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## Ecological Posthumanism and Environmental Ethics in Richard Powers' *The Overstory* and Barbara Kingsolver's *Flight Behaviour*

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**Abstract:** The focus of this research paper is to investigate the environmental themes of ecological posthumanism alongside human-centred ideology in Richard Powers' *The Overstory* and Barbara Kingsolver's *Flight Behaviour*. Both works delineate stories that shift the focus away from humans and highlight the importance of non-human beings, such as trees and butterflies. These creatures significantly symbolize a greater understanding of nature. This research examines how characters shift from associating nature with selfish or practical motives to understanding how everything in Earth's ecosystems depends on one another. These changes pave the way for the moral values, where people become more aware of environmental issues through their experiences, knowledge, and feelings. The novels highlight how storytelling can help people understand and care about the environment. In the end, this research suggests that Human beings should think about nature in a way that recognises it as everything. It also emphasizes the urgent need for all to take an accountable responsibility in dealing with environmental issues.

**Keywords:** Ecological Posthumanism; Anthropocentrism; Environmental Fiction; Climate Change; Human-Nature Relationship; Ecocriticism

### Introduction

Human beings, as social entities, rely on each other and have a significant relationship with their environment. It is their duty to safeguard the environment. Human beings should cultivate a constructive perspective on the environment, nature, and the world around us. Individuals need to understand the significance of our Earth.

Humanity ought to maintain a balanced and serene relationship with nature. To enjoy a peaceful life alongside nature, Human Being has to comply with the rules it sets. Ignoring this natural law leads to serious harm to both nature and the environment. Simultaneously, they damage their own existence by disrupting the harmony with the natural environment. There was a period in Earth's history known as the Holocene, during which the primary emphasis was on nature and its resources. Currently, the world is confronted with significant environmental challenges such as climate change, pollution, and deforestation, which characterize the "Anthropocene" period. Scientists Paul Crutzen and Eugene Stoermer coined the term "Anthropocene," which refers to the present era in which human actions significantly influence the climate and environment. In this Anthropocenic world, the natural environment has suffered, and the laws of nature have been neglected by the Human Being. It places human beings at the core of all matters, viewing them as the utmost priority in the universe and assessing everything else based on human-centric values. This has resulted in both present and impending catastrophes for the Earth. The above Anthropocenic scenario is clearly stated through the words of Tom Moylan as follows:

"Ecologically, planetary nature (including humanity) is facing a downward spiral of near-total destruction. Economically, the global intensification of capitalism (in its latest neoliberal version) is producing the alienation and exploitation of all aspects of everyone's lives. Politically, the overdetermined matrix of corporate power, superpower aggression, and the inability of democratic politics to uphold modernity's utopian potential of justice, peace and freedom increasingly privilege the super-rich and super-powerful even as it subjects the great majority of people around the world to vulnerability; and the consequent surge of war, disease, starvation, and immiseration combined with the normalization of enslaved and precarious work is destroying the vitality and complexity of everyday life". (1)

The focus on prioritizing human interests above all else has negatively impacted the health of our planet. This sorrowful reality is strikingly depicted in the tales crafted by Richard Powers and Barbara Kingsolver. Novels from the 21st century highlight the genuine threats present in the world while also reflecting the uncertainty surrounding human understanding of these environmental issues. Their literary works highlight the integral relationship between people and nature. The notion of a human-centric approach is evident in both the fictions, illustrating how behaviour directed toward nature has led to the overconsumption of the planet's resources. Their stories in the realm of science fiction depict today's world and speculate on a future ravaged by disaster, characterized by ecological destruction and the struggles of people who have lost their bond with the natural world. Powers insists on the significance of the natural world by observing the lives of trees; he highlights the profound effects of environmental degradation and the interconnectedness of all living beings. The novel *Overstory* conveys the Human Beings' responsibility towards nature, urging each individual to take a stand against any threats. *Flight Behavior*, written by Barbara Kingsolver, delves into the migration of animals, the impact of severe weather changes, and the deterioration of soil's fertility. It clearly states that contemporary novels based

on the threats of climate change mirror the transformations occurring in both the environment and Human Beings.

