

ECO-NARRATIVE OF PRIORITIZATION IN MIGRATION

Labeeqa Baneen

BS English (Language & Literature), Department of English, Lahore College for Women University Lahore Jinnah Town, Lahore, 44444, Pakistan

Email: baneenlabeeqa@gmail.com

Dr. Tahira Khanam

Ph.D.Linguistics, Department of English, Lahore College for Women University Lahore Jinnah Town, Lahore, 44444, Pakistan

Email: tahirakhanam23@gmail.com

Abstract

The main goal of this paper is to examine eco-narrative. It deals into the multilayered characterization and environmental issues in Migrations by Charlotte McConaghy, with a focus on the protagonist Franny Stone. It analyzes her psychological and emotional trajectory as inextricably linked with environmental breakdown and extinction of species. Franny's alignment with Arctic terns realizes a passionate longing for home and pardon following individual and environmental loss. Her unions particularly her marriage to Niall propose alternative but complementary visions on conservation, ethics, and grieving. The novel interlaces private tragedy and global environmental despair through powerful language and imagery that conjures up emotional and environmental destruction. Critically significant instances, like the takeoff of Penny's birds or the appearance of a lone wolf, realize human nature challenge questions of ethics. The novel is an allegorical exploration of survival, accommodation, and resilience in both man and beast. This reading emphasizes the ways in which narrative and ecolinguistics in the novel work to negotiate identity, to invoke guilt and to establish stewardship. Lastly, Migrations invites a moral reflection on the price of leaving the environment behind and the enduring hope of reconciliation with nature.

Keywords:

Eco-narrative, Environmental Loss, Grief, Ecolinguistics, Artic Tern.

1. Introduction

Eco-linguistics is the study of language and environment. Ecolinguistics, as defined by Pen and Fill (1993), refers to the critical examination of environmental discourse. Eco linguists equate the decline of biodiversity with the deterioration of language and culture. The extinction of languages, similar to the loss of biodiversity, has ecological consequences. Stibbe (2010) identifies three forms of the environment: the physical environment, which includes geographic characteristics such as topography (coastal areas, valleys, highlands, and mountains), weather conditions, and rainfall; the economic environment, encompassing basic human needs related to fauna, flora, and mineral resources; and the social environment, which consists of the various societal forces that influence individuals lives and perspectives.

The International Ecolinguistics Association refers to the emerging field of eco-linguistics when discussing the role of language in the life-sustaining interactions of humans, other species, and the physical environment. Our experience of Earth changes as we use varying languages, and our assumptions influence our actions, implying that ecology and language are essentially different. Stibbe (2011) outlines eco-linguistics as a branch of linguistics that investigates how language is impacting interactions between humans, other organisms, and the physical environment, with the importance of maintaining such relations in the long term. Eco-linguistics observes how language can support or betray the relationships between humans, their world, and their survival mechanisms. As ecosystems, languages, economics, communities, religions, and cultures are interconnected, eco-linguistics emerged as a by-product of human ecology development.

Steffensen and Fill (2014) assert that ecolinguistics, which seeks to avert the destruction of ecosystems, languages, civilizations, and all forms of life, faces two significant challenges:

ecocide and linguicide. Ecolinguistics is an area of applied linguistics that investigates how different modes of language may contribute to or take away from the ultimate sustainability of the Earth. Language practices harmful to the natural world are heavily criticized. Ecolinguistics is a research domain that examines the influence of languages within ecosystems. This generates concepts that examine the interaction between human language and the surrounding environment. Examining the interdependence of ecology alongside various stakeholders and factors that enhance sustainability requires an exploration of diverse issues, including climate change, ecosystem preservation or destruction, and the formulation of innovative strategies to prevent the extinction of endangered languages and the degradation of cultural or natural landscapes. Ecolinguistics offers methodologies for examining the beneficial effects of language on ecological systems.

