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„Daring to Fly: Climate Change, Space and Gender in Barbara Kingsolver's *Flight Behaviour* "

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1. INTRODUCTION

Flight Behaviour was published in 2012, a year of heat waves, hurricanes and the lowest extent of arctic ice ever recorded.[1] Climate change and its manifestations were broadly covered by media, and Barbara Kingsolver seems to have captured the Zeitgeist of this era by addressing the hotly debated topic of anthropogenic global warming and its repercussions. The novel has been well received, both within and outside academic circles, and most of the scholarly attention has focused on the climate change narrative of *Flight Behaviour* (Lloyd &Rapson 2017; Garrard 2016; Wagner-Martin 2014; Trexler 2015; Mayer 2014). However, the predominantly ecocritical reception of Kingsolver's novel has failed to recognize the feminist narrative within *Flight Behaviour*, which equally reflects contemporary issues. In order to examine both the environmental and feminist concerns Kingsolver addresses in *Flight Behaviour*, this thesis employs a transversal ecofeminist analysis which draws on ecofeminist literary criticism, Bakhtinian dialogism and a literary analysis of narrative space.

After the introduction, the theoretical part of this thesis will provide an overview of existing research on *Flight Behaviour* and will define the genre of climate change fiction. Furthermore, the most prominent currents within ecofeminist theory will be highlighted, and a short outline of ecofeminist literary criticism will be given. Bakhtin's framework, which provides the basis for the analysis of discourse in *Flight Behaviour*, will be introduced and Murphy's adaptations of Bakhtin's theory, which are equally important for this thesis, will be addressed. Essential for analyzing the spatial relations in *Flight Behaviour*, I will further introduce Massey's theory of gendered space and Würzbach's framework of narrated space.

Apart from the theoretical basis, this thesis is structured into two parts, the ecofeminist analysis and the spatial analysis. The first section of the ecofeminist part focuses on Kingsolver's portrayal of relationships between humans and nonhuman nature. Domination and backgrounding of nature are central concerns of ecofeminist theory, and I aim to analyze the literary techniques which are employed by Kingsolver to address the isolation of humans from nonhuman nature. Persisting dualisms and their subversion will be another focus of this ecofeminist analysis. Moreover, the monarch butterflies' role as discursive agent and as an important chronotope will be highlighted.

The second section of the ecofeminist analysis part is concerned with the dialogic structure in *Flight Behaviour*. On the backdrop of a polarized climate debate within the United

[1] Vidal, John. 'Climate change is taking place before our eyes'- The weather of 2012. *The Guardian* December 2012. Web. 20 January 2020. <https://www.theguardian.com/theguardian/2012/dec/18/weekly-review-2012-weather-environment>

States, I ask how Kingsolver represents the voices that contribute to the climate change discussion. Furthermore, the mechanisms behind this polarization, for example stereotyping in media coverage, will be touched upon. Opposing positions of climate skeptics and environmentalists will be discussed and it will be analyzed how the neglection of science communication contributes to these problems.

The spatial analysis constitutes the second part of this thesis, and I aim to reveal how Kingsolver constructs narrated space to point towards contemporary relations of power. I focus on Dellarobia's living realities and analyze the spatial constrictions she experiences. By drawing on Massey and Würzbach, I ask how power relations, which are often connected with gender, influence Dellarobia's perimeters and how her transgressions effect an expansion of her radius.

Bridging ideas from cultural and literary studies, this thesis contributes to a growing interest in ecofeminism, and offers a new perspective on how to apply ecofeminist literary criticism to climate change novels.

2. THEORETICAL BACKGROUND

2.1 Cli-fi, or Anthropocene Fiction

Research on *Flight Behaviour* has mainly focused on environmental aspects, and the novel has therefore predominantly gained attention as an example of climate change fiction. In the following, it will be examined how scholars from various fields classify the climate change genre and how *Flight Behaviour* has been interpreted in this regard.

The topic of climate change has emerged in literature of the 1970s and 1980s as part of a wider environmentalist movement. According to Trexler (8), global warming as a result of greenhouse gas emissions first appeared in fiction of the 1970s as only one environmental concern amongst others (e.g. Ursula Le Guin's 1971 *The Lathe of Heaven*). He traces the roots of cli-fi from the late 1980s onwards, when, due to heightened political awareness, climate change started to become a popular topic and from the early 2000s on, there has been a continuous flow of cli-fi publications.[2] However, Trexler (9-10) attests that "[c]limate fiction is not the result of a literary 'school' of related authors. No singular influence or unitary 'idea' connects all climate fiction. Climate change itself is a remarkably broad series of phenomena in the nonhuman world, politics, and the media." In other words, the complexity of climate change reflects in the production of literary texts concerned with it. Non-fiction, fiction, and science fiction are the main vehicles for writers to engage with rapid, human-induced environmental changes. There is consensus amongst literary theorists that fictional texts are of major importance for the climate change discourse because they possess the power to reach out to a non-scientific audience by interweaving facts and theory with captivating narratives (Mayer 23).

Trexler and Clark argue that the term 'climate change' is not sufficient to describe the scope of environmental change induced by humans. They propose the umbrella term "Anthropocene", a framework which was coined by geologists, to better describe human influence on the planet (Clark 1). With drilling and mining, logging and exploiting, Homo sapiens' activity has shaped the planet and influenced environment and climate. Many scientists have therefore demanded that the current geological age should be named 'Anthropocene'.
'Climate change' has been a vehicle for political debate, doubts and beliefs and is seen as a mere theory by many. The term 'Anthropocene' defines human processes of fossil fuel burning and all its implications as a phenomenon that has already arrived (Trexler 4-5).

[2] For a detailed account of the history of cli-fi, see Trexler 2015

Flight Behaviour serves as an example for the difficulty of categorizing environmental fiction. The natural disasters which occur in *Flight Behaviour* can not only be seen as consequences of climate change. Human influence on the environment, like logging, which is of major concern in *Flight Behaviour*, causes soil erosion and mudslides and therefore fits into the framework of the Anthropocene. However, the mislead migration of monarch butterflies as a result of unusual weather conditions is the central environmental issue and climate change undoubtedly the main topic of the novel. Although Trexler (4) promotes the term 'Anthropocene Fiction', and also features *Flight Behaviour* as an example for this literary category, climate change fiction or 'cli-fi' is the term that has been used ubiquitously to refer to this literary genre and because it is more common, will also be used in this thesis. Whether 'Anthropocene Fiction' or climate change fiction, there is consensus that communicating environmental issues through writing can have actual impact on the non-human environment (Hiltner xiii). The vehicle most suited to trigger change is the novel:

> By its nature, the novel assembles heterogenous characters and things into a narrative sequence: not just "solitary souls" but scientists, consumers, politicians, insurers, drivers, zookeepers, children, punk musicians and bureaucrats are yoked with cars, factories, big box stores, thermostats, oil wells, butterflies, mountains and glaciers. This complexity allows the novel to explore diverse human responses to peak oil, alternative energy, carbon sequestration, carbon trading, consumption and air travel, in ways that are difficult for non-fiction or other art forms to portray. The novel can also think about climate change's intermingling with cultural narratives, such as nihilism, progress, collective resistance, and international cooperation. Moreover, the climate change novel can explore the aesthetics of wilderness, gastronomy, domesticity, species, urban life, fast cars and international life. Climate change is, itself, a complex network of things and effects. (Trexler 14-15)

Trexler's account recalls Bakhtin's (1981) analysis of the novel as the medium to best represent contemporary realities (7) and of his notion of heteroglossia, the discourse of multiple voices within a novel (291). Indeed, the novel has the ability to imagine manifold chronotopes, i.e. the connectedness of space and time in writing, to use Bakhtin's terminology, and thus responds to temporal and spatial realities such as environmental crises. However, the question must be raised of how to depict highly complex phenomena such as climate change without resorting to falsification and simplification. Clark (73) argues that it is impossible to represent homo sapiens as a 'geological force' which restructures and alters the planet, in a realistic mode in the novel. The global effects of the Anthropocene are too complex, their manifestations as a totality may be represented in scientific reports, graphs, statistics, numbers – but the question remains how the ramifications of climate change can be represented in literature without simplifying their complexity. As the example of *Flight Behaviour* shows, the format of the novel allows for a

quite complex account of anthropogenic damage and its consequences. Kingsolver partly achieves this by creating scientifically skilled characters like Dr. Ovid Byron, the lepidopterist, and his team, who repeatedly explain processes within ecosystems. According to Trexler (75), "[t]he vast majority of novelists have responded to this challenge by rendering climate change as an immediate, local disaster. By setting climate change in a specific place, such novels would seem to dwell within a long tradition of Anglophone environmentalism." Indeed, Kingsolver uses the technique of setting her narration in a specific place in order to highlight one local, specific environmental issue within the context of global climate change.

Other literary critics have explained this technique of individualization from a different perspective. In the 2014 monograph *The Anticipation of Catastrophe: Environmental Risk in North American Literature and Culture*, editors Mayer and Weik von Mossner outline how risk theory, which is primarily a category of analysis in the social sciences, has gained importance in the analysis of global environmental risk. Recently, they argue, an integration of the analytical category of risk into literary and cultural studies, foremost in the fields of ecocriticism and environmentally oriented literary studies, has been observed (11). They point towards Ursula Heise's work, who examines the articulation of environmental risks in literature and film by employing sociological risk theory. Building on Heise, they argue that "[l]iterary texts and films (…) address and communicate risks in very specific ways: in contrast to scientific texts, they explore the complexity of *individual* risk experiences – their cultural, social, political economic or psychological dimensions – and they engage their readers imaginatively, intellectually and emotionally through storytelling" (12). The first part of their anthology is concerned with climate change as "perhaps the vastest and most unpredictable global environmental risk that we face today" and features a reading of the climate change novel as risk narrative (13). More specifically, Mayer (26) defines two risk narratives that are generic in climate change fiction, the "narrative of catastrophe" and the "narrative of anticipation":

> In the case of the climate change novel, the narrative of catastrophe explores the consequences of a collapse of ecosystems in the future that is ultimately global in scope and involves the breakdown of social, economic, political, and cultural structures. It relies heavily on the dystopian mode of representation; life in these narratives is marked by dramatic experiences of displacement, toxic pollution, and species extinction. The narrative of anticipation, in contrast, does not present global climate collapse, but focuses on the exploration of the strong sense of uncertainty and controversy that marks the perception and assessment of global warming in the present.

In her analysis of the climate change novel, she names *Flight Behaviour* as an example for a "narrative of anticipation" because Kingsolver depicts climate change as an impending threat

in the future that already starts to manifest in the present (29). As can be seen, *Flight Behaviour* has gained scholarly attention and is widely regarded as an example of climate change fiction. However, these prevalently ecocritical analyses rarely consider the novel from a perspective that includes the human subject and its connectedness with or separation from nonhuman nature. On the contrary, the "human drama" (Clark 178) within *Flight Behaviour* is regarded by some as a distraction from the more pressing issues of "insect behaviour, largely invisible ecological and population dynamics, climate projections and slow-motion ecocide" (ibid.). As I will argue in my analysis, Kingsolver's approach of letting her characters emotionally reflect on the overwhelming challenges that the confrontation with climate change includes is not a flaw, but an effective way to represent the social discursivity of human subjects. Moreover, Gaard ("Cli-fi" 187) calls for climate change narratives "as matter of transcorporeality that explicitly embodies and values the intersecting differences of gender, sexuality and species with differences of race, class, ecology and nation," because then, she argues, "cli-fi readers will have a more complete story of climate injustices and a more effective road map for activist responses." In this view, a novel like *Flight Behaviour*, that addresses the connections between social and environmental perspectives might move readers more deeply than cli-fi narratives that emphasize technocratic solutions to environmental problems. In order to analyze how Kingsolver represents intersections of power, space, gender and environment in *Flight Behaviour*, I will apply an ecofeminist approach that draws on dialogism, gender theory and spatial theory.

2.2 Ecofeminist Theory and Ecofeminist Literary Criticism

2.2.1 Ecofeminist Theory

Ecofeminism, or feminist ecology, may be best explained by using the analogy of a tree. This tree has multiple roots and even more branches, but its core, the stem, symbolizes the common ground of the ecofeminist movement. The stem refers to the shared conviction that the exploitation and oppression of both women and nature are connected and that these global mechanisms of domination are intrinsically linked with class exploitation, racism, and colonialism (Murphy, "Farther" 86). According to Warren (4), "[e]cofeminist philosophy extends familiar feminist critiques of socialisms of domination (e.g., sexism, racism, classism, heterosexism, ageism, antisemitism) to nature (i.e., naturism)." Hence, nature becomes a feminist matter. A wide variety of feminist currents have touched upon the topic of nature, and ecofeminist philosophy stems from these feminisms. In order to define contemporary ecofeminist philosophy, it is necessary to explore the feminist roots of this ecofeminist tree.

In "Ecofeminism and Feminist Theory" (100), Carolyn Merchant defines liberal, radical, and socialist feminism as contributors to Ecofeminist theory. Historically, feminism roots in liberalism, which views humans as rational individuals and promotes capitalism as economic system. Liberal feminists have fought for gender equality based on their major premise that women as rational agents do not differ from men intellectually but are underprivileged because of their exclusion from education and economy (100). According to Merchant, liberal feminists see nature from a rational perspective. For liberal feminists, science, conservation and regulative laws are the main strategies for environmental protection and women who transcend the "social stigma of their biology" should equally contribute to environmental conservation as lawyers, scientists and regulators (101).

Radical feminism roots in the late 1960s and 1970s and is based on the premise that the biologically based domination of women by men is the main reason for human oppression (King 109). Patriarchy is thus seen as the basis for other forms of oppression and exploitation. The idea that women are closer to nature is essential to this ideology of subordination, however, it splits radical feminism in two movements: radical cultural feminism and radical rationalist feminism (110).

Radical rationalist feminists wish to obliterate gender differences and therefore view the woman/nature connection as "a regression that is bound to reinforce sex-role stereotyping" (110). Radical cultural feminists on the other hand celebrate the relationship between women and nature by performing rituals which center around the moon, the menstrual cycle and natural goddesses. The closeness to nature and ability to bear children is not seen as a limitation, but

as a source of power (Merchant 102). King names the strength of cultural feminism, its women-identified base, but also addresses its limitations. Cultural feminists have been criticized for depicting the oppression of women as universal and for the failure to recognize the different and intersecting forms of oppression that for example women of color are facing (King 111).

In contrast to radical cultural feminism, socialist feminism does not see the source for female oppression in their similarity with nature, but rather blames capitalist patriarchal society and its division of labor- marketplace/domestic for the domination of women by men (Merchant 103). Socialist feminists thus locate the nature/culture dichotomy in society and have criticized cultural feminists for their essentialist (male=bad, female=good) view (King 115). Having reviewed the three feminist movements which are considered the roots of ecofeminism, I will now evaluate their influence on ecofeminism.