The study examines how contemporary novelists address the challenges of a changing world by employing realistic storytelling techniques in their works about climate change. Concurrent variations in weather and in the environment shake the societal stability and reshape insights into the lives of people and the natural world. In order to insist on the threats and effects of climate change around the world in this modernized period, the genre revolving around the notions of ecological posthumanism and anthropogenic scenarios evolves to unveil the current, distinctive reality. This research examines how writers have addressed the pressing issue of climate change. "Cli-fi" or climate fiction has emerged as a distinct genre from traditional science fiction in the 21st century, gaining popularity among readers. In 2007, climate activist Dan Bloom coined the term to refer to a category of novels centered on themes of global warming and other related Environmental issues. This distinction sets this genre apart from broader categories like general science fiction and eco-fiction. According to Bloom, the main purpose of science fiction is to provide enjoyment and an escape from reality, but Cli-fi is about dealing with the truth of climate change. Climate fiction usually focuses on real and future disasters, which does not allow for an escape from reality. This genre enhances Human Beings' understanding of climate issues through storytelling. cli-fi (climate fiction) presents issues in a manner that could evoke more emotional responses than mere statistics and data from scientific studies.

Climate fiction, often referred to as Cli-Fi, is a genre that intertwines factual information about climate change with narratives centered around individuals' experiences. Writers in this field struggle to blend factual science with imaginative elements, yet they strive to illustrate how individuals adapt to and navigate evolving environments. In *"A Friend of the Earth,"* T.C. Boyle talks about how storms and rain impact people's lives. Paolo Bacigalupi in *"The Windup Girl"* talks about very hot weather, floods, and higher sea levels in Thailand. Nathaniel Rich's *"Odds Against Tomorrow"* revolves around unexpected rain, heat, and how people in cities struggle because of it. Barbara Kingsolver's novel, *"Flight Behavior,"* deals with the unusual weather and how farming communities in the Appalachian Mountains feel powerless because of it. Kim Stanley Robinson combines science and storytelling in his *"Mars Trilogy"*. Ian McEwan's novel *"Solar"* is about science, people's mistakes, and using fossil fuels. Herzog's *"Heat"* shows strong storms, big waves, and fights caused by hot weather. George Turner's *"The Sea and Summer"* imagines a future where Australia is covered by water due to rising sea levels. Maggie Gee's *"The Flood"* shows that poor people are hit the hardest during disasters. These stories remind us that what people do, like using gas or oil, working with chemicals, and cutting down trees, makes global warming worse. Climatic Fiction plays a crucial role in informing readers about scientific topics, societal challenges, and the necessity of being accountable. They clarify the circumstances for people, allowing them to act promptly to prevent negative outcomes.

Richard Powers and Barbara Kingsley were among the elites who dealt with the issue of environmentalism and climate change in several of their fictional works. Being contemporary modern authors, they throw light upon the upcoming frightening future through a fictional portrayal that human beings could land in due to destruction because of their ravenous selfishness. Even though the anticipated environmental issues are grounded in fictional ideas, they light up the pressing concerns that human beings generally consider normal in their lives.

This study explores several key themes, examining the connections between Richard Powers' *The Overstory* and Barbara Kingsolver's *Flight Behaviour* in relation to the principles of Ecological Posthumanism. The research explores how both works emphasize the environmental consciousness that humans must have. It examines how Powers and Kingsolver narrate their tales by emphasizing non-human beings rather than primarily concentrating on human figures. The research explores the ways in which these novels address social, cultural, and environmental challenges by illustrating the effects of climate change in the world. The analysis explores how these narratives add to the emerging landscape of climate fiction (cli-fi) and demonstrate a movement towards posthuman themes in the novels. Works by writers Barbara Kingsolver and Richard Powers demonstrate that the subjects of climate change and global warming can break free from traditional literary conventions. They address the current situation, alert others about impending threats and disasters connected to the world. The pivotal notions of Anthropocenic fiction are to create environmental consciousness among Human Beings, and it need not be under any conventions. It is clearly stated in *Anthropocene Fictions: The Novel in a Time of Climate Change*, Trexler remarks:

"Canonical criticism can have little to say about a problem like global warming, which undermines any account of souls by foregrounding collective human actions, the material world's agency, the immediate present and likely futures, complex plots among different human interests, and the inseparability of human experience from climate". (13).