Chen (2016) identifies two distinct approaches within ecolinguistics: the application of traditional linguistic methods to ecologically significant texts and discourse, and the examination of language theories shaped by the holistic paradigm of ecology. Ecolinguistics theoretical framework is an interdisciplinary study that studies the impact of language on ecological reality and the human nature relationship, creating a basis for ecolinguistics discourse analysis.

Wu (2018) stated that, "Ecolinguistic discourse analysis" is the study of discourses and their assessment through a set of norms which not only recognizes the human beings but also their relationship with a wider community of life."

Eco-linguistics is a branch of linguistics that focuses on the interconnection between language and ecology. Though its importance cannot be overstated, it is still not well known to the broader public and is labeled an emerging field of study in linguistics. Ecolinguistics, as a new field of study, has brought with it conflicting views regarding its positioning in academic research. Ecolinguistics developed as a new sub-field of linguistics in the 1990s (Li et al., 2020). The International Ecolinguistics Association provides the definition for Eco-linguistics as the study of the function played by language in life-enriching exchanges between humans, other living beings, and the physical universe. Ecology and language, although apparently distinct entities, are closely linked with each other. Language conditions our perception of the world, which further conditions our actions. McConaghy's *Migrations* (2020) is a profound and evocative novel that begins with the impactful statement, "The animals are dying." We will soon be alone in this location. The writer posits that a total collapse of animal populations on Earth is anticipated in the near future. Franny Stone, a protagonist and an inherent wanderer with a complex past, is depicted from her childhood through her errors and recollections. Her journey takes her from Greenland to the Arctic and then to the Antarctic, where she aims to tag what may be the last remaining colony of arctic terns before they undertake the longest natural migration of any living creature. Ultimately, after a search spanning from pole to pole, she successfully locates them in Antarctica. An eco-linguistic study examines the reciprocal relationship between language and environment (Abdelrady & Akram, 2022; Akram & Abdelrady, 2023). This study also analyzes ecosystems, which are a crucial component of the human ecological system (Ramzan et al., 2023). The system comprises the language intended for communication within a given environment, as defined in linguistics (Li & Akram, 2023).

Ecolinguistics discourse analysis critiques discourses that promote ecologically harmful behaviors, including consumerism, anthropocentrism, and neoliberalism. Additionally, it identifies discourses that foster relationships of respect and care for the natural world and fellow humans. These discourses are termed as positive discourses. The ecolinguistics discourse analysis can be implemented in various texts and discourses that discuss environmental matters and consciousness (Mohammadi, 2022). Instances of such texts and discourses include environmental journalism, environmental education, environmental

activism, and environmental literature. Discourse analysis of ecolinguistics aims to increase ecological consciousness and encourage reasonable discourse among the readers or audience of the given texts or discourses.

Nature is deeply intertwined with human society, giving us valuable goods without which life would be impossible. It has been the main basis for human life historically. But the progress in science and technology has caused a lot of damage to the environment. This ongoing degradation over the years has resulted in unparalleled damage to the environment. While literature has celebrated nature, earlier English works primarily highlighted its beauty during the Romantic era. In contrast, modern writers have addressed nature and related issues, yet they have not effectively championed environmentalism.

Contemporary literature commenced the examination of diverse themes pertaining to political and social issues. Modern literary work has largely overlooked issues of environmental sustainability, highlighting the importance of works that address ecological degradation and invigorate debate on environmental issues. Postmortem authors paved the way for the evolution of literature that emphasized environmental affection and preservation efforts, hence facilitating the emergence of ecocriticism theory as an integral part of literary studies. Eco-critical theory largely analyzes the depiction of environmental degradation. Eco-critical theory has greatly improved the understanding of matters related to nature, ecology, and the environment. A more significant distinction is necessary in understanding the language used to protect the environment and to promote green discourse throughout literature and many fields of study. The researchers examined the notion of a natural language designed to promote environmental concerns. Research in language and linguistics can elucidate challenges of environmental unsustainability as articulated through language. Earlier ideas focused on environmental discourse within a particular context. These theories focused exclusively on the depiction of environmental concerns. Ecolinguistics bridges this divide by emphasizing how language may either harm or enhance the environment.

