the butterfly expert Ovid Byron and Dellarobia. Dellarobia's work is to decode his science to her readers in order to simplify it for them. Barbara Kingsolver has written beautiful

¹¹ www.independent.com-UK

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and perfect prose with a sense of depth and a great feeling which makes it as an elegant prose. Kingsolver's prose appeared through her evocation of the natural world ¹².

III-3- Nature in *Flight Behavior* through Themes and Characters:

In the 2012 novel, *Flight behavior*, almost the population of the monarch butterfly and may be for the first time in their history migrate to a wrong place because of various factors and different series of events like the climate change which lead them to look for a new place to settle down as best location as Christian community in Appalachian, mountains, Tennessee. Even though the butterflies are creating a fantastic spectacle by their orange color and their huge number on that landscape also their future is threatened by some ecological factors, yet the citizens of that land that the arrival of the monarch butterfly is related to religion.

The coming of the butterflies contributes to fame of the unknown town because of the tourists, journalists and scientists who come in order to witness this beautiful spectacle. *Flight Behavior* deals with the life of the central character of the novel named Dellarobia. She symbolizes a disruptive mother of two young children Preston and Cordie and her husband Cub. Before the arrival of the butterflies Dellarobia's life was stagnant and quiet until the appearance of millions of monarch butterflies which changes her mode of life radically so that she has another vision to the universe.

The mis-migration of the butterflies caused Dellarobia to sustain a revision of her imagined world. Dellarobia was forced by this action of investigating in which she is in confront with her axioms. For the first glance Dellarobia cannot see the butterflies well and this wrong vision makes the distinction of them hard for her:

The path steered out of the shadow into bright overlook on the openside of the slope, and here she slammed on her brakes: here something was wrong. Or just strange. The trees above her were draped with more of brownish

¹²www.independent.com-UK

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clumps and that was the least of it. The view out across the valley was puzzling and unread, like a sci-fi movie. (Kingsolver 13)

Dellarobia in this position could see everything the entire mountainside even things are far like the forest which is full of various and bristly things. Her vision was from top to bottom. Trees were like something very small for her because of the long distance. Kingsolver is describing the forest through Dellarobia's eyes and how she could see these trees and their branches in details in this section of the novel. She brings life to the story itself and puts her readers in the setting as if they are there and makes a movement in it. Nearly, Dellarobia could see the whole forest from valley to ridge, looked altered and pole, the beige of dead leaves.

It is fantastic and beautiful spectacle done by the orange creatures yet it is disorienting. the culmination of the orange winged creatures as a burning forest:

The flame now appeared to lift from individual treetops in showers of orange sparks, exploding the way a pine log does in a campfire when it's poked. The sparks spiraled upward in swirl's like funnel clouds Twisters of brightness against gray sky in broad daylight with no comprehension she watched." (Kingsolver 14)

Dellarobia's connection to place is changed thanks to the butterflies, as if they are scratching out her previously modes that she relates them to it. Bringing changes to the self is realized by the theory of place in which a person could recognize how the lack or the shift of a famous, inhabited surrounding will be able to give changes to the self.

Place and space are different in meaning and also in use. It is good to make distinction between the two. So, place is defined as a setting pervaded with meaning, inscription and interaction (www.britannica.com). This meaning of place is not given just from the physical point of view, but it is also built by the combination and by a multitude of interactions, memories, actions, and emotions by all those that inhabit it, human and nonhuman.

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Different theorists including Henry Lefebvre (1901-1991), a French philosopher, Doreen Massey (1943-2016), a British social scientist, and Edward Soja (1940-2015), an American geographer, took the pen to write about place; each one of them argue that place is not properly related and closed terrain, but it is also established by various factors such as social, economic and cultural factors (Lefebvre).

Mainly place is important for the contribution to meaning. to analyze this, Edward Casey's work is offering most significance for the thinking about the environmental destruction effects of the ways of knowledge. His theories proposed that place informs consciousness. Most of this is based on the phenomenological relationship. Describing body memory and its unacknowledged ubiquity, Casey writes: "When I settle into a chair in which have been accustomed to do most of my reading and writing for the past, several years, I'm shocked to discover a different cushion pressing against me: suddenly my ongoing existence is destabilized, disoriented" (32).