Charlene Spretnak (5) defines three paths into ecofeminism. First, she argues, feminists involved with Marxist theory were "[e]xperiencing and naming the inadequacies of classical dominance theory, which ignores nature as well as women, such radical feminists moved in the direction of ecofeminism" (5). The second path into feminist ecology, according to Spretnak, was the discovery of nature-based, gynocentric ancient religion which led cultural feminists to ecofeminism. The third path she describes as a secondary way of discovering feminism, via environmentalism (6). However, Greta Gaard remarks that, "[l]ike feminisms developed by women of color, ecological feminism is neither a second- nor a third-wave feminism; it has been present in various forms from the start of feminism in the nineteenth century, articulated through the work of women gardeners, botanists, illustrators, animal rights and animal welfare advocates, outdoorswomen, scientists, and writers" ("New directions" 646). It is thus important to remember that ecofeminism not only developed in feminist movements of the late 20th century but has emerged continually in various forms through the work of female biologists, writers and environmentalists, starting as early as the 19th century. It becomes clear that ecofeminism has many, sometimes opposing roots and ecofeminists also disagree about the importance of the different feminist movements for ecofeminism. Merchant for example contends that "[w]hile radical feminism has delved more deeply into the woman/nature connection, […] socialist feminism has the potential for a more thorough critique of the domination issue" (100). Contrastingly, Charlene Spretnak argues that "[e]cofeminism grew out of radical, or cultural feminism (rather than from liberal feminism or socialist feminism), which holds that identifying the dynamics – largely fear and resentment – behind the dominance male over female is the key to comprehending every expression to patriarchal culture with its hierarchical, militaristic, mechanistic, industrialist forms" (Spretnak 5). It becomes clear that

even among ecofeminists, there is a vast diversity of opinions and perspectives regarding the roots of ecofeminism, and this heterarchy[3] turns out to be an inherent characteristic and strength of ecofeminism. Lockwood (158) sees the indefiniteness within ecofeminism as a sign of resistance against reduction. The lack of conceptual coherence, he argues, is irrelevant as long as the ecofeminist movement results in less suffering and greater justice (167).

Kingsolver's work has received attention by literary critics because of her unique way of interweaving art and the political. And while Leder (18) contends that her previous novels reveal a variety of political foci such as environmental injustice, gender issues, disability, religion and culture, I argue that *Flight Behaviour* combines all these foci in its ecofeminist stance. I will therefore use an ecofeminist lens for the third part of my transversal approach. Referring once more to the ecofeminist tree, we have now explored its roots, have defined the key feature of ecofeminism, the stem which holds it all together, and may now move on to one of its branches, ecofeminist literary criticism.

2.2.2 Ecofeminist Literary Criticism

One of the branches of the ecofeminist tree is ecofeminist literary criticism, which is defined by Legler (227) as follows:

> Ecofeminist literary criticism is a hybrid criticism, a combination of ecological or environmental criticism and feminist literary criticism. It offers a unique combination of literary and philosophical perspectives that gives literary and cultural critics a special lens through which they can investigate the ways nature is represented in literature and the ways representations of nature are linked with representations of gender, race, class, and sexuality.

Ecofeminist literary criticism plays a vital role within the ecofeminist movement. Primarily it is used to revisit the literary canon and analyze existing works from an ecofeminist perspective. Furthermore, Gaard and Murphy (3) state that "ecofeminist literary criticism's unique contribution may be to draw attention to both the data contained within literature and the effectiveness of literary texts in helping to catalyze a broad-based movement". Kingsolver's work has been categorized as ecofeminist, with a strong focus on cultural feminism, which emphasizes the differences between male and female (Comer 53). I therefore consider it of

[3] "A heterarchy possesses a flexible structure made up of interdependent units, and the relationships between those units are characterized by multiple intricate linkages that create circular paths rather than hierarchical ones." (Encyclopaedia Britannica. Satoshi Miura. Encyclopaedica Britannica, inc. 2014. 15 Jan. 2020. <https://www.britannica.com/topic/heterarchy>)

importance to examine *Flight Behaviour* from an ecofeminist perspective and to analyze which feminist views are expressed by Kingsolver. To enable an ecofeminist reading, I will utilize Armbruster's 1996 model of poststructuralist ecofeminist reading. As Armbruster (19) explains, "an unproblematized focus on women's connection with nature can actually reinforce dualism and hierarchy by constructing yet another dualism: an uncomplicated opposition between women's perceived unity with nature and male-associated culture's alienation from it". Using Armbruster's approach, I will examine whether Kingsolver dissolves hierarchies or rather enforces them. Three questions which have been postulated by Armbruster will serve to guide the analysis:

• Does the text convey a sense of the human subject as socially and discursively constructed, multiply organized, and constantly shifting?
• Does the text also account for the influence of nonhuman nature on the subject (and of the subject on nonhuman nature) without resorting to essentialism?
• Does the text avoid reinscribing dualisms and hierarchical notions of difference?

Armbruster (28)

For her framework of ecofeminist literary criticism, Armbruster draws on Plumwood's (1993) *Feminism and the Mastery of Nature*, in which she explains the mechanisms of oppressive systems. Especially Plumwood's thoughts about the connections between humans and nonhuman nature will inform my analysis of *Flight Behaviour.* I will argue that the novel's dialogical narrative subverts dualisms, such as the nature/culture dualism, and will use Murphy's (1991) adaptation of Bakhtinian dialogism for my transversal ecofeminist literary criticism.

2.3 Bakhtin – Dialogism, Heteroglossia and The Chronotope

The question of how to analyze texts from an ecocritical perspective has drawn attention to Mikhail Bakhtin's work. In "Bakhtinian Road to Ecological Insight", McDowell argues that

> [h]istory, philosophy, anthropology, and other "soft" disciplines have long provided a ground upon which a critic can stand, like Archimedes, to lift the world of literature. But other "hard" disciplines have not been very well incorporated into literary studies, partly because of the difficulties involved in acquiring adequate grounding in the sciences to follow multidisciplinary arguments. However, the Russian philosopher and literary critic Mikhail Bakhtin has incorporated into his literary theories much of the thinking about systems and relationships long ago embraced by the hard sciences. Consequently, his work provides an ideal starting point for an ecological analysis of landscape writing. Bakhtin's theories might be seen as the *literary equivalent of ecology, the science of relationships*. The ideal form to represent reality, according to Bakhtin, is a dialogical form, one in which multiple voices or points of view interact. (372; my emphasis)

Bakhtin's theories about language and dialogue indeed reflect ecological principles. The interdependency of species within ecosystems parallels Bakhtin's perception of the world as an activity, a conglomerate of conflicting meanings, in which being always implies co-being (Holquist 24-25). I will show in my analysis that Bakhtin's framework is suited to examine the complex interdependencies of a changing environment and its representation in the climate change novel from an ecofeminist perspective, as Murphy ("Ground", 147) suggests: "An adapted dialogics can facilitate a differential unification […] of ecology and feminisms that will maintain the kind of self-consciously antidogmatic development that has been the hallmark of the major strands of feminist thought." One of the major aims of this thesis is to examine the different actors and perspectives within *Flight Behaviour*, and Murphy confirms that "Bakhtinian dialogics provides a method for entertaining debate and consideration of conflicting viewpoints without lapsing into liberal pluralism" (ibid.).

For a general understanding of Bakhtin's theories, I will now provide an overview of the concepts which inform my analysis and explain the key terms dialogism, heteroglossia, simultaneity, and chronotope. Bakhtin's philosophical epistemologies have contributed to several areas of thought, including linguistics, anthropology, and literary studies. All these disciplines have interpreted and utilized Bakhtin's ideas in different ways, argues Holquist (2). With *Dialogism: Bakhtin and His World* (1990), Holquist attempts to create a basis for an adequate understanding of Bakhtin's works. He interprets Bakhtin's writings as "one of several modern epistemologies that seek to grasp human behaviour through the use humans make of language" (15). The title of the book, *Dialogism,*[4] subsumes the "different ways he [Bakhtin]

[4] Holquist emphasizes that the term dialogism has never been used by Bakhtin himself, but is still useful for referring to the "interconnected set of concerns that dominate Bakhtin's thinking" (15).

mediated on dialogue (15). The second recurring subject is the novel, which had, at the time of Bakhtin's writing, been inadequately dealt with by literary theorists (Bakhtin 8). He compares the novel to other literary genres such as drama or poetry and attests that "[t]he novel has become the leading hero in the drama of literary development in our time precisely because it best of all reflects the tendencies of a new world still in the making" (7). Due to this currency, the novel can become an important agent in representing contemporary reality, and as I will argue, this also holds true for climate change fiction (Holquist 72). In what follows, I therefore focus on how novels relate to the present.

One characteristic which enables this direct contact with the present is the incorporation of everyday speech, through which a variety of discourses can be displayed (72). The occurrences of discourse within the novel are instances of heteroglossia, language which represents the simultaneity of contradictions between present and past, between socio-ideological groups, between schools of thought and trends that all intersect with each other to build new languages (Bakhtin 291). Bauer, who utilizes Bakhtin's ideas for her feminist literary criticism, explains discourse within the novel as such:

> Characters represent social, ideological, and stratified voices, voices which are not univocally the author's but which compete with and foreground the prevailing codes in the society which the author opens up as topics of discourse. These voices, that is, represent thematized views of a social phenomenon—the dynamic languages from different contexts refashioned, brought into play, and dialogized in the novels. (1988:6)

By enabling discourse within the novel, different, often opposing voices reflect social discourse and thus point towards contemporary phenomena. This leads us to one of Bakhtin's paradigms, simultaneity, which is defined by Holquist as such: "Literary texts, like other kinds of utterance, depend not only on the activity of the author, but also on the place they hold in the social and historical forces at work when the text is produced and when it is consumed. Words in literary texts are active elements in a dialogic exchange taking place on several different levels at the same time" (Holquist 68). In other words, texts always need to be read through a lens which considers the contexts of their time and reflect the simultaneous dialogue within the novel: social dialogue which influences the writing, dialogue between author and reader, dialogue between characters and reader, and vice versa.

I utilize Bakhtin's theory to try and place *Flight Behaviour* within the broader network of contemporary climate change discourse. The dialogues within the novel, but also between author and reader and vice versa will be analyzed and evaluated. The concepts of simultaneity and heteroglossia are essential to answer my first major research question how Kingsolver

portrays the different actors and voices that contribute to climate change discourse within US-American society.

Further, I will build on Bakhtin's concept of the chronotope. The name of this Bakhtinian key term (chronos, Greek: "time" and topos, Greek: "place"), literally means "timespace" and is defined by Bakhtin (84) as

> the intrinsic connectedness of temporal and spatial relationships that are artistically expressed in literature. (…) In the literary artistic chronotope, spatial and temporal indicators are fused into one carefully thought-out, concrete whole. Time, as it were, thickens, takes on flesh, becomes artistically visible; likewise, space becomes charged and responsive to the movements of time, plot and history. This intersection of axes and fusion of indicators characterizes the artistic chronotope.

In his essay "Forms of Time and the Chronotope in the Novel," Bakhtin mentions examples for chronotopes in novels, like the chronotope of the road, or the chronotope of meeting, the essay does not give exact definitions for literary analysis. Keunen considers the chronotope to be the core of literary imagination, as only the fusion of time and space creates images in the readers' minds (Chronotopic 46). Narrative texts are therefore not just sequences of events, but they construct imaginative worlds or chronotopes (Bemong and Borghart 4). Again, these definitions enable an understanding of Bakhtin's concept, but in order to use the chronotope for literary analysis, concrete examples are needed. Bemong and Borghart (2010) provide an exhaustive overview of the most important uses of the chronotope and list five "significant levels of abstraction" of the chronotope which have been established by literary scholars as a tool for literary analysis (6):

(1) One a first level, they define "micro-chronotopes", which emerge from smaller language units like words, phrases and syntax. These micro-chronotopes mostly play a role in lyric poetry and are explained in more detail in Ladin (2010:131-156).
(2) The second level which can be distinguished is the level of minor chronotopes, which Bakhtin mentions in his "Concluding Remarks". Bakhtin uses the terms chronotope and motif interchangeably, which is why some scholars established the terms "chronotopic motif" or "motivic chronotope". Examples would be the chronotope of meeting, of the road, the salon, the provincial town amongst others mentioned by Bakhtin, and these "motivic chronotopes" are said to be the building blocks of narrative texts (Bakhtin 97).
(3) The overarching impression, which is created by these building blocks of minor chronotopes is called major or dominant chronotopes. Bemong and Borghart

argue that these major chronotopes differ from generic chronotopes, the next level, because not all major chronotopes constitute their own genre (7).

(4) Hence, chronotopes of the fourth level are called *generic chronotopes* and subsume major chronotopes which create a similar impression. Ladin (1999:232) argues that these chronotopes can be abstracted from the works in which they appear and provide a categorization of these works.

(5) On the last level, Bemong and Borghart present Keunen's (2011) systematic framework for the classification of generic chronotopes into even more abstract categories. He differentiates two main types of temporal development within novels, which he calls "*plotspace-chronotopes*". The first kind, *teleological (or monological) chronotopes*, are characteristic for traditional plot structures where the entire narration moves towards a final moment. *Dialogical chronotopes* are characterized by intertwining conflicting situations and junctions which form a network within the plot. They therefore do not cumulate towards a Telos, but rather display several decisive moments, the "Kairos", characteristic for modern novels.[5]

The consideration of different types of chronotopes which have evolved from Bakhtin's theory is of major importance for literary analysis. The possibility to use the concept of the chronotope for small-scale analysis below syntax-level (micro-chronotopes) and on broad-scale levels as in generic or plot-space chronotopes enables a wide-ranging and diverse literary analysis of various texts. McDowell (1996) and Murphy (2013) have shown that Bakhtin's theoretical framework and particularly the notion of chronotopes can serve as a fruitful basis for ecocritical analysis. For example, Murphy argues that "[b]y focusing (…) on specific crises, such as the hole in the ozone layer or the sudden release of methane from under the arctic ocean or out of tundra peat bogs, authors generate a chronotope that encourages the reader to interpret plots and themes not only intratextuelly but also extratextually as well" ("Transversal" 21). Murphy thus speaks of "crisis-chronotopes", which could be characterized as major or dominant chronotopes because they create an overarching impression which is in turn built up by minor chronotopes such as the hole in the ozone layer or other specific crises. According to this hierarchy, the major chronotope of crisis is included in the generic chronotope of climate change, which in turn constitutes its own genre, cli-fi. I will thus use Bakhtin's concept of the

[5] Based on Bemong und Borghart (6-8)

chronotope to explain which of the chronotopic motifs and minor chronotopes in *Flight Behaviour* have the power to connect readers to the external world.

So far, I have established the connection between ecology, Bakhtin's theories of the novel, and climate change fiction and have elaborated on the possibility to use Bakhtin's framework for ecofeminist analysis. As I have argued in this chapter, authors create imaginative worlds within their readers' minds. The space they create through the chronotopes they use is said to reflect contemporary reality in a refracted way. In the following chapter, I will outline the importance of spatial analysis for literary criticism and will show how the power relations which affect every organism within an ecosystem are represented in the spatial realities of *Flight Behaviour*.

2.4 The Spatial Turn and Gendered Space

Murphy remarks in "Ground, Pivot, Motion: Ecofeminist Theory, Dialogics, and Literary Practice", that "[i]f ecofeminists seek only for a literature that meets equally the criteria of ecological and feminist sophistication, they will be frequently disappointed" (158). I argue that Kingsolver has created with *Flight Behaviour* exactly that – a novel which combines scientific facts about the climate crisis and the portrayal of a society deeply influenced by power relations. As I have stated before, scholarly attention has mostly concentrated on *Flight Behaviour* as a climate change novel, but has failed to address the equally intriguing questions of gender and power that Kingsolver raises. To this effect, I will examine power structures, which are represented in the spatial realities of the novel, by building on feminist geographer Doreen Massey and literary scholar Natascha Würzbach. The spatial perspective, although it was developed in social science and geography, has found expression throughout the humanities and has been appropriated for literary analyses. In this very brief outline of the spatial turn in social theory, I will focus on the relational aspect of space and emphasize the power-space connection, before turning to the concept of gendered space.