### **Ecological Posthumanism and Richard Powers' *The Overstory***

The concept of Posthumanism is gaining more popularity in theoretical and practical circles after traditional Holocene humanist behaviour has failed, and they are purely responsible for the Anthropocene and the ecological crisis. Posthumanism aims to highlight that humans are an integral component of the ecosystem, akin to other forms of life. Humanism is often considered solely responsible for the environmental crises that it faces. Recent developments in technology, particularly in the fields of Artificial Intelligence and Machine Learning, are ushering in a new era of collaboration between humans and machines.

Posthumanism enables us to recognize that humans are connected to nature rather than separate from it. This notion critiques the belief that people are the most significant part of everything. Posthumanism believes that humans are not more important or different from everything else. Instead, it sees human beings as just one part of a larger world that they share with other beings. In this way of thinking, people

are not better than or separate from nature. Human beings are closely linked to both the natural world and machines. Being “posthuman” does not mean turning into something more than a human or not having a human body. It means Human beings share their lives with other living things and machines in a way that makes it difficult to tell humans and non-humans apart. The term “posthuman” was introduced by Ihab Hassan in his work *Prometheus as Performer: Towards a Posthumanist Culture* (1977), defined it as follows: “... we need to understand that five hundred years of humanism may be coming to an end, as humanism transforms itself into something we must helplessly call posthumanism”.

The ongoing humanism crisis signifies a growing awareness among people that a focus solely on human interests has caused serious issues today, including climate change and ecological harm. This mindset contributed to the emergence of the Anthropocene, an era marked by the significant influence of human activities on the planet. The core belief of humanism is that people are valuable, resilient, and fundamentally different from nature. This advancement benefited people in various ways, yet it also encouraged them to take advantage of natural resources without reflecting on the negative consequences. This concept was reinforced by Western cultural norms and Christian ideologies that typically prioritize humans above all other elements of creation, including animals, plants, and the Earth. Human beings thought the world was created for humans to use. However, due to numerous environmental issues, individuals are beginning to realize that this perspective of humanism is flawed.

It is wrong to assert that humans are separate from the natural world. Rather than viewing humans as the pinnacle of importance, they ought to recognize their place within nature, coexisting with animals, plants, and technology. This nucleic perspective is supported by posthumanism, which seeks to question the notion that humans hold the highest importance among all beings. According to posthumanism, humans have connections with other living beings and their surroundings, opposing the notion of being solitary or entirely self-sufficient. It questions the belief that humans are completely different from animals or machines. Posthumanism values what humanism used to see as “the other,” like animals, nature, and machines. Posthumanism is not merely a contemporary concept. People have always lived and changed alongside nature and technology. Human beings continue to maintain strong connections to both areas, particularly given the recent advancements in science, technology, and societal shifts. The goal of posthumanism is to transform the belief propagated by humanism that humans are the preeminent beings, isolated from the rest of the world. It presents an enhanced and well-rounded perspective on life as a human being. Pramod K Nayar, in his text *Discourse on Posthumanism* (2014), mentions Critical posthumanism as the:

“radical decentring of the traditional sovereign... how the human is always already evolving with, constituted by and constitutive of multiple forms of life and machines” (Pramod 2). It observes co-evolving and mutually reliant life forms expressing themselves more or less flawlessly. According to Nayar, “Philosophical posthumanism recalls the idea of human subjectivity because the



concept of man's self is co-evolving with animals and machines in posthumanism" (Pramod 13).

Powers' *The Overstory* explores the relationship between humanity and the natural world. It serves as a call for individuals to focus on environmental concerns. According to Powers, the degradation of the environment is a result of human ego, the effects of capitalism, and a limited awareness of nature's value. This novel is the paradigm for the concept of ecological posthumanism. It brings forward the fact that Human beings, animals, plants, machines, and the environment are all interconnected with each other and all are equally valuable. This philosophy promotes care, respect, and coexistence with the non-human world. The novel is about the strong bond between people and trees. It narrates the experiences of nine individuals whose lives are influenced by trees in various ways. As the story continues, they meet each other, and many of them become environmental activists trying to save forests. According to the Powers, trees possess life, intelligence, and a network of connections with their counterparts. It prompts Human Beings to see nature not merely as a resource, but as an integral part of our existence. It challenges the belief in human superiority and serves as a reminder to nurture the Earth before we reach a point of no return. All the characters in the novel uncover their unique ways of relating to the trees and the natural world. In this novel, the author discusses the role of trees in our lives and the choices we have to either protect or harm them. The primary message is that trees are not just part of the landscape. Ensuring the preservation of trees may contribute to our own well-being.