Eventually, body memory has a relationship to our external movement; and it is also established by symbiotic with it. It deals with place and human perception. Body memory aims to offer a situation in order to guide and "[a]s presupposed, habitual body memories serve as our familiars in dealing with our surroundings as a constant guide and companion of which we are typically only subliminally aware. They are always already in operation in our ongoing lives. We could not initiate actions, much less continue them unless, we could count such memories. Habitual body memories are also deeply orienting, but their value is more than purely utilitarian. They allow us to discern the sense of which they may give rise"(Casey 149&151).

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Yet, the butterflies radically alter a perceptible sense of landscape:

The golden darts filled the whole of the air swirling like leaves in a massive storm wings. The darts underfoot also were wings [...] It was a whole butterfly forest, magically draped with dark, pendulous clusters masquerading as witch tresses or dead foliage. (53&94)

The effect leads Dellarobia for adventure beyond the norm. Consequently, it scratches out her ability for 'body memory'; thus, it includes her displacement. Place role is to hide immaterial entities such as thoughts and memories in which they are experienced of it which is well known as a part of the way we define ourselves. Yet, when place is destroyed the ways in which it holds memories, thoughts, and meaning are undone.

Casey discusses the severity of the loss of place: "to lose one's land is tantamount to losing one's existence [...] not to be in place is not only to be now here; it is not to exist" (34). Hence, Dellarobia experiences an ontological unravelling. The change in her local environment causes her to feel that "the world in Dellarobia's mind look a tumble, and nothing in it felt true at all [...] she felt like a blind person grappling for the doorway" (383). The butterflies' descent deviate Dellarobia's method of knowledge ultimately, she was forced to recreate her sense of place. She has to bring a definition to herself on how she was before the disaster and after through a monotonous routine so, she can no more connect to the world in the same way:

Whatever had gained purchase on her vision up there felt violent, like a flood, strong enough to buckle the dark roof and square white comers of home and safety. But, no it was still there. The life she had recently left for dead was still waiting. The sheep remained at their posts, huddled in twos and threes. The neighbor's peach orchard still ratted in place on its perfect grid, exposing another family's bled-out luck. Not a thing on God's green earth had changed only everything had. (Kingsolver 17)

Dellarobia's individualism seems disconnect and unknown previously prior existed to the alteration of her landscape. She recognizes her self-image and she speaks about her outlook which has shifted all around the world.

Chapter Three: Literary Mechanisms in *Flight Behavior*

Flight behavior focuses more on themes rather than the dramatic events. It discusses various themes and some of them are in opposition to others. In the novel, there are many examples related to this idea and one of these instances faith and science are both occurred as opposing reasons. The coming of the butterflies to the Turnbow farm and as a second example is when the protagonist discovers the monarch butterfly when she decided to go to visit her beloved so that she took them as a sign from god which forbade her from doing this affair that it was proposed before.

Dellarobia's first vision to the butterflies was unclear because she did not wear her glasses, so she considers this phenomena as a divine intervention. The second time Dellarobia realized that is a sign from god and especially when she asked Hester to check this phenomenon. Later on, and after the coming of the entomologist Ovid Byron for the aim of studying the reasons behind the arrival and the migration of the butterflies to her land from scientific perspectives which conclude that it was not a religious reason as Dellarobia thought and he explains to her that the principal cause is climate change.

In addition, science and religion are connected with class lines. Poor people connect the coming of the butterflies to religious aspects not to scientific ones. From the first pages of the book, Dellarobia considers herself capable and strong enough to have an affair and she feels that she is independent and an intelligent and rebellious woman. Throughout the story, Dellarobia could realize that her previous personality is destroyed and the new one is constituted thanks to the arrival of the butterflies and also due to the coming of several scientists and Ovid Byron is one of them who gives her the opportunity to learn more and to gain new experiences and learn more about this world.