Fundamental for a turn towards spatiality is the questioning of the superiority of time over space, a paradigm which prevailed during modernism. Foucault (22) speaks of the present epoch as an "epoch of space": "We are at a moment, I believe, when our experience of the world is less that of a long life developing through time than that of a network that connects points and intersects with its own skein". Foucault thus clearly envisions a structuralist, spatial perspective which should supersede the linear, historicist world view. Lefebvre expands this idea and defines social space as a social product (26) and argues that "the space thus produced also serves as a tool of thought and of action, (…) in addition to being a means of production it is also a means of control, and hence of domination, of power" (26). Power is exerted through *conceived space*, which Lefebvre defines as "conceptualized space, the space of scientists, planners, urbanists, technocratic subdividers and social engineers, as of a certain type of artist with a scientific bent, all of whom identify what is lived and what and what is perceived with what is conceived" (38). Edward Soja, who builds on Lefebvre's work, describes the concept of conceived space in other words: "We must be instantly aware of how space can be made to hide consequences from us, how relations of power and discipline are inscribed into the apparently innocent spatiality of social life, how human geographies become filled with politics and ideology" (6). Bachmann-Medick (216) summarizes these conceptions of space as follows:

> In other words, space is now no longer seen as a physical territorial concept but as a relational one. A central element in the spatial turn is not territorial space as a

> container or a vessel, but space as a social production process encompassing perceptions, utilizations and appropriations, a process closely bound up with the symbolic level of spatial representation (e.g., through codes, characters and maps). However, it is primarily the connection between space and power that has established itself as an important line of study.

This connection between space and power is central also to Doreen Massey's work, which adds to the existing body of spatial theory a feminist dimension. In *Space, Place and Gender* she writes that "[g]eography matters to the construction of gender, and the fact of geographical variation in gender relations, for instance, is a significant element in the production and reproduction of both imaginative geographies and uneven development" (Massey 2). In other words, how we conceive space, how we use it and how we develop within this space depends on our gender, and therefore on what space is assigned to different genders by society. Moreover, Massey (4) emphasizes the different scales of power relations within our society:

> The spatial organization of society, in other words, is integral to the production of the social, and not merely its result. It is fully implicated in both history and politics. The 'spatial' then, it is argued here, can be seen as constructed out of the multiplicity of social relations across all spatial scales, from the global reach of finance and telecommunications, through the geography of the tentacles of national political power, to the social relations within the town, the settlement, the household and the workplace. It is a way of thinking in terms of the ever-shifting geometry of social/power relations, and it forces into view the real multiplicities of space-time.

Massey thus argues that it is the social relations which construct spatial realities and thereby create power relations. Her reference to space-time recalls Bakhtin's notion of the chronotope and although Massey's perspective is focused on power relations and Bakhtin's framework is concerned with literary analysis, both share the understanding of society as an ever-shifting process which cannot be represented by historical events on a timeline but must be seen in terms of its spatial realities. These spatial realities are described by Massey to exist on different scales – global, national/political, and the social relations within communities.

This thesis analyzes the representation of space in *Flight Behaviour* and the concept of gendered space will be used for literary analysis. Especially Massey's notion of imaginative geographies will be of importance for the spatial analysis of *Flight Behaviour*, as I will examine the connection between female emancipation and spatial realities by using Natascha Würzbach's framework of "Raumdarstellung" in literary texts. Würzbach also considers space to be a cultural phenomenon and emphasizes the importance of analyzing the narratological depiction of space, which she calls "narrative Raumdarstellung":

> Die narrative Raumdarstellung bietet sich für geschlechterrelevante Implikationen und Aussagen nicht zuletzt deshalb an, weil **Raum als kulturelles Phänomen** zum einen vielfältigen Semantisierungen unterworfen ist, zum anderen aber auch

> mimetisch auf die soziale Realität verweisen kann. Ein solches Wirkungspotenzial manifestiert sich in Einstellungen, Verhaltensweisen sowie kommunikativen oder konkreten Handlungen der Erzählinstanz und der Figuren. Dabei sind es auch die verschiedenen Arten der Wahrnehmung, Beschreibung und Beurteilung von Räumen im Erzähltext, die geschlechterrelevante Orientierungen und Konnotationen zeigen. So werden in der Raumdarstellung von Erzählungen, Romanen und Reiseberichten die Geschlechter gewissermaßen zu Lokalterminen zitiert, um über den Stand der Geschlechterproblematik Auskunft zu geben, kulturelle Entwicklungen zu bestätigen oder zu kritisieren. (Würzbach 49)

In other words, space which is depicted in literary texts reflects the spatial properties of cultural and social reality. Authors communicate through their characters' attitudes, behavior and actions, but also through their perceptions, descriptions and judgements of space (49). Würzbach further argues that in literary texts, there is a close connection between spatial perception and identity construction (55). For my analysis of Dellarobia's emancipation I will build on Würzbach's system of analysis and I will now briefly outline her approach of analyzing the representation of space in literary texts.

The chapter which is relevant for my analysis is called "Raum als Schauplatz: Geschlechterorientierte Territorialisierung und Grenzüberschreitungen". Its main concern is the accessibility of space and the transgression of space, which depends on the character's gender. Further, location and movement of characters point towards their spatial realities and gender-specific experiences of space also add to the representation of space (Würzbach 57). To put it differently, space in literary texts doe not only provides a matrix for characters to enact their story, on the contrary, protagonists point towards social and cultural realities by moving through space freely or being confined to a location, by showing their attitudes towards spatial realities and by assigning meaning to space. Building on this chapter, I examine the gender-oriented territorials in *Flight Behaviour*, analyze how transgressions of these territorials relate to plot development, and evaluate characters' opinions towards spatial realities.

3. *FLIGHT BEHAVIOUR* FROM AN ECOFEMINIST PERSPECTIVE

My aim is to show the complexity of human/nonhuman relationships that are depicted in *Flight Behaviour*. In one reading, Kingsolver seems to reinforce the essentialist view of an inherent female connection to nature, which the male species lacks. However, a closer reading, which integrates more actors of the book, reveals a more differentiated take on human-nature connections. Kingsolver addresses the reason/nature dichotomy, which still influences mankind's attitudes towards nature and affects mechanisms such as the backgrounding of nonhuman nature (Plumwood 4). She achieves to soften the barriers between humans and non-human nature, e.g. by representing nature as an active entity, which results in the subversion of the nature/culture dualism. Moreover, the monarchs, as a discursive force, initiate dialogue between different actors in the novel. The second subchapter focuses on discourse in *Flight Behaviour*. Kingsolver portrays the polarizing climate change debate in the United States, which is fueled by stereotypes and channeled by a corrupt media landscape. However, Dellarobia functions as a mediator between different interest communities and therefore enables mutual understanding. Kingsolver further addresses the difficult question of communicating research to the public and thus implicitly emphasizes the novel's important role as medium to inform a lay audience about environmental crises.

3.1 Subversion of Dualisms

3.1.1 Domination and Backgrounding

Kingsolver employs two narratives of nonhuman nature in *Flight Behaviour*. Terrain, which comprises the woods and mountains around Feathertown, is an object of domination, appropriated and exploited as a resource by the community (55). The monarch butterflies however are introduced as an active entity and therefore enable a dialogic relationship between humans and nonhuman nature. Plumwood (4) addresses the problematic relationship between humans and nonhuman nature, which can be seen as a result of the reason/nature dualism:

> To be defined as 'nature' in this context is to be defined as passive, as non-agent and non-subject, as the 'environment' or invisible background conditions against which the 'foreground' achievements of reason or culture (provided typically by the white, western, male expert or entrepreneur) take place. It is to be defined as a terra nullius, a resource empty of its own purposes or meanings, and hence available to be annexed for the purposes of those supposedly identified with reason or intellect, and to be conceived and moulded in relation to these purposes.

Bear Turnbow and Peanut Norwood are the proactive forces who plan to transform the trees on their property into money against all objections. Bear argues that "[logging is] money in the bank and it's my call" (554). Past decisions show that his methods of making profit from wood have been shortsighted, as illustrated by the so-called "Christmas tree farm", a part of Turnbow property with "fir trees planted long ago in some scheme that never panned out" (15). Examples from nearby logging sites, where soil erosion leads to mud-slides, also demonstrate that Bear and Peanut's plans are ill-conceived, but as Hester complains, "[Bear] and Peanut Norwood won't give an inch" (183). Her analysis of the situation views endeavors of this kind as essentially male: "I don't think it's just the money. I mean, it is the money. But to be in such a rush over it, not listening to anybody. I think they've put each other up to that. A man-to-man kind of thing" (183), which makes Dellarobia think of the "great themes" in literature, "man against man, man against himself. Could man be ever *for* anything?" (183).

Bear's attitude of making his property accessible for logging and thereby rendering nature to his will also strengthens the account of male supremacy over nature. Kingsolver's ecofeminist overtone unmistakably is shown in a scene where Dellarobia directly compares herself to the now tamed wilderness:

> Dellarobia was distracted by the renovated road, which she hadn't seen yet. She knew Cub and his father had squared away a lot of downed trees and flood damage, but it was the thick layer of new, whitish gravel that altered everything. They'd turned this little wilderness track into a road, with clean, defined edges against the muddy surroundings. Just a country road like any other, inviting no special expectations, its wilderness tamed. Against her will, she thought of Jimmy. And of the person she must have been that day, full of desire, full of herself. Now paved over. (282)

With this simile, Kingsolver alludes to the central ecofeminist subject, the connection between the oppression of women and nature by white, western men. The opposition between Bear and the women of the family offers a rather essentialist perspective, however, if other voices are considered, the male/female relation in *Flight Behaviour* gains complexity.

Cub, for example, seems to be caught between the lines. At first, he defends the logging plans, because he knows the family needs money (58). At the final discussion, a mediation led by Pastor Bobby Ogle, he joins teams with Dellarobia and Hester in order to convince Bear not to log the mountain (555). Cub, who is portrayed as obedient and good-natured, thus subverts the male/female dualism. Bobby Ogle, who defends nonhuman nature considering it "God's creation" (550), serves as another example of a male character without the desire to subdue the natural world. The climate activists and scientists who come to Feathertown because of the monarch butterflies of course share a very ecological worldview and also soften the dualisms

of human/nature and male/female. However, a majority of the local population denies their dependence on nonhuman nature, a phenomenon which is described by Plumwood (21) as "backgrounding":

> What is involved in the backgrounding of nature is the denial of dependence on biospheric processes, and a view of humans as apart, outside of nature, which is treated as a limitless provider without needs of its own. Dominant western culture has systematically inferiorised, backgrounded and denied dependency on the whole sphere of reproduction and subsistence. This denial of dependency is a major factor in the perpetuation of the non-sustainable modes of using nature which loom as such a threat to the future of western society.

Particularly apparent is the locals' reluctance to perceive the misplacement of monarch butterflies as a terrible result of global warming. On the contrary, plans are made for what Cub calls "supply-side economics" (353), i.e. the economic exploitation of the ecological disaster. Locals dream of establishing theme parks to attract tourists, a futile undertaking, as Dellarobia remarks, "[t]here won't be a next year. It gets too cold, [the butterflies] die, and then it's over. No next generation" (353). Dellarobia also points out the flaw in this anthropocentric thinking to Cub, which is "all centered around what they want. They need things to be a certain way, financially, so they think nature will organize itself around what suits them" (354). Both the logging and the plans to make money from the monarch roosting site are examples for an anthropocentric attitude. Kingsolver introduces the monarch butterflies as an active entity to challenge the nature/culture dualism that dominates western thinking.

3.1.2 The Nature/Culture Dualism

When millions of monarch butterflies settle in the mountains of Appalachia, the inhabitants of Feathertown, including Dellarobia, are unable to classify the phenomenon. They call it a "miracle" (74), a "vision" (74) or "the Lord's business" (76). Owing to Dellarobia's testimony in church, most of the locals are convinced that the butterflies are an extraordinary sight and defend them against Bear, who intends to "to spray these things and go ahead" (75). From the beginning onwards, the swarm of butterflies is therefore seen as exceptional and treated differently than the surrounding nonhuman nature. For example, the swarm is out of human control, its behavior unpredictable and its departure uncertain. Patrick Murphy argues that "in order to recognize the way nonhuman entities can participate in the ideological, discursive forces shaping human subjectivities, we must escape dominant constructions of the human-nature relationship that represent humans as superior to and separate from a passive, silent nature" (qtd. in Armbruster 31). In this view, the butterflies constitute an active entity and

subvert the nature/culture dualism, unlike the forest, which is represented as a passive subject to anthropogenic activity.

Once the scientists arrive in Feathertown, a new perspective is added to the local "miracle". Dellarobia learns about the monarchs' usual migratory pattern, their reproductive strategy, and their roosting site in Mexico on the internet, but Ovid conveys to her the inconvenient fact that the butterflies' diversion from their usual route is an ecological disaster. As Garrard (309) puts it, "[h]aving symbolized miraculous, divine beauty and blessing in the beginning, the butterflies come to represent appalling, unfathomable ecological harm, much to Dellarobia's dismay." The scientific approach to interpreting the monarchs' unusual behavior is achieved by methods of counting, measuring, and weighing, and also includes procedures which harm samples of butterflies (333). However, Kingsolver describes the rational, scientific approach as a crucial means to understand nature, rather than employing an essentialist, ecofeminist stance of denigrating rational thinking as a sign of male supremacy. She makes clear that the aim is not to establish a state of utopian unity between humans and nature, but to question persisting attitudes towards nature.

Critical voices view Kingsolver's strategy as human-centered and fear that "the human exceptionalism of care threatens to turn this novel into a deeply anthropocentric exercise, in which non-human organisms and their ecological habitats are placed at the eudaemonistic service of humans" (Johns-Putra, 155). While I agree that anthropocentric viewpoints are portrayed in the novel, I argue that Kingsolver deliberately includes them to emphasize the futility of human efforts to save an environment that has suffered decades of destruction. For example, Dellarobia tells Ovid of the possibility of transferring some of the monarchs to Florida, where the mild climate might enhance chances of the species' survival (442). Ovid's reply that saving the butterflies was not scientists' responsibility makes Dellarobia question human-animal relationships (ibid.), which has been a feminist concern from the 1970s onwards (Cudworth 41). In the final paragraphs of the novel, the focus even shifts entirely to the monarchs, which is seen as a deeply ecocentric ending by Wagner-Martin (3). Furthermore, as I have stated in the previous chapter, Kingsolver makes the backgrounding of nonhuman nature visible and therefore reveals anthropocentric thinking instead of reinforcing it.

The question of how to portray nature in ecofeminist writing has been addressed by Murphy, who argues that "[t]he point is not to speak for nature but to work to render the signification presented us by nature into a verbal depiction by means of speaking subjects, whether this is through characterization in the arts or through discursive prose" ("Ground", 152). Frequently named as an example for this technique is Ursula K. le Guin's collection of

poems and stories *Buffalo Gals and Other Animal Presences* (1978), which is seen as a "project to rethink human/nonhuman and self/other relationships" (Murphy, "Ground", 153). Although Kingsolver does not let the monarch butterflies speak, like Le Guin does with the coyote character in "Buffalo Gals, won't you come out tonight" (1978), she introduces the butterflies as a discursive agent. Kingsolver uses ecologists to decipher the monarchs' behavior, and Ovid draws conclusions, which add to the climate change discourse:

> "We are seeing a bizarre alteration of a previously stable pattern," he said finally. "A continental ecosystem breaking down. Most likely, this is due to climate change. Really I can tell you I'm sure of that. Climate change has disrupted this system. For the scientific record, we want to get to the bottom of that as best as we can, before events of this winter destroy a beautiful species and the chain of evidence we might use for tracking its demise. It's not a happy scenario." (315)

The butterflies as discursive force ignite dialogue between different actors like climate activists, farmers, scientists, and media representatives and therefore link the nonhuman and human world. Readers learn from immigrant child Josefina that in Mexican Legends, monarchs symbolize the souls of stillborn babies, which represents another human-animal connection (495). When Dellarobia asks herself "[h]ow was that even normal, to cry over dead insects?" (202), the complicated construct of rationality and the implied distancing from nature is emphasized once more. By portraying different attitudes towards nonhuman nature, Kingsolver thus blurs human/nature boundaries and also questions anthropocentric thinking.