The story of *The Overstory* revolves around nine key characters, whose experiences are shaped by their relationship with the natural world. The story begins with the Nick Hoel family, who planted a chestnut tree in the 1800s, which was in an extinct situation, and among the four planted seeds, only one grew, and the family took pictures of it for many years until only Nick was left. Nick's art, like paintings on walls, videos, and sculptures, lit up in the story, and it affects other people. Nick's journey envisions how art can encourage changes in the minds of people, and it highlights the novel's main idea about the strong relationship between people and nature. He often shows the author's ideas and uses his creativity to support the environment.

The other character is Mimi Ma, whose parents have diverse backgrounds, with her father from China and her mother being a white American. Raised in Illinois, she became a highly skilled pottery expert. A nucleic change in her life occurs when a nearby grove of pine trees at her Oregon office is cut down. This paves the way for her to participate in protests, where she met with a man called Douglas Pavlicek. They developed a close relationship, and Mimi adopted the name "Mulberry," emotionally touched by the tree her father had planted and under which he died. To advocate and critique for environmental causes, Mimi joins hands with Douglas, Nick, Olivia, and Adam for the protest for a good cause for the environmental crisis.

After Olivia's death on one of their missions, Mimi experiences depressed emotional turmoil. She made her journey to San Francisco, changed her name, and started working as a therapist. As a therapist, she began understanding the minds of

people through gazing at their eyes. As the story concludes, Mimi experiences a profound insight while seated beneath a pine tree. She comes to recognize the deep connection that exists between individuals and trees, acknowledging the sacrifices her friends have made for her. Although Mimi is small, she possesses great strength, intelligence, and a deep awareness of her emotions. She unearths that the process of healing and spiritual development can be achieved by connecting with nature.

Adam Appich grew up in Illinois in a hardworking family. His father is violent, and his sister goes missing. He became silent and began his interest in psychology, finding it interesting to see how people behave in groups. His view changes when he bonds with Nick and Olivia in a redwood tree and notices how strong their bond with nature is. He starts to see that environmental activists are not crazy; the real problem is that people are not in touch with nature. He was motivated by this idea, and Adam became part of the activist group and chose the name "Maple," after the tree that was planted when he was born. He takes part in setting fires to hurt logging companies. In the end, he gets caught by the police but does not betray his friends. He agrees to a 140-year imprisonment, in order to make sure that others would notice his sacrifice to take a crucial step toward the environmental crisis.

Alike the above key characters, there are still six more major characters in the novel, who take a different way to associate themselves with nature, and humans are not superior to Nature; they are part of Nature like other creatures in the Environment. Adam is in prison because he sacrificed his life for a good cause to conserve Nature. Mimi became a therapist, not only spiritually awakened but also made others awaken by associating themselves with nature. Douglas lives in a deserted town, and Nick makes art inspired by nature. Ray and Dorothy, a married couple who started their quiet suburban life, turn their backyard into a wild nature realm. Patricia initiated a global seed bank to protect rare varieties of Trees, and Neelay left his gaming job and created a software program that taught people how to care for the planet. The story culminates with a paramount fact that Nature is more than just something human beings see in their day-to-day life. They are living beings in the form of trees that are vital and bring the human world together. The characters' journeys light up how people are part of nature, and it is very important to look after it to preserve it for future generations. The words of Powers quoted from Thoreau in *The Overstory* as he says, "Old trees are our parents, and our parents' parents, perchance. If you would learn the secrets of Nature, you must practice more humanity..." (5).

### **Anthropocentrism and Barbara Kingsolver's *Flight Behaviour***

Barbara Kingsolver is a contemporary American author known for her works in both fiction and non-fiction. She captivates readers by addressing crucial themes in her work, including altruism, politics, societal dynamics, women's rights, and ecological issues. In her novel *Flight Behaviour*, she focuses on how changing weather affects farms and farmers who are not aware of global warming. Even though they are aware about global warming, they think they are not to blame because they are just regular farmers. In her novel, Kingsolver shows that everything people do has an impact on the environment that supports life on Earth. Her novel concentrates on the concept of

anthropocentrism, how human beings dominate the natural resources with their ravenous selfishness, and that leads to drastic climate change, a change in migration patterns in butterflies, which will result in a futuristic natural disaster.