While she understands that being brave to get out of a marriage that she despised from almost the day it began. By the end of the book, Dellarobia thought of herself that started out

Chapter Three: Literary Mechanisms in *Flight Behavior*

false have become true. Dellarobia benefits a lot from the work with Ovid during the hours she spent with him in his laboratory studying the phenomena of the monarch butterfly so she understands it well politics, climate change and the world as a whole. So, she profits from this phenomenon.

Eventually, she has the courage to leave her husband Cub and living on her own and making her own money. She makes her life better than before. The novel, *Flight Behavior* discussed many different themes in its chapters which are tiled in order to deal with life of single person compared to the globe emphasizing on such person who is the protagonist Dellarobia Turnbow.

Dellarobia becomes famous all around the world thanks to the coming of the butterflies which brings alteration to her life which was quiet and simple that Dellarobia lived before in her town with her family, her husband Cub and her children. For the first time she was popular only in Appalachia and later on she gains fame universally. The phenomenon of the butterfly becomes the most important subject of the inhabitants of Appalachia and also it is well known by the media conversations through the study done by the scientists who come to that land to look for the real reasons behind the arrival of the butterflies and why they chose this specific location. Dellarobia understands that news of her and the monarch butterflies are spread and viewed all around the word and this was expressed at the peak of the novel's expansion.

III-4- Conclusion:

The third chapter examined the literary elements of language in the novel in which Barbara Kingsolver uses her poetry, own style and language to convey many messages to her

Chapter Three: Literary Mechanisms in *Flight Behavior*

readers. This has led her to shed light on different, complex and contemporary themes in her novel that are discussed in the chapter.

GENERAL CONCLUSION

General Conclusion

This dissertation has analyzed nature presentation in *Flight Behavior* by Barbara Kingsolver from an eco-critical perspective in order to identify the basic attitudes towards the non-humans' world that this book conveys, principally through its protagonist Dellarobia who relates to different aspects of nature. The analysis has focused on the protagonist's attitudes, as the implicit reader of fiction is often expected to identify with the main character; this experiencing the narrative from that point of view and mediated through that character's values and opinions.

The eco-feminism's perspective that was most referred to in this research was Dellarobia's point of view about the misuse of the natural sources and its outcomes. As a feminist writer, Barbara Kingsolver portrays feminism in the science when her principal character disagrees with cutting trees protecting her fond. Discussing different points in the novel chosen, *Flight Behavior*, from different perspectives, the study was divided into three chapters; in each chapter, there were numerous points of view of many writers and scholars.

From the first chapter of novel, it was noticeable that the interaction of the protagonist towards her nature was plain, her native world and her willingness to protect it from the wrong practices which made by men in particular. Ecologist and eco-feminism points of view were principal eco-critical positions to the main authorities and the theoretical framework of all the analysis of this research.

The research asserted that ecocriticism as it was a theory that was constantly changing, was also a theory to which additions were constantly being made, especially additions from other disciplines. An example of this was in the second chapter in which ecocriticism was discussed as a theory that thrived on its reliance on a scientific understanding of the natural world.

General Conclusion

Thus, given that ecocriticism was a literary theory still in development, there were several exciting ways, in which it may branch out. One such direction may be a kind of merging of ecocriticism and psychoanalysis, a merging of theory which would have proved valuable in my critique of the interpersonal relationship with nature. Accordingly, it may be interesting to observe the ways in which ecocriticism may benefit from one of the most significant theories over the last century, a theory that has regularly contributed to our understanding of literature.

Glossary

Glossary :

Term	Definition
Anthropocene Epoch	unofficial interval of geologic time, making up the third worldwide division of the Quaternary Period (2.6 million years ago to the present), characterized as the time in which the collective activities of human beings (<i>Homo sapiens</i>) began to substantially alter Earth's surface, atmosphere, oceans, and systems of nutrient cycling. A growing group of scientists argue that the Anthropocene Epoch should follow the Holocene Epoch (11,700 years ago to the present) and begin in the year 1950. The name Anthropocene is derived from Greek and means the "recent age of man." (www.britannica.com)
Literary Criticism	The reasoned consideration of literary works and issues. It applies, as a term, to any argumentation about literature, whether or not specific works are analyzed. Plato's cautions against the risky consequences of poetic inspiration in general in his <i>Republic</i> are thus often taken as the earliest important example of literary criticism. (www.britannica.com)
Postmodernism	Postmodernism, also spelled post-modernism, in Western philosophy, a late 20th-century movement characterized by broad skepticism, subjectivism, or relativism; a general suspicion of reason; and an acute sensitivity to the role of ideology in asserting and maintaining political and economic power. (www.britannica.com)