The "monarch character" (Garrard 307) also constitutes the most important chronotope of the novel. Kingsolver introduces a Mexican immigrant family from Angangueo and thereby points towards the monarchs' actual roosting site. Readers are informed about the heavy rains and landslides, that destroyed Angangueo in 2010 (140), an event which was probably influenced by logging and mining in the region (El Universal 2010). Although the butterflies' diversion to Tennessee is a fictional event, Ovid and his team also address the reduction of Milkweed acreage, which actually poses a threat to monarch populations (Smith 2014). Using Murphy's ("Transversal" 21) framework, the monarch butterflies can be categorized as a minor chronotope or chronotopic motif, which points to other minor chronotopes such as GMO crops or global warming. These minor chronotopes then constitute the major chronotope of environmental crisis, which is subsumed under the generic chronotope of climate change. The monarch butterflies' function as the central chronotope connects readers to environmental crises of the external world and their role as a discursive entity stimulates discourse between different actors in *Flight Behaviour.*

3.2 Discourse in Flight Behaviour

By setting the novel in rural Tennessee, Kingsolver establishes the context of a deeply conservative Christian population which faces the confrontation with inexplicable natural phenomena. The locals are mainly represented by the Turnbow family. Characters like Bear and Hester epitomize the climate skeptic tenor among U.S. American society. Still, Kingsolver avoids resorting to stereotypes of climate change deniers on the one hand and "warmists"[6] on the other. Dellarobia, who acts as the focalizer of the narration, holds an intermediary position and mediates between scientists, farmers, and nonhuman nature. I argue that the dialogic structure of *Flight Behaviour* owes to the narrative style of free indirect discourse, which allows Dellarobia to reflect on the juxtaposing viewpoints she is confronted with and which enables her to trace the roots of fixed beliefs and positions. In the following, I will analyze the voices that enter the dialogue, which is mediated by Dellarobia, and examine how Kingsolver imagines the ecofeminist utopia of mutual understanding of us-for-another.

3.2.1 Skeptical Voices

In an interview that was conducted shortly after *Flight Behaviour*'s publication, Kingsolver talks about her motivation for making climate change the focus of her new novel:

> I thought a lot about culture wars and climate change. I live in a rural part of Virginia surrounded by farms and farmers. These farmers have already had one bad year after another, unpredictable hail storms and tornados. They declare it a disaster year after year. At what point do you say, "Okay, it's not a disaster; this is reality"? The people that are suffering really dramatically are also the ones that seem to want to ignore what is going on. Why is that? (Young 2012)

The protagonists in *Flight Behaviour* also encounter problematic conditions, like unusually wet weather resulting in failed crops, but they are reluctant to relate these phenomena to global warming. Kingsolver addresses this topic right away in the opening scene, when Dellarobia reflects on the strange weather conditions. "The ground took water until it was nothing but soft sponge, and the trees fell out of it […]" (7), and "[…] a whole hillside of mature timber had plummeted together, making a landslide of splintered trunks, rock and rill. People were shocked, even her father-in-law who tended to meet any news with "That's nothing," claiming already to have seen everything in creation" (ibid.). The environmental disasters caused by anthropogenic global warming apparently affect the lives of Feathertown's citizens, who still

[6] „warmism [is] a concern about the possibility or even the inevitability of environmental and human cost due to anthropogenic climate change [that is connotated] with the political left." (Handley 135)

resort to less complicated explanations for the unusual conditions, like for example Hester, who claims that God is responsible for the weather (28). This sort of denial seems disconcerting in times of scientific consent about the causes for climate change:

> Anthropogenic greenhouse gas emissions have increased since the pre-industrial era, driven largely by economic and population growth, and are now higher than ever. This has led to atmospheric concentrations of carbon dioxide, methane and nitrous oxide that are unprecedented in at least the last 800,000 years. Their effects, together with those of other anthropogenic drivers, have been detected throughout the climate system and are *extremely likely* [95–100% probability] to have been the dominant cause of the observed warming since the mid-20th century. (IPCC 4)

In *Flight Behaviour*, Kingsolver reveals the reasons for climate change denial, which are, as turns out, a complex conglomerate of conservativism and fear orchestrated by the media. In my evaluation of skeptical actors and their motives that are represented in the novel, I will draw on Handley's (2019) article "Climate Scepticism and Christian Conservatism in the United States", which provides an analysis of climate change denial and its historical roots.

He describes the general attitude towards climate change among U.S. Americans and attests that "[c]limate change presents itself in the American mind as a profoundly unresolved, contentious and potentially risky debate, especially if citizens get it wrong, leaving the majority of Americans, as we'll see, distributed between 'alarmed,' 'concerned' and 'cautious,' with many still 'doubtful' and only a small minority (9 per cent) 'dismissive'" (137). Dellarobia, too, expresses doubts about Ovid's explanation for the butterflies' unusual behavior: "The monarchs had to leave the Mexican roost sites earlier every year because of seasonality changes from climatic warming. She wondered whether any of that was proved. Climate change, she knew to be weary of that" (Kingsolver 202).

However, Kingsolver manages to illustrate the reasons for the "hillbillies" skepticism and uses Dellarobia as a mediator, who almost empathically defends her family's viewpoints. Despite Dellarobia's involvement with the scientists and her growing scientific knowledge, she continues the dialogue between the opposing parties. In fact, she shows a very profound understanding of the situation, for example when "trying to keep the scientists out of her argument for keeping the mountain intact. Their wonder, their global worries, these of all things would not help her case with Cub. Teams had been chosen, and the scientists were not *us*, they were *them*. That's how Cub would see it" (235). She further acknowledges that "[w]orries like that are not for people like us. We have enough of our own. [Cub] wasn't wrong" (237). In a conversation with Ovid, she holds cultural affiliations accountable for environmental commitment, stating that "[t]he environment got assigned to the other team" (445), which

mirrors Handley's (138) assertion that "cultural identity is at least if not more important than scientific knowledge or literacy as a predictor of attitudes about climate change."

Dellarobia's awareness of her family's social status and their financial troubles opens up space for mutual understanding. The scenes where Ovid explains climate change to Dellarobia lay bare the causes for her internal resistance to believe scientific facts. On the one hand, she is influenced by climate skeptic media coverage, which denies the occurrence of anthropogenic global warming with its mantra-like repetition of sentences like "it's just cycles" (389). On the other hand, Dellarobia argues that "[t]here's just not room at [her] house for the end of the world" (391) and she tells Ovid that she is "[s]orry to be a doubting Thomas" (ibid.). Her inner conflict epitomizes at the end of the discussion, when Dellarobia recognizes, "I'm not saying I *don't* believe you, I'm saying I *can't*" (392). Complex global phenomena, like climate change, are overwhelming for a community that struggles for subsistence on a daily basis. Moreover, the deeply Christian family struggles to accept scientific facts as explanations in a world where "[w]eather is the Lord's business" (361).

3.2.2 Clerical Reconciliation

Kingsolver's depiction of the rather doubtful family reflects Handley's (139) explanations for climate skepticism in conservative Christian populations:

> Climate change is often doubted in contexts where cultures are already feeling threatened by the phenomena of globalization, for example, whether globalization is experienced as a form of neo-colonialism, multi-national corporatism, faceless big government or pervasive secularism. Across these various responses to climate change is a perception that climate change and traditional conservative values are incommensurable.

He further states that "[c]limate change also lays bare a universe of chance, tragedy and uncertainty that are anathema to a Creationist Christian theology […]" (137). In this view, Hester's belief that "God is keeping the winter mild to protect the butterflies" and that "[t]he butterflies knew God was looking after things here, and that's why they came to Feathertown" (415) can be seen as an example of "Christian conservative skepticism [which] is paradoxically informed by a particular kind of trust" (Handley 155).

However, Christian belief also poses the possibility of engagement with nature, as Hester's effort to prevent the logging exemplifies. Her conviction that the butterflies up on the mountain are "the Lord's business" (76), causes her to consult Bobby Ogle, the congregation's pastor, about the issue of dispute. He acts as a leading figure and his opinion is the decisive

factor in many disputes which need to be settled. “So what does Pastor Ogle think?” (228) is Cub’s main concern in an argument about the logging.

Handley (142) also stresses the potential of Christian belief to ignite environmental protection and states that when a popular Christian leader “identifies Christian reasons to care and to act, climate change action on the part of Christians becomes a greater possibility.” Bobby Ogle uses his sermons to speak of “a throwaway society and things of this world taking on too much importance” (229), which he justifies with the bible, stating that “the Old and New Testaments together had over a thousand passages about respecting God’s earth” (ibid.). Therefore, he definitely impersonates an influential Christian, who tries to change people’s environmental understanding. However, Garrard (309) remarks that Ogle, “a surprisingly liberal, tree-hugging spiritual leader for a conservative rural town […] stretches credulity somewhat.” Towards the end of the novel, it is Pastor Ogle who settles the conflict between Bear and his family, and thus prevents the logging. By arguing that it is “arrogance to see the flesh of creation as a mere wealth, to be scraped bare for our use” (550), he convinces Bear to withdraw from the agreement with the logging company that had planned to “clear-cut” (53) the mountain. Although the pastor’s efforts to heighten the congregation’s environmental awareness can be seen positively, Feathertown’s inhabitants are still far from accepting anthropogenic climate change as the cause for abnormal weather events. The measures of the gulf that lies between conservative locals and academic climate activists will be the focus of the next chapter.

3.2.3 In Science We Trust

The Turnbows’ mistrust against the government is evident when Dr. Ovid Byron appears on the farm to study the butterflies. Hester reacts with disapproval when Dellarobia tells her that Ovid’s research is funded by the government. “[W]atching butterflies” (181), as Hester cynically calls the scientific fieldwork, is a waste of tax money for her. For Dellarobia, the scientists pose the only opportunity for education, as her inquisitive mind has usually only caused troubles in her rural environment. Her scientific interest therefore opens up dialogue between two worlds and thus enables mutual understanding. The first time Dellarobia accompanies Byron’s team on their field trip, the scientists’ keen interest in Dellarobia’s family makes her realize that “[t]here were two worlds here, behaving as if their own was all that mattered. With such reluctance to converse, one with the other. Practically without a common language” (209). Dellarobia’s insight demonstrates that Kingsolver uses her as a mediator between these two parties. Neither Ovid nor Hester bear an understanding of the mechanisms

behind the segregation of America's population into climate change deniers and environmental advocates.

However, Dellarobia sees the division as an issue of affiliation, as it turns out in a discussion with Ovid, where she contends that "people sort themselves out. Like kids in a family, you know. They have to stake out their different territories. The teacher's pet or the rascal" (443). When Ovid asks doubtfully if she really thinks that the divide is a territorial one, between "calm, educated science believers and the scrappy, hotheaded climate deniers" (443), she answers that "the teams get picked, and then the beliefs get handed around […]. Team camo, we get the right to bear arms and John Deere and the canning jars and tough love and taking care of our own. The other side wears I don't know what, something expensive. They get recycling and population control and lattes and as many second chances as anybody wants" (444). Dellarobia therefore perceives the polarization within society as a question of privilege and relentlessly tries to convey the shortcomings a life in rural Tennessee entails to Ovid. She explains him the educational standards of local schools (307) and brings him into contact with the living realities of preschool kids, which she perceives "a productive meeting of minds" (492). The communication between these two worlds is at the heart of the novel and emphasizes the ecofeminist stance. Murphy ("Ground" 149) also calls for dialogue, which ultimately leads to mutual understanding:

> A dialogical orientation reinforces the ecofeminist recognition of interdependence and the natural necessity of diversity. This recognition, then, requires a rethinking of the concepts of "other" and "otherness", which have been dominated in contemporary critical theory by psychoananalytic rather than ecological constructs. If the recognition of "otherness" and the status of "other" is applied only to women and/or the unconscious, for example, and the corollary notion of "anotherness", being another for others, is not recognized, then the ecological processes of interanimation – the ways in which humans and other entities develop, change, and learn through mutually influencing each other day to day, age by age, will go unacknowledged […]

The exchange between Dellarobia and Ovid accounts for an instance of "interanimation", as both sides learn from each other. Moreover, their dialogue influences Dellarobia's family and ultimately nonhuman nature, as Dellarobia's developing understanding of natural systems helps to convince Cub to prevent his father's logging plans. Her intermediary position also softens prejudice, for example when she reflects on Hester's predetermined opinions about the scientists: "If Hester could look past her nose, she would see these kids were not stuck up. Worldly, maybe, and heedless of their good fortune, to be sure. But in some ways they seemed young for their age" (211). Kingsolver portrays scientists, particularly Ovid, as rational entities that merely describe but do not feel emotionally attached to nonhuman nature. He struggles

with the reason/nature dualism that Plumwood describes in *Feminism and the Mastery of Nature* (43):

> [D]ualisms such as reason/nature may be ancient, but others such as human/nature and subject/object are associated especially with modern, post-enlightenment consciousness. But even the ancient forms do not necessarily fade away because their original context has changed; they are often preserved in our conceptual framework as residues, layers of sediment deposited by past oppressions. Culture thus accumulates a store of such conceptual weapons, which can be mined, refined and redeployed for new uses. So old oppressions stored as dualisms facilitate and break the path for new ones.

Ovid repeatedly emphasizes that "[a]ll we can do is measure and count. That is the task of science" (337) and that he is "not here to save monarchs" (442). As paradoxical as it may seem, he tries to completely distance himself from nonhuman nature in order to protect it, which is motivated by his fear of reputation loss in academic circles: "If we tangle too much in the public debate, our peers will criticize our language as imprecise, or too certain. Too theatrical. Even simple words like 'theory' or 'proof' have different meanings outside of science. Having a popular audience can get us pegged as second-rank scholars" (447). Kingsolver demonstrates the gulf between the academic elite that harbors all the knowledge and an underprivileged community that relies on information from TV and radio broadcasts. An ecofeminist analysis shows that the unbalanced distribution of information causes disruption in an ecosystem, where all entities depend on one another. Kingsolver therefore employs Dellarobia as mediator, who develops reader's understanding of both parties, the underprivileged, conservative, rural population and the urban, scientifically educated environmentalists. In a conversation with Ovid, Dellarobia pointedly clarifies why her family does not believe in climate science:

> "You've explained to me how big this is. The climate thing. That it's taking out stuff we're counting on. But other people say just forget it. My husband, guys on the radio. They say it's not proven." "What we're discussing is clear and present, Dellarobia. Scientists agree on that. These men on the radio, I assume, are nonscientists. Why would people buy snake oil when they want medicine?" "That's what I'm trying to tell you. You guys aren't popular. Maybe your medicine's too bitter. Or you're not selling to us. Maybe you're writing us off, thinking we won't get it. You should start with kindergartners and work your way up." (442)

Kingsolver addresses the problem of communicating scientific research outside of academic circles, which indirectly highlights the importance of non-academic but scientifically informed literature. With *Flight Behaviour*, she achieves exactly this – a novel that draws readers' attention to important ecological issues by contextualizing and making them accessible by lay persons. However, critical voices have challenged Kingsolver's style of interweaving scientific facts with human drama. Clark (178), for instance, argues that

> [e]ven with a focus on such spectacular insects, readers' imaginations are still so much more easily engaged and drawn in by the human drama, with its humour, suspense, love interest and psychological identification, than by the environmental one, concerned with insect behaviour, largely invisible ecological and population dynamics, climate projections and slow-motion ecocide. Is the human imagination really so depressingly enclosed, able to be captivated only by immediate images of itself?