Anthropocentrism is the concept that insists humans are the most prominent creatures and that nature mainly exists to fulfill and satisfy human needs. The word Anthropocentrism derives from the Greek, which means “people at the centre”. This ideology has been influenced by religious beliefs, which say that humans have control over the Earth. Philosophers like Descartes, Plato, and Aristotle thought that humans are better than animals because they have the skill of critical thinking and decision making, while animals just follow their instincts.

There are two types of anthropocentrism: one strong and the other weak. Strong Anthropocentrism is human-centered thinking that puts people’s needs above everything else, even if it hurts and affects nature, like cutting down forests or treating animals badly. Weak anthropocentrism also prioritizes humans but aims to protect nature for reasons such as health, money, and survival. It deals with matters like recycling, protecting animals, and lowering pollution. Both types mainly emphasize what people need, but weak anthropocentrism is more cautious and realistic, still promoting care of the environment because it benefits the human community. All forms of life in this natural world are interconnected and related to each other and their effects on one another. Altering either humans or non-humans can influence those around them. Humans and other creatures live together for certain reasons and results. Human Beings are dominating natural resources to generate income. It leads to environmental issues. Nature depends on people to conserve it, and in return, people depend on nature to provide what they need. Kingsolver fascinatingly intertwines her story narratives with environmental education.

*“Flight Behavior”* by Barbara Kingsolver is about Dellarobia, a 28-year-old woman living in a small town in the Appalachian Mountains. She became a mom when she was young. Now, she feels stuck in her marriage to a man, Cub Turnbow, who is under the influence of his strict parents, who do not take a responsible charge as husband. Dellarobia, feeling unhappy and uneasy in her married life, one day climbs a mountain hoping to start a new relationship with another person. However, instead, she sees something shocking and amazing: thousands of monarch yellow-orange butterflies on the trees in the valley. At first, it seems like the fire in the valley, and she thinks it is a message from God, so she goes back.

The news about the monarch butterflies spreads fast. The news reporters and scientists came to the farm, including Ovid Byron, the scientist, who knows a lot about butterflies. He sets up a lab there and asks Dellarobia to help him with a short income. This changed her thoughts, and she started moving in a new way. She learns about climate change through Byron and how delicate butterfly migrations are, and starts to notice the world in a new way. Her son Preston really likes nature, too. Both were gaining their knowledge on climate change and its effects. After knowing about this, she informs and makes her family members aware not to cut down the trees in the forest, as it results in a climatic disaster. As time goes on, Dellarobia becomes more



confident, chooses to end her marriage, and plans to go to college with support from her friend Dovey. The story finishes when a huge flood strikes the valley, showing how climate change is becoming a greater threat to natural crises. The story ends ambiguously, with Dellarobia at a point where she must decide whether to go back to her old life or move ahead on her own in her education. In the review of Trudy Bush, under the title of *"Flight Behavior, by Barbara Kingsolver"* in *The Christian Century*, printed on May 5, 2013. Comments as follows: "It succeeds best as a treatise on the effects of global warming and why we avoid acknowledging them. Presenting that knowledge through conversations between a talented teacher and a receptive student works well". (2013) Kingsolver effectively delineates the extinction of insects. The harshest effects of the changing climate are hurting the poor, unaware farmers. Ovid Byron's lessons help Dellarobia to make them aware their family aware that cutting trees in the woods leads to harmful natural crises and asked to stop cutting trees in the woods. She tells her husband:

"Cub, it is a fact. You can see it happening where they logged over by the Food King; there is a river of mud sliding over the road. Moreover, that is exactly what happened in Mexico, where butterflies were before. They clear-cut the mountain, and a flood brought the whole thing down on top of them. You should see the picture on the Internet". (171)

Ovid Byron, a scientist who has been researching monarch butterflies for 20 years, comes with his team to investigate this strange migration pattern of the monarch butterflies. He tells Dellarobia and her son Preston about how butterflies live, migrate to various places, and stay alive. Monarchs are special butterflies that can fly really long distances, just like birds. They store energy in their bodies to get through the winter. If the seasonal changes are unpredictable, like summer getting too hot or winter bringing surprise storms, the butterflies cannot survive, and they die, and their species becomes extinct. It is because of global warming that the regular seasons have altered. Rain, heat, and cold are now difficult to predict. These changes confuse the butterflies and make an arduous migration. If they get to a place with not enough food or water, or if the weather is too extreme, they might die or become extinct. The novel delineates the story of butterflies to show how much climate change hurts even the tiniest and weakest animals in this world. Ovid further explains to her as follows:

"What we are finding in Mexico this year is a catastrophically diminished population in the Neovalcanices. They had unbelievable storms and flooding last spring, which may or may not have something to do with this. We have been waiting all year for better reports. Many people are now searching the forests for relocated roots. Higher up the mountain is what we assumed. However, the report is nothing". (227)

The novel demarcates the bizarre climate designs like steady rain in summer and November, creating dilemmas and hardship for individuals, especially farmers and creatures from big to tiny. Dellarobia wears a coat expecting rain, as the climate has become unusual. Sheep endure within the sloppy areas, and trees drop due to landslides, soil erosion, harming homes and cars. Plantations are destroyed, influencing

both farming and livestock. People in Feathertown, just like the Turnbow family, are all stunned, since they were accustomed to steady seasons. They depended on a steady climate for cultivating, but currently dry seasons arrive after overwhelming rains that devastate their crops and diminish the quality of wool from sheep. These are clear signs of the climate crisis. All local people, who are unaware of climate change, see it as a punishment from God and are confused. Kingsolver neatly outlines through her novel how climate change disturbed country life, threatening both nature and human survival, particularly for the farming community whose survival depends on the land and climate. The quotes are as follows:

“They had lost the late-summer cutting because three consecutive rainless days were needed for cutting, raking, and baling a hay crop. All the farmers they knew had leaned into the forecasts like gamblers banking on a straight flush: some took the risk, mowed hay that got rained on, and lost. Others waited, and also lost”. (16

Barbara Kingsolver, a Southern Appalachian resident, shares her insights and experiences with Bryan Walsh about the climate change and environmental crisis she witnessed from her childhood, which outlines the traditional ways of taking care of the environment and farming. The decline in farming profits, unpredictable climate, and weather are as follows:

“Our agriculture here has gone through one disaster after another, so climate change is not some kind of abstract future threat here. It is literally killing our farm economy. We have had record heat years. We have had a record of drought years. So the people most affected by climate change are people among whom I live: rural conservative farmers. Moreover, it strikes me that these are the same people who are least prepared to understand and believe in climate change and its causes. Our local politicians are quite deliberately misinforming us and fighting every kind of environmental regulation that could slow down the release of carbon for the very obvious reason that they are beholden to the big player in this region, which is the coal company. Here we are, caught between the devil and the deep blue sea. What can I do but write a novel?”.

The author has created a powerful picture of the damage caused by floods, which are the result of climate change. These climate changes have been caused only by the careless and selfish actions of people. It is really a worrying scenario that people are devastating the environment, but it takes care of them. Kingsolver has clearly pictured the crisis through her great literary work.

In both novels, *The Overstory* and *Flight Behavior*, the authors highlight the adverse, harmful consequences of humans, thinking they are the most significant beings on the planet—the dangers of humanity’s belief in its own supremacy over other species. In *The Overstory*, Richard Powers visualizes the stories of different people, whose lives are influenced optimistically by their relationships with trees. The novel brings forward the fact that trees can communicate and have strength. It envisions readers that nature has its own way of living and expressing itself, even if people do not

always see it. In *Flight Behavior*, Barbara Kingsolver weaves the story of a small country town where the key character, Dellarobia, gradually understands the serious impacts of the climate crisis. By spending time with monarch butterflies and a scientist named Ovid Byron, she gains the knowledge of how human beings' lives are closely interconnected with nature.

Both authors critique the belief that nature is the only source to help people. In *The Overstory*, nature is shown as just as vital, or even more important, than human life. The novel encourages readers to consider Nature beyond just what humans need and value. In *Flight Behavior*, the story primarily emphasizes Nature and its signs, which also shows that ignoring nature's signs can cause big disasters. The human beings in both stories find out that humans are not separate from nature; they are a part of it. Both novels culminate with the noteworthy fact that people need to stop believing they are the most important ones in everything. Human Beings should take care of nature and treat all living things with respect.

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