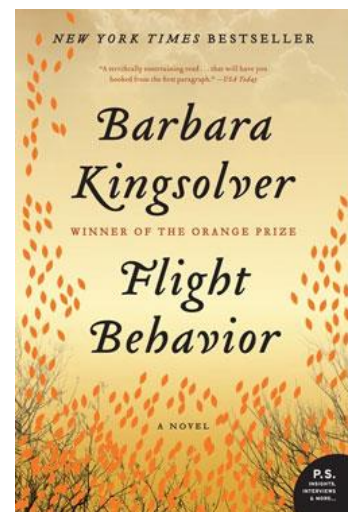
Appendices

Appendix 1: Barbara Kingsolver's Biography

Barbara Kingsolver was born in 1955, and grew up in rural Kentucky. She earned degrees in biology from DePauw University and the University of Arizona, and has worked as a freelance writer and author since 1985. At various times in her adult life she has lived in England, France, and the Canary Islands, and has worked in Europe, Africa, Asia, Mexico, and South America. She spent two decades in Tucson, Arizona, before moving to southwestern Virginia where she currently resides.



Her books, in order of publication, are: *The Bean Trees* (1988), *Homeland* (1989), *Holding the Line: Women in the Great Arizona Mine Strike* (1989), *Animal Dreams* (1990), *Another America* (1992), *Pigs in Heaven* (1993), *High Tide in Tucson* (1995), *The Poisonwood Bible* (1998), *Prodigal Summer* (2000), *Small Wonder* (2002), *Last Stand: America's Virgin Lands, with photographer Annie Griffiths Belt* (2002), *Animal, Vegetable, Miracle: A Year of Food Life* (2007), *The Lacuna* (2009), *Flight Behavior: A Novel* (2012), and *Unsheltered* (2018). She served as editor for Best American Short Stories 2001. Her books have been translated into more than two dozen languages, and have been adopted into the core literature curriculum in high schools and colleges throughout the nation. She has contributed to more than fifty literary anthologies, and her reviews and articles have appeared in most major U.S. newspapers and magazines.



(www.kingsolver.com)

Appendix 2 : *Flight Behavior*'s Synopsis

Barbara Kingsolver returns to native ground in her fourteenth book, *FLIGHT BEHAVIOR* (Harper; On Sale November 6, 2012; \$28.99). The novel is a heady exploration of climate change, along with media exploitation and political opportunism that lie at the root of what may be our most urgent modern dilemma. Set in Appalachia, a region to which Kingsolver has returned often in both her acclaimed fiction and nonfiction, its suspenseful narrative traces the unforeseen impact of global concerns on the ordinary citizens of a rural community. As environmental, economic, and political issues converge, the residents of Feathertown, Tennessee, are forced to come to terms with their changing place in the larger world.

Dellarobia Turnbow, the engaging central character who sets things in motion, is ready for a change of any kind. A mother of young children, trapped in claustrophobic rural poverty, Dellarobia long ago repressed any ambitions or promise of her own. Her husband, Cub — whom she married as a pregnant teenager — is a kind but passive man who cedes all decisions to his domineering parents who own the sheep farm where they all live and work. Dellarobia submits to the mind-numbing duties of her life, but for the whole of her marriage has been bedeviled by fantasies of illicit affairs. At the end of a gloomy, relentlessly rainy summer and autumn she finds herself at the limits of her endurance. In the novel's opening pages she strikes out recklessly, thrilled and terrified, having agreed for the first time to an actual tryst with another man.

(www.kingsolver.com)

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