His critique can be seen as a plead for the separation of emotion and intellect in fictional literature, or even as a case for communicating science through non-fiction only. From an ecofeminist standpoint, it seems disconcerting to promote dualisms rather than dissolving them and to assert that readers are distracted by the "mundane" parts of the narration. Clark disregards the influence between human and nonhuman nature, which is pivotal in ecologically oriented novels. What is the purpose of eco-fiction, if not the synthesis of emotion and science? Murphy ("Ground" 148) also emphasizes that "[a] dialogic method can recognize that the most fundamental relationships are not resolvable through dialectical synthesis: humanity/nature, ignorance/knowledge, male/female, emotion/intellect, conscious/unconscious. Such recognitions are crucial for the development of ecological thought." The dialogical structure in *Flight Behaviour* builds on characters like Dellarobia and Ovid, who render ecological processes accessible for a lay audience. Furthermore, the main achievement of Kingsolver's narration is not her scientifically correct depiction of environmental disaster, but rather her skillful observation of the societal processes that lead to the unequal distribution of power.

3.2.4 Polarized Positions

The divide between scientists and Christian conservatives, which Kingsolver portrays in *Flight Behaviour,* shows her differentiated understanding of the "politicized framing of climate change [which] trades in stereotypes: the people-hating climate activist who never met a tree (or a regulation!) he didn't want to hug and the flat-earth climate denier who rejects Darwinism along with the IPCC, treasuring illusions over empirical reality" (Handley 135). The gulf between these parties and also the mechanisms at work which nurture the resentments on both sides are demonstrated in *Flight Behaviour*. Media plays an important part in guiding public opinion (Handley 133). Its role in *Flight Behaviour* will be analyzed in the following chapter.

Although the novel is set in the twenty-first century, the Turnbows' access to media is restricted to TV, the local radio station and Hester's computer. Dellarobia frequently laments the fact that her "main educational source" is Johnny Midgeon, the radio host (Kingsolver 210), and complains about Cub, who cancelled their newspaper subscription. In a discussion about

global warming, Cub quotes Johnny Midgeon, who comments weather forecasts with the line "Al Gore can come toast his buns on this" whenever a snowstorm is expected (360). Handley (135) sees the "continued obsession with Al Gore among sceptics" as a result of "Gore's activism on the climate, starting with his service as a Democratic senator in the 1980s and then as vice president and as a presidential candidate, [which] helped to solidify climate change as a partisan issue in the United States." Environmentalism is therefore traditionally connotated with the democrats, and sceptics mostly belong to the right-wing conservative sector. This is also reflected in biased news coverage, where commentators act as opinion-shaping forces:

> In the cultural arena, scepticism has taken many forms and has enjoyed access to various media, most notably conservative cable news and talk radio. Conservative favourites such as Glenn Beck, Bill O'Riley, Pat Robertson and Sean Hannity have fanned the flames of climate scepticism and helped to make it a central position of the Republican platform. (Handley 133)

Dellarobia, in her role as mediator between the different voices, recognizes that "all knowledge [is] measured, first and last, by one's allegiance to the teacher" (Kingsolver 361). With this statement, she alludes to Cub, for whom "global warming [is] a subject whose very mention made [him] angry, as if there were some betrayal involved" (416) and his unquestioned repetition of Johnny Midgeon's slogans. However, Kingsolver shows that environmentalists similarly converse within their homogeneous communities, where shared opinions are reinforced and supported but seldomly questioned. A heated discussion between Dellarobia, Ovid, and Pete, a postgraduate student, first thematizes biased reporting, but later turns into an analysis of political bubbles. Ovid's opinion that "[a] journalist's job is to collect information" (317) is regarded as naïve by Pete, who is convinced that reporters are not interested in facts, but their job is to "shore up the prevailing view of their audience and sponsors" (ibid.). Dellarobia confirms this view by saying that "people only tune into news they know they're going to agree with" (ibid.) and challenges Pete by asking whether he ever listens to Johnny Midgeon.

Here, the discussion takes the crucial turn and Kingsolver reveals the reluctance of either deniers or environmentalists to converse. Pete admits that he rejects to listen to such conservative radio stations, because he "doesn't want to hear those guys" (ibid.) and believes to know what they are going to say (318). Dellarobia declares that "[t]hat's what everybody thinks. Maybe you do, and maybe you don't" (ibid.) and defends those who doubt climate change by saying that "people are scared to face up to a bad outcome. That's just human. Like not going to the doctor when you've found a lump. If fight or flight is the choice, it's way easier to fly" (ibid.). This discussion epitomizes Kingsolver's skillful interweaving of opposing

voices, which does not fail to represent the complexity of climate change discourse in the United States. Furthermore, it serves as an example for heteroglossia in the novel, which is defined by Bakhtin (291-292) as a synthesis in language of "specific points of view on the world, forms for conceptualizing the world in words, specific world views, each characterized by its own objects, meanings and values."

I therefore refute Garrard's (309) critique of "[t]he novel's avoidance of irresolvable political conflict and […] the lack of any obdurate, informed climate skepticism." As I have just shown, the novel's strength lies in creating an unpolarized analysis of the forces that shape the polarized climate change-discourse. Kingsolver's decision not to stigmatize climate change deniers but to reveal the lack of exchange between opposing interest communities corresponds with Handley's (142) analysis of the political situation:

> In our age of increasing polarization, liberals and conservatives alike have forgotten that cultures are adaptable and malleable entities that are subject to volition; they are neither inevitable nor fixed, and understanding their complex and particular forms of expression and something of their rhetorical power […] hopefully provides an avenue for establishing real dialogue and productive change.

Dellarobia, with her ability to fluctuate between conservatives and liberals, is used by Kingsolver to establish contact between the conflicting groups. *Flight Behaviour* therefore helps to overcome established opinions, and opens up dialogue.

3.2.5 A Good Story

The mechanisms of polarization and the rhetorical power that channels public debate are represented in *Flight Behaviour* through journalists who come to Feathertown to interview locals about the butterflies. As turns out, the news representatives are mostly concerned about delivering a good story and neglect the causes for the butterfly "phenomenon". In his analysis of climate change communication in the media, Wilson (207-208) identifies the complexity of climate change as a "constraint because journalists may not know how to recognise what is important and may, therefore, miss a newsworthy story." In her first interview, Dellarobia is portrayed as "Lady of the Butterflies" (106) and the newspaper article focuses on Dellarobia's personal story and her "vision" (105). Ovid Byron or Hester and Bear do not turn up in the interviews, but more photogenic neighbors like Mr. Cook, who has a child suffering from cancer, or Bobby Ogle are favorized interview partners.

Dellarobia's first appearance on TV is arranged by Tina Ultner, a reporter from the national TV station "News Nine", who persuades Dellarobia to use the butterfly site up the

mountain as a scene for the interview. The journalist is described as manipulative and calculating and turns the interview into a melodramatic story. Dellarobia tells the news reporters who appear at her house to talk to Dr. Byron about the monarchs, but bitterly realizes that "[n]obody was asking why the butterflies were here; the big news was just that they were" (293). In an attempt to recompense her embarrassing appearance on TV, Dellarobia tries to explain to Cub the reasons for the monarchs' appearance:

> '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 [Ovid] 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. All were holding out for the miracle angle. Honestly, it made a better story.' (359)

Tina Ultner visits Feathertown for a second time in order to film a "follow up" (498) on the butterfly story. This time, Dellarobia convinces her to talk to Dr. Byron instead and leads her to the backyard laboratory. Again, Ultner tries to orchestrate the interview so it fits the story rather than showing interest in facts. For example, it is too late in the day to film the butterfly site, so she decides to use footage from six weeks ago, which startles Ovid, because a large proportion of the butterflies have died by that time. Incredulously he asks her if she really attempts to "[m]ake the butterflies undead" (501).

During the interview, she tries hard to control the conversation with her prepared phrases: " 'Dr. Byron, you're one of the leading experts on the monarch butterfly, so we're looking to you for answers about this beautiful phenomenon. I understand these butterflies often flock together in Mexico for the winter. So tell me, in a nutshell, what brings them here?' Ovid actually laughed. 'In a nutshell?' " (502). Ovid refuses to reduce decades of research to bits of information that suit the audience. In a second attempt, Tina again formulates the question in order to get the answer she wants: " 'Dr. Byron, you've studied the monarch butterfly for over twenty years, and you say you have never seen anything like this. It seems everyone has a different idea about what's going on here, but certainly we can agree these butterflies are a beautiful sight.' 'I don't agree,' he said. 'I'm very distressed' " (503). Once Tina realizes that Ovid talks about climate change, the atmosphere shifts. She tells Ovid that "[t]he station has gotten about five hundred e-mails about these butterflies, almost all favourable. Is this really where you want to go with this segment? Because I think you're going to lose your audience" (505). Global warming and its manifestations apparently depress the TV station's viewers and Tina Ultner seems ready to pervert the facts just to get her story. When Ovid rejects to adapt

his answers to improve the ratings (ibid.), Tina agrees to talk about climate change and frames her questions according to what her audience is used to hear:

> 'Dr. Byron, let's talk about global warming. Scientists of course are in disagreement about whether this is happening, and whether humans have a role.' […] 'Dr. Byron, let's talk about global warming. Many environmentalists contend that burning fuel puts greenhouse gases into the atmosphere.' […] 'Scientists tell us they can't predict the exact effects of global warming.' (505-506)

Her statements exemplify the discursive framing that prompts the majority of U.S. Americans to regard climate change as "profoundly unresolved" (Handley 137). Ovid's reaction to Tina's biased questions is an angry monologue about what scientists really think, which is in stark contrast to what media purports:

> 'What scientists disagree on now, Tina, is how to express our shock. The glaciers that keep Asia's watersheds in business are going right away. The arctic is genuinely collapsing. Scientists used to call these things the canary in the mine. What they say now is, The canary is dead. We are at the top of Niagara Falls, Tina, in a canoe. There is an image for your viewers. We got here by drifting, but we cannot turn around for a lazy paddle back when you finally stop pissing around. We have arrived at the point of an audible roar. Does it strike you as a good time to debate the existence of the falls?' (506-507)

He further accuses her of letting her sponsors deceive the public (509), which according to Handley (133) happens indeed:

> As a preemptive attack on a predominantly liberal (in the American sense) climate change movement, American companies, central players in the fossil fuels industry and charitable foundations have financed a host of conservative think tanks (CTTs) to raise doubts about climate science, stall political action and solidify scepticism as conservative dogma. The sceptical discourse issuing from CTTs has had wide influence in the Anglophone world, as well as in countries such as Norway and the Netherlands where English is widely spoken.

Kingsolver paints a grim picture of U.S. America's media landscape – media which is influenced by conservative lobbies that promote climate skepticism, media which distracts attention from environmental crises by lulling the public with melodramatic stories. She uses the novelistic form to portray the voices that add to climate change discourse in the United States and reveals how these voices differ in their expression and in their rhetorical power. Furthermore, she raises the question of scientists' responsibility regarding the "translation" of their research to a more general audience. Environmental concerns which affect everyone need to be communicated differently, and Kingsolver implicitly makes a case for novels like *Flight Behaviour*, which master the challenge of contextualizing complicated environmental issues and therefore make science accessible to lay persons. Ultimately, she calls for an end of the stigmatization of rural people.

3.2.6. Climate Activists

Compared to the rhetorical power of media, climate activists' voices are represented as insignificant by Kingsolver. She portrays four types of environmentalists that step into contact with Dellarobia. Never before has she encountered people who advocate for nonhuman nature and her reaction reflects the difference between her local, conservative world and the urban activists' liberal attitudes.

The first encounter takes place in front of Dellarobia's house, where members of the community college's environmental club protest against the logging. Dellarobia describes the appearance of their leader, who, stereotypically for a college student, wears "[s]kinny jeans, parka, horn-rimmed glasses" (324). The small crowd in front of her porch is a

> wary-looking bunch, the hoods of their parkas zipped close around their faces and their eyes wide, as if standing on a stranger's lawn were way out the tippy edge of their comfort zone. Their signs were not very impressive. They'd scrawled their demands in such thin marking-pen letters you couldn't even read them from ten feet away. These kids had an anger-deficit problem. (326)

Dellarobia directs the mislead protesters, who follow "obedient as collies" (327), to Bear's house, which is the real aim of their campaign. The college students are represented as naïve and their efforts as futile, which emphasizes the ecocentric stance of the novel. Kingsolver implies that the anthropogenic destruction of nonhuman nature cannot be influenced by a mob of second-rate environmentalists. Other activists that appear in *Flight Behaviour* add to this picture.

For example, British activists who "came in to do a sit-in against the logging […], have a campaign of asking people to send in their orange sweaters, to help save the butterflies" (414). The activists, who camp on Turnbow property, rip up the orange sweaters and use the wool to knit monarch butterflies, which they hang in the trees to raise awareness. Although Dovey points out that their organization has more than thousand followers on Facebook, Dellarobia does not seem impressed (ibid.). "WOMYN […] knitting the earth" (417) is an organization that does not really exist, but Kingsolver also addresses "Three-fifty-dot-org" (383), a global climate movement that monitors the repercussions of fossil fuel use. Pete, a postgraduate student from Ovid's team, explains to Dellarobia that the name of the organization, three hundred fifty, refers to "[t]he number of carbon molecules the atmosphere can hold, and still maintain the ordinary thermal balance. It's an important figure. I suppose they want to draw attention" (383). Two volunteers at the butterfly site are part of that movement. Pete calls them "Three-Fifty boys" (383). However, as winter progresses and the numbers of monarchs decline, the volunteers seize to appear at the research site. Dellarobia remarks to Ovid that " '[i]t seems

we're losing our volunteers' " (440) which he dryly comments, " 'Not everyone has the stomach to watch an extinction' " (ibid.). Again, Kingsolver emphasizes the futility of human efforts to save an environment that has suffered decades of destruction. When Dellarobia expresses her hopes that at least a few monarchs may endure the cold temperatures and reproduce in spring, Ovid replies that saving the butterflies is not his call (442). Kingsolver thus reveals anthropocentric thinking, exemplified by Dellarobia's reflections about to whom a species belonged (ibid.).

Leighton Akins, an activist from Florida, impersonates the liberal, environmentalist interest community that tries to halt global warming through personal lifestyle changes. He explains to Dellarobia that he intentionally goes to "places like this, instead of Portland or San Francisco" (434). " 'You people here' ", he tells Dellarobia, " 'need to get on board, the same as everyone else. If not more so' " (ibid.). His patronizing attitude infuriates Dellarobia and, when he reads out his "Sustainability Pledge" (451), he realizes that most of the categories do not apply for rural, underprivileged farmers. Again, Kingsolver manages to deliver a minute observation of interest communities and her dialogic method thus epitomizes the discourse or non-discourse between environmentalists and climate skeptics in the United States.

4. GENDERED SPACE IN *FLIGHT BEHAVIOUR*

4.1 Spatial Relations

Owing to Kingsolver's third-person limited style of narration, most of the information about spatial relations in *Flight Behaviour* can be derived from Dellarobia's thoughts. She contemplates about her home, her life as a mother and repeatedly reflects the spatial situation that is shaped by external circumstances. Dellarobia Turnbow's world undergoes a steady transformation throughout the novel. Her territory expands: from the confined space of her own home she wanders up the mountain behind her house, woods that will soon become familiar to her. She starts to claim the roads which lead to the cities surrounding, and finally decides to divorce her husband and start a new life in Cleary. The expansion of her world is propelled by transgressions, which will be the focus of the next chapter. Dellarobia's spatial agency prior to her transgressions is highly influenced by social norms and expectations of where a mother of young children belongs. The gendered space which dominates Dellarobia's mobility can be divided into five subsections: the domestic life, the road, the farm, church, and work life. In the following chapter I will thus analyze these realms which contain Dellarobia's life with a focus on gendered space.

4.1.1 Domestic Life

Kingsolver depicts Dellarobia's home prior to her transgressions as the traditionally female space of the "private", as opposed to the predominantly "male" public. As I will argue, Dellarobia perceives her restriction to the domestic space as a confinement, which ultimately leads to her first transgression. The day that Dellarobia decides to run from her old life is a remarkable event in spatial terms; she enters the woods behind her house alone, which she has never done before, and reflects on her situation from outside. From the elevated view up on the hill, she states that "it all looked fixed and strange, even her house, probably due to the angle" (Kingsolver, 3). This step out of her daily routine, which mostly takes place inside her house, makes not only her home, but her whole life seem predetermined. Seeing the farm from outside makes her realize that "[t]he sheep in the field below, the Turnbow family land, the white frame house she had not slept outside for a single night in ten-plus years of marriage: that was pretty much it" (3). Dellarobia's life centers around her family, bringing up her children and managing the household, and she rarely manages to delegate work. The lack of access to child care facilities is viewed by Bianchi et al (61) as structural problem, because "even though families with income below the poverty level theoretically have access to subsidized child care, the

supply of such services does not meet the demand." Hence, Dellarobia's role as a mother ties her closely to the Turnbow property, where she spends most days inside her modest house: "She only looked out those windows, never into them, given the company she kept with people who rolled plastic trucks over the floor" (3). Würzbach (53) states that the view through windows marks the boundary between inside and outside and hence symbolizes the difficulty of transgressing this boundary. Indeed, there are several instances where Kingsolver uses the window metaphor. For example, Dellarobia's feeling of confinement finds its visual expression in the following thought: "[t]he pasture fence ran so close to the house on this side, its wire mash spanned her view like bars on a window" (267).

This sense of captivity is a result of the nexus of spatial and identity control which stems, according to Massey (179), from the initial separation of public and private. The domestic, which entails housework and childcare, is seen as a private matter, which means that women are marginalized, made invisible in the public. When the first of many reporters comes to Dellarobia's house to interview her, all she can think of is that this is "not an environment conductive for journalism" (106) due to the messy household and her whining daughter. Childcare and the domestic are spheres that are still separated from the public, and therefore are invisible. Moreover, the home traditionally has a very different meaning for men, who rather perceive the domestic as a temporary resting basis, from which they then part to public places of recognition (Würzbach 53). So does Cub, Dellarobia's husband. Whenever he is not away at work, he occupies the sofa, and hardly ever engages in the household. Both Cub's and Dellarobia's gender roles are depicted as very traditional, and Kingsolver repeatedly points out the social dynamics of gender construction.

4.1.2 Work Space

Dellarobia's transition from a stay-at-home mom to a research assistant is a process which is accompanied by doubtful thoughts and reservations expressed by her husband and in-laws. Again, Massey's thoughts on gendered space illustrate how social discourse influences women's spatial realities. She points out that women's ability to become economically independent is often seen as a threat, because of fears that women might neglect their housework and, more importantly, because women might enter the public sphere and lead "a life not defined by family and husband" (Massey 180). Economic independence is indeed one of Dellarobia's main wishes, as she feels isolated also due to a lack of access to information. The only computer at reach is situated in Hester's house, and because Cub cancelled their newspaper subscription, Dellarobia's access to information is restricted to the radio and TV,

which is mainly occupied by Cub. Kingsolver thus points out how poverty corresponds with a lack of education, and Dellarobia's struggle exemplifies the difficulty of escaping this vicious circle. She also addresses the problematic issue of unpaid housework, which is commonly not acknowledged and therefore invisible in the public. The conflict manifests when Dellarobia starts to accompany the scientists and Cub stays at home to attend to the children. In an argument about "raising redneck-children on a redneck-paycheck," he says that at least he is working, which is countered by Dellarobia with "Oh and I'm not" (222). She adds that if Cub tried "running after those kids for a day," he would "be flat on his back." Their discussion reveals the core of the issue: domestic work is invisible and the persons that sustain it, mostly women, are invisible and forgotten too, additional to the fact that they don't get paid or insured for their hard work of bringing up children and managing the household.

4.1.3 The Road

The limitation of Dellarobia's personal space and therefore of her mobility can be related to the subordination of women, which still prevails in western cultural contexts. While other social parameters like the Turnbows' economic situation evidently influence Dellarobia's sphere of action, the private/public dichotomy is portrayed by Kingsolver as the major force of spatial limitation. Societal expectations are reflected in the perimeters of Dellarobia's mobility: "Her car was parked in the only spot in the county that wouldn't incite gossip, her own driveway" (4). Dellarobia's spatial access is limited to the space which women are "allowed" to occupy due to persisting norms. Massey (179) puts it this way:

> The limitation of women's mobility, in terms both of identity and space, has been in some cultural contexts a crucial means of subordination. Moreover the two things – the limitation on mobility in space, the attempted consignment/confinement to particular places on the one hand, and the limitation on identity on the other – have been crucially related.

Dellarobia apparently conceives her own radius of mobility to be very restricted, which raises the question whether it is really social norms which set the boundaries for Dellarobia's territory. Given the contemporary setting of the novel, other cultural categories apart from gender need to be considered, as women are generally allowed to use roads and are free to park their cars anywhere they desire to do so. Dellarobia's living reality is therefore not only influenced by her gender, but also by her economic situation. Having lost her own parents when she was a teenager, she now depends on the family of her in-laws and on the poor income of her husband Cub. The little money that can be made from farming and Cub's doubtful income hardly ensure their subsistence. All these circumstances clearly find their expression in the spatial reality

Dellarobia faces. However, the social setting of the family does not affect Cub's mobility to a great extent. He uses the truck to go to work and secretly visits the "Dairy Prince", a fast food restaurant (523), while Dellarobia has not eaten at a restaurant for more than two years (451). The road as gendered space is also reinforced by Kingsolver through portraying the road as male-dominated and potentially dangerous for women.[7] In a scene where Dellarobia and her church acquaintance Crystal wait for the school bus next to the country road, they are objectified by male drivers:

> A red Chevy pickup slowed almost to a stop, at such close range they could hear the slapping windshield wipers and see the guy inside, checking them out on the drive-by. For heaven's sakes, mothers of children, waiting for a school bus. […] They stood in silence while two more vehicles passed, both driven by elderly women, thankfully. (118)

However, Dellarobia's relation to roads and her own mobility seem to change with time. During her high school years, she and Dovey regularly drove to Cleary, the next bigger city, to visit bars and check out guys (242). While Dellarobia, as a young student, felt free to use roads and to go places, her role as a mother prohibits her from doing so now. She realizes how immobile she has been for the past few years when Dovey takes her to Cleary to go shopping in a second-hand warehouse:

> She was surprised when they passed the infamous Wayside, meaning they'd already crossed the county line. Cleary was not that far away, but Dellarobia couldn't say when she'd been there last. It had the college and a lot of restaurants and bars, and might as well have been located in another state, as far as *her married self* was concerned. Obviously Dovey thought of it as no distance at all. She had roaming capabilities. (399, my emphasis)

Married women, in Dellarobia's understanding, possess of different "roaming capabilities" than unmarried women, like her friend Dovey. Dellarobia contemplates on why she feels that way, and again recognizes her in-laws' influence: "Dellarobia wondered why Cleary had felt off-limits all these years. Enemy territory, as Cub and her in-laws would have it. The presence of the college made them prickly, as if the whole town were given over to the mischief of the privileged" (421). While her in-laws' influence and their views of Cleary certainly act as an influence, Dellarobia's immobility may be much better explained by the concept of gendered space. Würzbach (53) states that the domestic realm was considered the adequate location for (married) women until late in the 20th century and that they were only occasionally allowed to access the public sphere. Traditional gender roles and their corresponding spatial implications only change very slowly, especially in rural, traditional communities. Dellarobia has

[7] For a thorough analysis of the road as masculinized space see Ganser (37)

internalized social expectations to an extent that she does not realize how much influence these gender norms have on her life and thus on her mobility. There are few places where Dellarobia can drive without "inciting gossip," one of them being church.

4.1.4 Church

For Dellarobia, the obligatory Sunday visits to church represent the only change from her domestic routine. However, the congregational space turns out to gendered as well, and Dellarobia is yet again confined to the female realm. The only reason why Dellarobia endures her life of confinements is also the cause for her existence as a housewife: her children, five-year-old Preston and toddler Cordelia. She describes it as "[a] gut-twisting life of love, consecrated by the roof and walls that contained her and the air she was given to breathe" (Kingsolver 82). Family life is holy, a gift, sanctified by church, which plays an important part in the Turnbow family. Hester, her mother-in-law, and Cub attend church regularly and Dellarobia goes along, mainly for the benefit of getting out, because the church visits

> did get her out, among people. Whether friend or foe hardly mattered; they ate with their mouths closed and wore shoes without Velcro. She hadn't been much of a player in public after the diner closed six years ago, and she hadn't planned on missing the long days on her feet or the wages that barely covered her gas. But being a stay-at-home mom was the loneliest kind of lonely, in which she was always and never by herself. (81)

Again, the private/public dichotomy that primarily affects women is emphasized. Being a mother isolates Dellarobia to an extent that she even looks forward to church visits, although she generally views her family's religious faith rather ironically. Their church's architecture represents gendered space, and the family typically splits into four on Sundays: "Bear going with the men, the kids to Sunday school, she to the café, and Hester to the sanctuary with Cub in tow, playing her boy like a trout on the line, always reeling him in at the end" (87). The men's fellowship, which is a separate room within the church building, provides all commodities like country music and smoking. "Dellarobia thought Men's Fellowship had its appeal, (…) [s]he just wished it had a more welcoming vibe for the female of the species" (87). Women are apparently not that welcome in men's fellowship, as the name already declares. However, there is the church's café, Dellarobia's refuge on Sunday morning. She spends her time there instead of attending the service, a deal she made with Hester after getting expelled from Sunday school for being too inquisitive. Apart from the Sunday visits to church, Dellarobia's life happens on family property, alternating between her domestic routine and work on the farm.

4.1.5 The Farm

Kingsolver portrays Dellarobia's relation to the Turnbow family as impacted by power relations which manifest themselves in the spatial relations within the farm. Apart from the traditional gender division when it comes to work, she outlines the uneven distribution of power which impacts Dellarobia's conception of her own identity. The farm territory represents gendered family space, with "a woman's place" (36) clearly defined. This is demonstrated at "shearing day", when the whole family and neighbors come together to shear the sheep. The women gather around the skirting table, where fleeces are picked. Dellarobia is allowed to access the men's realm, where the shearing happens, to get the new fleece, but quickly slides "back into her place at the skirting table" (37). After Preston, Dellarobia's son, ruins one of the fleeces, Dellarobia and the kids are banned to the house by Hester. The gendered territory on the farm makes it easy to exert power and the traditional gender roles within the family are emphasized once more; a woman is sent to the house and attend to the children, where she belongs. Men are doing the traditionally masculine work, managing the sheep, shearing them, while Dellarobia's task is to sweep the floor around the shearing scene. Assigned space does not get questioned; everyone in the family acts according to unspoken rules. Moreover, the arrangement of buildings on the Turnbow property reflects power structures within the family. Dellarobia states that "[i]t wasn't her place. Even after all this time on her in-law's land, she felt connected to security by something far more tenuous than an orange extension cord" (171). This feeling of not-belonging is caused by an uneven distribution of power. All decisions are made by the in-laws, which makes their house the center of the property and Dellarobia's house an appendage. Dellarobia describes this situation as such:

> Hester was practically a stranger to this house. Everything always happened over at Bear and Hester's: sheep shearing, tomato canning, family discussions, wakes. This two-bedroom ranch house was flimsy and small compared with the rambling farmhouse Cub and his father both grew up in, but dimensions and seating weren't the issue. Bear might condescend to helping his son dismantle and rebuild an engine here, and now Hester of course led her tour groups up the nearby hill. But for practical purposes, the corner of their property occupied by their son's home was a dead zone for Bear and Hester. Eleven years ago they'd built the house with a bank loan, choosing the floor plan and paint color themselves and making the down payment as a wedding present, when Cub got Dellarobia in trouble, as they put it. Plainly, they'd begrudged the bride price ever since. (175)

Hester and Bear thus clearly exert power through space, both by predetermining the spatial realities of Dellarobia's and Cub's lives and by deliberately avoiding Dellarobia's house. Her

failed integration into the family is therefore represented in the spatial relations on Turnbow property.

4.2 Transgressions

Having discussed the spatial relations at the beginning of the novel, I will now move on to describe Dellarobia's transgressions and the change they initiate. Throughout the story, Dellarobia often claims that it was the spectacular sight of the butterflies which made her turn around and stop her from committing adultery. However, as I will argue, it is not the sight of the monarch butterflies, which Dellarobia mistakes for a forest fire, but it is the expansion of her territory, propelled by repeated transgressions, that induces the change in her life. Especially female emancipation efforts are often expressed in spatial movements (Würzbach 52), and I will show how Kingsolver employs the motif of mobility to promote plot developments.

4.2.1 Transgressions to Wilderness

In the opening scene of the novel, Kingsolver portrays Dellarobia's first transgression, where she intends to leave her old life behind and run off with young "telephone man" Jimmy. She turns her back on her home and all the obligations her life as a mother entail. Looking back at her house from the elevated position up the hill, she reflects on her small life contained in these four walls and realizes that "[a]pparently, today was the day she walked out of the picture" (3). On her way up to the forest, her thoughts are clouded with remorse, taking the "High Road to damnation" (5), as she ironically observes. Not only the thought of her affair accounts for her feelings of guilt, but also the sheer act of walking where she never walked on her own before: on family property, but still, into the wilderness alone. She thinks about when she'd last been there and concludes that during the past couple of years, she had come to this part of the property just once, when she was pregnant with Cordelia and went berry picking with Cub and his mates (4). The act of stepping out of her routine and appropriating the family property for her own purposes thus accounts for Dellarobia's changed mindset:

> She was on her own here, staring at glowing trees. Fascination curled itself around her fright. This was no forest fire. She was pressed by the quiet elation of escape and knowing better and seeing straight through to the back of herself, in solitude. She couldn't remember when she'd had such room for being. (21)

Dellarobia experiences sensations of euphoria and of liberation as she wanders through wilderness freely. Her first transgression thus initiates the expansion of Dellarobia's territory and slowly propagates, like a wave, to cause change in all areas of her life.

Her family is first affected by her changing self. Her in-laws, and especially her mother in law, Hester, whom Dellarobia perceived as an almighty ruling power until then, lose importance in Dellarobia's daily life. She begins to consciously make her own decisions and publicly

confronts Hester, behavior which Dellarobia says "didn't feel like a choice. Something had opened up in her and she felt herself calamitously tilting in (…)" (32). The opening inside her directly correlates with space opening up for her. Dellarobia observes that "[f]or years she'd crouched on a corner of this farm without really treading into Turnbow family territory, and now here she stood, dead on its center" (77). After always feeling rather like a visitor that an inhabitant of that farm, she now begins to live according to her own needs and ideas. When Dr. Ovid Byron, the lepidopterist, turns up on their premises, she spontaneously invites him to dinner, something she would have never dared to do without Hester's or Cub's permission before (171). Dellarobia also decides to have a Christmas tree in their own house this year, other than the last years, when Christmas had taken place over at Hester's and Bear's. She also names the reason for this change, namely that "[t]his year Preston had asked why Santa didn't like their house, and that settled it. She'd made an executive decision" (177). Reflecting on these alterations in her family life, she realizes that the new arrangements felt unreal to her, "like so much else that had arrived out of her initial recklessness" (171). Dellarobia thus clearly points towards her "initial recklessness," the first transgression, as the impetus for all change. Her first trespass not only ignites upheaval within her family, but also leads to further transgressions.

Dellarobia starts to change in her role as a mother, for example when she spontaneously decides to take Preston to the butterfly site. She asks Crystal to babysit Cordelia for an hour and uses Cub's ATV to transport Preston uphill. Appropriating her family's vehicle, which she has never driven before, to go to the forest again, thus counts as a second transgression and evokes similar feelings as her first time up on the mountain: "Dellarobia felt unexpectedly free, like a person going out on the town, even though she had technically not left the property" (127). Dellarobia's sensations may be explained in Würzbach's (55) terms, who describes such ventures in nature as always carrying a sense of adventure and liberation from domestic constraints. Indeed, her transgressions seem to always consist of two factors: the involvement of a babysitter and the territorial trespass. The first time, Hester looks after the children and the second time, Crystal takes care of Cordelia. The third time, Cub stays at home with the children.

4.2.2 Ideological Transgression

Another important moment within the plot is when Dellarobia joins the group of scientists for a day of field work up on the mountain. Although this venture may not be a trespass in the narrow sense, because Cub agreed to it, Dellarobia still calls it an adventure (187). Again, she

is able to leave her domestic environment because somebody else attends to the children. This time it is Cub, who "hadn't been keen on it, but didn't have other plans, having worked only two full shifts in the last two weeks" (ibid). Dellarobia also reflects on her own situation by recognizing that the "kids", as Cub calls the graduate ecologists who work with Byron, are about her age, but have the capability to "look at bugs all day" (189) because they do not have children.

This time, it is the scientists who lead the way up the mountain, choosing a path Dellarobia hadn't known about. Despite all the differences to her first transgressions, Dellarobia compares it to "the day she'd first hiked up here, in secret. Then, too, she'd felt ready to explode from the combined forces of fear and excitement" (188).

Dellarobia experiences similar feelings in all of her transgressions, as she is able to leave behind her confining domestic environment and explores new territory. However, the third transgression is more of an ideological one. Dellarobia dares to get involved with the group of scientists and by trespassing from the world which is known to her into something completely new, Dellarobia opens up the possibility of dialogue between those two worlds. Her perspective shifts, and her third transgression again ignites change, this time on two levels. First and most importantly, Dellarobia is introduced to ecological field work, in which "she soon grew absorbed, feeling something change in her brain as her eyes shut out everything else in the world (…)" (194). Kingsolver expresses Dellarobia's keen interest in scientific work by a detailed description of all the instruments and measurements which are used by Byron and his team and lets Dellarobia state that "[she] felt deeply envious of their absorption in this work, the things they knew" (195). This first contact with the discipline of ecology thus deeply moves her and sparks her desire to work in this field. When Ovid Byron offers her the position as an assistant, she first hesitates because she is sure her environment wouldn't want her to take the job, but in the end her longing for a challenging preoccupation wins.

On a second level, the ideological transgression starts to change Dellarobia's ways of thinking. While conversations about complex topics had so far mostly ended with a statement like "The Lord moves in mysterious ways" (204), the scientific explanations of natural phenomena are unlike anything Dellarobia has heard before. Her first reaction is anger, caused by the didactic explanations the scientists deliver. However, as a consequence of this introduction into the world of science, Dellarobia starts to develop an understanding of ecosystems and of the globe-spanning ramifications of global warming.

4.3 Spatial Expansion

The trespasses account for plot developments which unfold along the space-power-axis: i.e., Kingsolver's preoccupation with spatial categories such as the public and the private are expressed in Dellarobia's trespasses, which lead to further plot developments. Würzbach (52) explains that transgressions and reinterpretations of assigned space are closely connected to character development, which is also the case in *Flight Behaviour*. As I will show, the gendered space which seemed so rigid to Dellarobia starts to shift, which also initiates personal growth; the spatial restructuring corresponds with financial independence and an increase in power. Dellarobia takes employment and is able to support her family financially. Owing to this new position within the family, she has the confidence to emancipate herself from her loveless marriage and forge plans to enroll in college. However, Kingsolver also addresses structural problems which remain unsolved, for example the fair distribution of care work.

4.3.1 Domestic Realm, Restructured

The reinterpretation of space starts in Dellarobia's home. Space which had always felt infiltrated by "the powers that ruled her life, namely her in-laws" (333), is now appropriated by Dellarobia as she starts to make her own decisions. For example, when Lupe and Reynaldo, together with their daughter Josefina, come calling at Dellarobia's house, she invites them in without hesitation. They are a Mexican family who has lost their home in Michoacán because of a mudslide and as it turns out, their home in Mexico is also one of the major roosting sites of monarch butterflies. Dellarobia instantly invites them to go up the mountain and look at the butterflies, which shows that this part of the property has grown familiar to her. Prior to her first transgression, she probably would not have dared to permit strangers access to family property. However, the spatial relations have shifted and Dellarobia starts to appropriate Turnbow property. As mentioned in the last chapter, she also starts to invite people to her home, which – apart from visits of her best friend Dovey – is a novelty. The first invitation goes out to Dr. Byron, practically a stranger at that time, who then joins the family for supper. She justifies her spontaneous decision to Cub with a biblical quote: "Be not forgetful to entertain strangers, for thereby some have entertained angels unawares. That's the bible" (156). The second time she invites people, Dellarobia already does not see the need for an explanation, although it requires courage:

> Sick of needing permission to throw a party in her own home, and not asking, because she was too proud to beg favors in this family. (…) After taking half a tablet from her ten-year-old Valium bottle to keep from losing her nerve, she

> tromped out to the trailer and stuck a note on the door, inviting them all to come over when they got back from their day's work. (243)

This time, it is the group of scientists who are invited to a Christmas party. The home space, which formerly only held the function of family space, is therefore reinterpreted into space for social gatherings. By inviting people into her home, Dellarobia also counteracts her isolation and opens up a confining, stifling place. Dellarobia's thoughts during the party reflect her mixed feelings:

> They were just having fun, and if someone ended up with the SpongeBob glass, Dellarobia didn't care. She hadn't had a cigarette for hours, and did feel at a certain point as if she might chew up the carpet, but this was overshadowed by *her sense of accomplishment*. *She'd thrown a party. They had a Christmas tree, too*. (…) When her family saw what Dellarobia was doing here, she would need some world peace. Hester would go through the roof. (245; my emphasis)

Dellarobia's growing confidence, which I attribute to her repeated transgressions, thus manifests in several ways. However, all of her decisions are connected with domestic space. For example, Dellarobia decides to have a Christmas tree at their house, which means that their own family space takes on greater significance, and Hester's influence declines. This development corresponds with Dellarobia's emancipation from her family, from the formerly overpowering in-laws, who would probably not approve of Dellarobia's decisions. Moreover, domestic space is not only a setting for daily family life anymore, but also functions as a space for social events. Another aspect is her emancipation from her family, from her formerly overpowering in-laws, who would probably not approve of Dellarobia's decisions.

The main factor why Dellarobia is able to take charge of her own life is her financial situation, which has drastically changed. Her job as a research assistant pays more than Cub makes with the gravel deliveries, and Dellarobia experiences financial freedom for the first time in her life: "Since the day of her first paycheck and last smoke she'd paid up the mortgage and opened a bank account in her own name. Cub knew about the former, not the latter. He didn't even know exactly what she earned. Dellarobia handled the finances" (405). Her new financial situation also corresponds with access to information, as Dellarobia now is able to afford a smartphone (585). Kingsolver points out that financial freedom leads to emancipation, which again influences spatial relations.

Most importantly, because of her new role as the family's bread-winner, the gendered space of the home drastically changes. While Dellarobia used to spend all of her day at home in isolation, the domestic is now a base which she returns to in the evenings, when she manages the kids in what she calls "a whirlwind of preparation and catch-up" (338). She therefore adopts a typically "male" relationship with the household, where the private realm functions as a

temporary resting place from which she, on a daily basis, leaves for a public life of acknowledgement (Würzbach 53). Kingsolver also articulates Dellarobia's opinion about the changes of her spatial realities. While a few months ago, she reflects, "[h]er world had been the size of a kitchen (…) [n]ow she had a life in which she might not see Hester for over a week" (337). Her development from a housewife within a defined gendered space of the domestic to a working mother with an expanded radius of mobility also accounts for her emancipation from Hester. In a conversation with Hester, Dellarobia voices concerns about her future life:

> 'Do you ever think what will happen when all this goes away?' she asked Hester. 'You mean the people or butterflies or what?' Dellarobia wasn't sure what she'd meant, beyond the impossible idea of returning to her previous self. The person who'd lit out one day to shed an 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. The question was how to refold all that into one package, size zero.' (471)

Returning to the status before her employment seems unthinkable to Dellarobia. The freedom she experiences, the territorial expansion which accompanies her personal development simply cannot be reversed. "Refolding" everything into its former shape is not an option, although exactly this seems to happen once Ovid and his team are gone, when Dellarobia once again "felt sealed inside her airtight house, a feeling so entirely familiar, wondering how long before they breathed up all the oxygen" (532). The end of the novel imagines two possible exits for Dellarobia; first, the option which implies a rather happy ending, namely Dellarobia's new beginning in Cleary and a future as "[s]ome kind of scientist" (587). The other ending only unfolds in the very last pages, when a natural catastrophe leaves open "whether or not Dellarobia, on the brink of embarking on her own journey, will also manage to take flight, and, indeed, it seems likely that the novel ends with her impending death or, at the very least, the devastation of both the life that she has and the new one she anticipates" (Johns-Putra 162).

4.3.2 The World of Work

After Dellarobia discovers the monarchs on their premises, the rigid structures of Dellarobia's day-to-day life start to move, which I attribute to her transgressions. Regarding the sphere of work, new possibilities emerge for Dellarobia, although at first, she does not dare to picture herself out there, working away from home. She contemplates: "Not that tour guiding was a career option for Dellarobia, they wouldn't let her show up wearing a toddler as a pendant and a kindergartner for a shin guard" (119). "They", meaning her in-laws and her husband, indeed show severe reservations concerning Ovid's job offer. She admits her family's doubts to Ovid at the job interview, joking that her husband might divorce her for taking the job. She quickly

goes on to explain that "[i]t's nothing personal. My family is just, I guess, typical. They feel like a wife working outside the home is a reflection on the husband" (297). Ovid's reaction to this confession exemplifies the differences between their worlds – for him, working mothers do not constitute an exception. Dellarobia quickly realizes that Ovid does not share or even understand her family's reservations: "Dr. Byron's look suggested he found this not typical. He didn't know the half of it. People were praying for her family now, on account of that picture on the Internet. Cub's father had told him a woman got such attention only if she asked for it" (297). Massey calls this the "spatial variation in gender relations" (180), or put differently, spaces "are gendered in a myriad different ways, which vary between cultures and over time" (186). The clash of two differently gendered worlds is represented in another scene. The winning personality of Tina Ultner, news reporter at News 9, is the first differing role model that unintentionally confronts Dellarobia with her own spatial reality. For Tina, it is not a problem to bring Dellarobia's kids to the butterfly site, something Dellarobia has not done before. She feels ashamed when facing the reporter because of her fear of seeming "housebound", as Tina apparently works far from home although she has kids: "She didn't want Tina to know her kids had not seen this before. It seemed so lazy and housebound or something. It made the butterflies belong to her less. Tina wouldn't understand, the road was new, prior to this week there had been no way to bring a toddler up here" (Kingsolver 283). Despite feeling intimidated by Tina's appearance, Dellarobia starts to think about different versions of family management: "[o]nce again she wondered about Tina's children. Where were they now, while their mother was gallivanting around? She had no idea where these folks had driven from with all their gear. Knoxville? They didn't sound like it" (280). Dellarobia's word choice points towards the norms which influence her own thinking. "Gallivanting" is used to describe traveling, roaming or wandering for pleasure rather than the tightly scheduled work life of a news person. At this point in the narration, Dellarobia seems torn between her desire to leave the domestic ties behind and the societal expectations which she seems to have internalized so well. When offered a job as a research assistant, Dovey is the one who pushes Dellarobia towards accepting the offer:

> 'I don't see why you're not just going for this.' Dovey looked her in the eyes, in the mirror. 'You *are* a rocket. You go for things, Dellarobia. That is you. When did you ever not?' Dellarobia shut her eyes. 'When there was nothing to land on, I guess.' 'Now, see,' Dovey clucked, 'that's a woman thing. Men and kids get to just light out and fly, without even worrying about what comes next.' (262)

She decides to accept the job, without consulting her family, which is possible because she is able to pay another woman to look after her children, something that had seemed impossible

when Lupe offered it at her first visit: “Lupe told Dellarobia she was trying to find work cleaning houses or babysitting, and offered to look after Preston and Cordie if the occasion arose. Dellarobia had laughed, the poor leading the poor. It was a tempting offer, she said, if only she had someplace else to go” (193).

Kingsolver highlights the irony of delegating care work to other underprivileged women, which according to Howes et al (88) “has been possible in large part because weak labor market regulations and open immigration policies have helped create an extremely low-wage labor market in which many women have found the care jobs that release other women from performing household labor.” In other words, it is often possible for women to advance in their careers only if there are other women who provide care work. In Dellarobia’s case, there are no alternatives to employing Lupe, who in fact is grateful for the job opportunity.

Ovid’s job offer provides Dellarobia with a place she can go to, namely the study site up in the mountains, and the provisional lab which had been set up in the barn next to Dellarobia’s house. Massey (179) also points to the specific (though not unique) importance of the spatial separation of home and workplace. This spatial division of the workplace provides women with access to the public world, which is not defined by family and husband (180). Indeed, Dellarobia enjoys the routine of her work life and the intellectual challenges it poses, even though her workplace is close to home:

> In a lifetime of hearing people celebrate weekends, she finally saw what all the fuss was about. By no means did her workload cease on Saturday, but it did shift gears. (…) Household chores no longer called her name exclusively. She had an income. She’d never before understood how much her life in this little house had felt to her like confinement in a sinking vehicle after driving off a bridge. Scooping at the toys and dirty dishes rising from every surface was a natural response to inundation. To open a hatch and swim away felt miraculous. Working outside her home took her about fifty yards from her kitchen, which was far enough. She couldn’t see the dishes in the sink. (395-396)

Regarding work life, the most important spatial manifestation is the dissolution of a strict private/public dichotomy. In sum, Dellarobia’s territorial expansion results in financial independence, which corresponds with her changed attitude towards the domestic realm.

4.3.3 Geographical Expansion

Prior to her transgressions, the perimeters of Dellarobia’s mobility are restricted to a rather narrow radius. Although she possesses her own car, she repeatedly mentions that she does not have anywhere else to go, lacking proper education and having two children to take care of. Her involvement with people from outside alters her perspective, as different concepts of

mobility are demonstrated to her. The university students who work for Dr. Byron are Dellarobia's first acquaintances from out of state and she feels overly excited to mingle with them, as usually she "moved only among people related by blood or faith, or else, as at the grocery, mute" (150). Listening to their stories, she articulates her longing for mobility, her desire to travel:

> These students had all been to Mexico, she'd learned, on a Monarch project with Dr. Byron. No older than twenty-five or so, and already Bonnie and Mako had ridden airplanes, moved among foreigners, walked on the ground of other countries. Dellarobia had been nowhere. Virginia Beach, back when her father was alive and had relatives there, but that was it. She couldn't even muster the strength for jealousy, given the size it would have to take. (192)

Those "kids", as Cub calls the students, are about Dellarobia's age and exemplify alternative ways of living. Dellarobia's own university career had ended at the ACTs[8] in Knoxville, as she tells Ovid at the job interview. Back then, her English teacher had urged her to take the test, as the only person in her year, which had required Dellarobia to "start out at four in the morning to get there and figure out those city streets to find the place" (319). Again, this shows that prior to her marriage, Dellarobia's understanding of mobility had been different. For her 17-year-old self, destinations like Knoxville had not seemed inaccessible. After her early pregnancy, the possibility of going to college vanished from her radar. The contact with Dr. Byron's team thus changes Dellarobia's perspective and she starts to see herself through the young student's eyes:

> She felt herself looking at things through their eyes sometimes. A lot of times, in fact. Their days here were like channel-surfing the Hillbilly Network: the potholed roads, the Wayside, the sketchy diner, her tacky house. She herself was a fixture in their reality show, *Redneck Survivor*. It had altered her sense of things, even in this familiar store where she was examining her purchases with some new regard. As if she could go elsewhere. (222-223)

After years of regarding her own situation as stuck and lacking perspective, the impact of the students' opinions therefore start to widen Dellarobia's horizon. An alternative vision of making a living herself, away from Feathertown, starts to form inside her. The outing to Cleary with her best friend Dovey also initiates thoughts about mobility. While in the car, Dellarobia asks herself why Cleary had seemed so distant to her, although it is only a short drive away and comes to the conclusion that her in-laws must have influenced her with their reservations about the university city. Stimulated by the urban vibe of the second-hand warehouse, she revels in her thoughts and wonders where they all would be in a year (416). When Dellarobia's kids approach her, carrying little suitcases, saying they want to travel to Africa, she answers:

[8] American College Testing

"Wouldn't that be something, just to blow out of town" (418). Dellarobia's longing for mobility is, at that time, still forestalled by her responsibilities as a mother and wife. However, due to her developing financial independence and Dr. Byron's help, she finally forges out plans to divorce Cub, move to Cleary and start her college education. Kingsolver repeatedly uses the metaphor of a butterfly to refer to Dellarobia's development. In the scene where Dellarobia gives a talk to kindergartners at the roosting site, the comparison is particularly poignant: "And she told how they fly. Carrying a secret map inside their little bodies, for the longest time content to hang out with their friends, until one day the something inside wakes up and away they go. A thousand miles, which is like light years to a butterfly, to a place they've never been. Probably they never even knew they could do that" (490). However, in the end it is not wings that carry her away, but her feet, as she realizes when she cries "[f]or the years and years of things that didn't exist, fantasies of flight where there was no flight. Nothing, really, but walking away on your own two feet" (577).

4.3.4 Church, Reimagined

Throughout the novel, there is a decline in biblical quotes and references. In the beginning, Dellarobia's prolific use of bible quotes shows her subordination to Hester, which declines due to her job as an assistant, as Dellarobia reflects: "Now she had a life in which she might not see Hester for over a week. Working left her with so little time, her evenings with the kids were a whirlwind of preparation and catch-up. She'd skipped church two Sundays in a row (…)" (337). Apart from her detachment from Hester, Dellarobia's preoccupation and her involvement with the scientists provide her with new explanations for natural phenomena. The biblical references therefore undergo a gradual substitution with scientific terms. The reasons why Dellarobia endured their Sunday visits to church, for the sake of getting out of the house, do not apply anymore as Dellarobia now leaves her home on a daily basis. Therefore, also the power of Church within her life lessens and gives way to her emancipation.

4.3.5 Appropriation of Family Territory

Similar to the changes in Dellarobia's domestic life, her perspective on the Turnbow property starts to shift. Again, I attribute this transformation to Dellarobia's transgressions, which leads to her appropriation of the farmland around her house. Moreover, alterations of power structures make Dellarobia reconsider her place within the Turnbow family which, in return, also changes her perception of spatial relations on the farm.

Kingsolver diligently places the moment of Dellarobia's realization in a scene where Dellarobia and Cub walk the fence of their property together, to repair it. Apart from the symbolic meaning of reconditioning the broken fence around their house, which can be read as an attempt of trying to re-establish the former state of gendered space within their territory, it is also the well-known spot up on the hill from where Dellarobia now looks down at her house with an altered vision. Unlike the first time on the hill in the opening scene, she does not consider the farm as a confining space anymore:

> Everything was close together here, the house and the driveway crowded into a corner of the farm that had been carved out of the pasture, back when bear and Hester built the house. Like the wedding and the house itself, it was a hurry-up kind of fence. They'd used metal T-posts and cheap wire that still looked provisional after these many years, like the afterthought it was. She'd always despised that webbed wire crossing the view from her bedroom window. But it was *after all just a fence*, whose full perimeter she had walked and repaired. *The house stood outside of it, belonging instead to the open road frontage it faced*. (364, my emphasis)

Dellarobia positions the house outside the fence, facing the "open road", which clearly relates to her shifted perspective. She orients herself on the road, rather than the formerly confining, gendered family territory. Additionally, the fence has lost its power of creating a feeling of imprisonment, which I attribute to the different territory Dellarobia now claims. She has crossed the fence line numerous times on her way to work in the past months, therefore she does not regard it as a barrier anymore.

Prior to Dellarobia's transgressions, the Turnbow farm had been structured hierarchically, with the in-law's house as the center, the place where everything important happened, and Dellarobia's house as an unwanted appendage, which Hester and Bear avoided. This circumstance also changes, for example when Hester spontaneously visits Dellarobia at her house to discuss Bear's logging plans (174). This call at Dellarobia's house is rather untypical for Hester and can be related to the shifting power geometry within the family. After the first transgression, Dellarobia starts to emancipate from Hester, which for Hester results in a loss of power over her son and his wife. Moreover, Dr. Byron's presence and Dellarobia's involvement with him establishes a gradient of information, with Hester on the lower end. Both her curiosity about the scientist and her helplessness regarding the logging thus draw her into Dellarobia's house. A clear shift within the power- and spatial relations within the family can therefore be seen as one of the consequences of Dellarobia's transgression.

However, Dellarobia's and Hester's unusual alliance together with Bear's plans to "clear-cut" the mountain and all the butterflies with it, create a rather essentialist picture of the family. Bear and Cub, who see the financial benefits, are in favor of the logging and Dellarobia

and Hester, who somehow share a connection to the butterflies, are against it. This culture/nature dichotomy in Kingsolver's narration will be discussed in the third part of this thesis, but should not remain unmentioned here. Due to their connection to the mountain, the Turnbow women also start to connect to each other. Dellarobia expresses her thoughts about the logging and her developing relationship with Hester: "The idea of that mountain dragged down, and a certain world with it, was becoming unthinkable to Dellarobia. Her life was unfolding into something larger by the day, like one of those rectangular gas-station maps that open out to the size of a windshield. She was involved in a way, with those scientists. And strangely, also, with Hester" (216).

For Dellarobia, the butterfly site and everything it signifies therefore determines her territorial expansion and also accounts for her developing relationship with Hester. Their unfamiliar alliance is symbolized by Hester's decision to keep the pregnant ewes on a pasture close to Dellarobia's house, on dry grounds. Initially, she had not trusted Dellarobia's skills enough to transfer the ewes to a part of the property which is out of her control. Her move thus signifies a re-distribution of power, which also leads to a Dellarobia's reinterpretation of space on the farm. Different from the shearing, which I described as a strongly gendered event earlier on, the vaccination of pregnant ewes is conducted by Hester and Dellarobia (455). Moreover, Hester devolves control over the pregnant ewes unto Dellarobia, who therefore is responsible to watch over the premises and look out for births. Dellarobia's house therefore gets assigned a different function, the "watchtower", from which she and her son Preston observe the territory around them.

Her new attitude towards family territory therefore represents a drastic change in significance of these parts of the property. After appropriating the woods for herself, Dellarobia now also claims her part of the farmland. Her realm on Turnbow property, which formerly only comprised her home, now involves the male-connotated outdoor parts of the property as well. Another symbolic and incisive plot turn takes place outside, in the woods, when Dellarobia and Hester go searching for nectar plants together (464). Hester opens up to Dellarobia by admitting that she had never thought Dellarobia would stay in the marriage that long. This revelation ignites the feeling of indifference in Dellarobia. She now is able to view her failed integration into the family from a different perspective, and starts to distance herself even more from Hester, but also from Cub. Dellarobia starts to carve out more space for herself and her children, and imagines an autonomous life, which can be interpreted as an omen for her divorce:

> Cub was cutting firewood at Bear and Hester's and called to say he was staying for supper. But Dellarobia declined to bring the kids over and join them. Hester's confession in the woods had left her with a new and strange detachment ringing

> in her ears. Not exactly unwelcome, but unbound; there was a difference. She felt invisible and light. It was Friday night. She would fix something she and the kids favored like soup and fish sticks, and they'd watch some program from beginning to end. (496)

All these changes of assigned space within the family territory trace Dellarobia's personal transformation and push her to the point where she cuts all ties. Her decision to leave the farm and start a new life in Cleary is symbolized by the cataclysmic flood which occurs at the end of the novel. Dellarobia again finds herself on the elevated position on the hill and, for the third time, considers her home, which slowly "vanished, its embankment dissolved into the road, all memories of her home's particular geography erased" (594). In spatial terms, the devastation of her house symbolizes her new beginning, independent of the Turnbow family. She also recollects the day of her first transgression, realizing that

> she had stood here months ago with her heels newly unearthed and her mind aflame, unexpectedly turned back to the place she'd fled. She remembered scrutinizing the dark roof and white corners of her home for signs of change or surrender, invisible then. Now they were plain. One corner of the house appeared to tilt as she watched, shifting the structure a scant but perceptible few inches on its foundation. This time she had to see. Soon the whole thing would drift away from its anchored steps and cement-block foundation, departing as gently as an ocean liner. Then it would not be a home, but a rigid, rectangular balloon with siding and shingles and weather-stripped doors, improbably serene, floating on the buoyant of the air sealed carefully inside. Its windows would hold their vacant gaze on the wheeling view as the whole construction slowly turned in the current. (594-595)

5. CONCLUSION

As I hope to have shown throughout this study, Kingsolver's *Flight Behaviour* bridges ecological with feminist thought and therefore contributes to a growing body of ecofeminist fiction. Regarded by most critics as an example for climate fiction, I have argued that although climate change is the major focus of this novel, Kingsolver equally manages to address issues of power, gender and class. Both the environmental and the feminist aspects of *Flight Behaviour* have been analyzed in this study.

In the theoretical chapter, I have outlined the genre of climate fiction and have shown how *Flight Behaviour* has been categorized so far. After discussing ecofeminist theory and ecofeminist literary criticism, I have moved on to a brief introduction of Bakhtin's dialogism, to then turn to theoretical considerations of gendered space.

The ecofeminist analysis of *Flight Behaviour* has shown that Kingsolver uses a dialogical structure to portray the different voices that add to climate change discourse. Both the butterflies and Dellarobia act as mediator characters that facilitate dialogue in a discussion which is highly polarized. The gulfs between interest communities have been highlighted, and the role of media as a catalyst for stereotypes has been emphasized. Moreover, the complex relationship between humans and nonhuman nature, which often involves backgrounding and domination, has been analyzed and I have argued that Kingsolver achieves to subvert persisting dualisms by introducing the butterflies as an active agent that participates in the dialogue.

In the second part of this thesis, I have applied Massey's theoretical thoughts about gendered space and have used Würzbach's framework for analyzing the narrated space. This spatial analysis has revealed the power relations which manifest in space, and has shown how the private/public dichotomy influences Dellarobia's life. Her transgressions, I have argued, result in an expansion of her perimeters and reverberate in her family. The spaces that are represented in *Flight Behaviour* point to Kingsolver's feminist message, which makes the novel inherently ecofeminist.

Ultimately, this thesis has combined feminist, spatial, literary and ecocritical theory and has demonstrated that several perspectives are needed to analyze ecofeminist literature. This transversal analysis provides new insights into the relevant genre of climate change fiction by highlighting the important role of literature for ecological understanding.

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Appendix

Abstract

This thesis is concerned with Barbara Kingsolver's novel *Flight Behaviour*, which has been the object of great interest for literary scholars as well as a broad general audience since its release in 2012. *Flight Behaviour* is commonly regarded as an example of climate fiction, but this thesis shows that feminist issues equally inform the world of main character Dellarobia Turnbow. Bridging cultural and literary theory, the aim of this study is to analyze the novel from an ecofeminist viewpoint, and to reveal the power structures that influence the characters' spatial relations. Close readings highlight the dialogic structure within the novel, and emphasize the importance of mediator characters in order to enhance mutual understanding and dissolve the human/nature dualism that still pervades western thinking. On the backdrop of a polarized climate debate in the United States, interest communities are portrayed in *Flight Behaviour*, and this thesis analyzes Kingsolver's comprehension of pressing topics such as how to communicate complex crises, like anthropogenic climate change, to a lay audience. Furthermore, the spatial realities of Dellarobia's world and her transgressions, which lead to the spatial expansion of her perimeters, are central to this thesis. Due to the growing interest in ecofeminism, methodologies for ecofeminist literary criticism need to be developed and applied. Ultimately, this thesis offers a new perspective on how to analyze climate change novels.

Zusammenfassung

Diese Diplomarbeit befasst sich mit Barbara Kingsolvers Roman *Flight Behaviour*, der seit seiner Veröffentlichung im Jahr 2012 großes Interesse sowohl in der Fachwelt, als auch bei einem breiteren Publikum erregte. *Flight Behaviour* wird großteils als Beispiel für „Climate Fiction" gesehen, aber in dieser Diplomarbeit wird gezeigt, dass auch feministische Themen die Lebenswelt des Hauptcharakters Dellarobia Turnbow beeinflussen. Durch eine Vereinigung von Kultur- und Literaturtheorie wird eine ökofeministische Analyse des Romans vorgenommen, um auch die Machtstrukturen, die auf die räumlichen Gegebenheiten wirken, offenzulegen. Sorgfältige Interpretationen des Textes zeigen die dialogische Struktur des Romans, und streichen die Bedeutung von Charakteren hervor, die eine Mediatorenstellung innehaben. Diese Mediatoren verstärken gegenseitiges Verständnis und schwächen die Grenzen zwischen Menschen und nichtmenschlicher Natur zunehmend ab, welche noch immer das

westliche Denken beeinflussen. Vor dem Hintergrund einer polarisierten Debatte über Klimawandel, die in den Vereinigten Staaten stattfindet, werden Interessensgruppen porträtiert. Diese Arbeit analysiert Kingsolvers Verständnis von dringenden Themen wie zum Beispiel die Wissenschaftsvermittlung über den von Menschen verursachten Klimawandel. Ein weiteres zentrales Anliegen dieser Diplomarbeit sind die räumlichen Realitäten, mit denen Dellarobia konfrontiert ist, und ihre Überschreitungen, welche zu einer Ausweitung ihres Aktionsradius führen. Wegen des wachsenden Interesses in Ökofeminismus sollten die Methoden der ökofeministischen Literaturanalyse entwickelt und angewandt werden. Diese Diplomarbeit eröffnet eine neue Perspektive dafür, wie „Climate Change“ Romane analysiert werden können.