1.1. Aim of this Research

The aim of this research is to examine the correlation between ecological framing and assessment, along with the employment of erasure and omission to obscure the identity of individuals accountable for environmental damage. Utilizing ecolinguistics critical thinking on the aforementioned work, the researchers aim to discern how the author's lexical choices may contribute to the establishment of this particular environment.

1.2. Research Objectives

- To identify power imbalance is manifested and opposed by different characters in the novel within social and ecological contexts
- To analyze the relationship between the social, economic, and political realities in the chosen novel and its physical environment.
- To demonstrate how the ecology affects individual's ecological narratives.
- To examine whether the ecology-based language of the selected corpus is beneficial, detrimental, or ambiguous.

1.3. Research Methodology

The methodology applied to this research work is qualitative, which is to dig deeper into the topic and bring something productive out of it by using Halliday's theoretical framework. The primary data for this research would be taken from *Migrations*. While the secondary data are obtained from multiple articles, books, websites and journals for better understanding and improved knowledge about ecolinguistics.

1.4. Significance of study

This research aims to investigate the ways in which environmental discourses impact the language used, which consequently diminishes the role of the human agent in the function of nature. When it comes to discussing environmental issues, ecolinguistics can help us be more analytical and thorough. Eco-linguistics, in theory, offers a straightforward method for interpreting environmental writings. This study could also be beneficial for examining the language used in McConaghy's *Migrations* (2020).

2. Discussion

Migrations by Charlotte McConaghy published in 2020 is such a novel that is quite evident in its synchrony with discourses belonging to ecological narrative and eco-criticism. It explores direct human-induced environmental degradation through its very near-future micro-narrative about the imminent sixth mass extinction, specifically around the demise of the Arctic tern and the last dying flock. The present literature review critically assesses how *Migrations* is adopting ecologies from narratives and ecologies-based languages in order to measure applicability or otherwise, delimited or ambiguous applicability to the larger discourse on environment through ecocritical frameworks, particularly eco-linguistics. Broadly defined, ecological narrative would describe a way of telling stories where the intricate interwoven relationships between human and natural world are foregrounded. Major issues of our time become the central themes in this form of narrative: sustainability, climate change, species interdependence, and environmental ethics. Through this genre, the reader is rendered emotionally and intellectually accessible to the ecological crises; thus, it is significant in developing awareness and sensitivity toward environmental issues.

Migrations, a quite established in the present conversation of ecological narrative and eco-criticism. Among the issues it deals with that of man-made, environmental degradation in the near-future micro-narrative now centering on the sixth mass extinction-as for instance with the case of the Arctic tern and the last flock dying out. A present literary review critically surveys how *Migrations* employs narrative ecology or ecology-based language to imply ecocritical frameworks or frameworks like eco-linguistics in order to investigate whether or not such elements would prove harmless, harmful, or ambivalently-harbored toward engaging the larger environmental discourse.

Ecological narrative broadly describes a way of narrating stories that foregrounds the interplay relationships between human and natural world. Centered around such contemporary issues as sustainability, climate change, species interdependence, and environmental ethics, this form of narrative is crucial in bringing forth environmental consciousness as well as empathy that readers develop toward ecological crises within emotional and intellectual reach. Traditionally, environmental stories have developed over the course of time, shifting from naturalist writing to include modern ecocritical thought that resists anthropocentrism and engages diverse knowledge systems such as indigenous ecological knowledges. Throughout genres like science fiction (sci-fi) and nature writing, ecological narratives provide numerous descriptions of human-nature relations, frequently revealing environmental injustices and challenging unsustainable economic progress. (Chen 2024)

Eco-linguistics as a critical theory explores the ways language constructs, reflects, and conditions human attitudes towards the environment. Stibbe eco-critical language analysis model provides three indicators ideology, evaluation, and facticity that assist in analyzing literary works for their environmentalist messages and underlying discourses (Naz et al. 2024)

For instance, ideology refers to the values and beliefs expressed regarding nature and humankind rightful place; evaluation refers to judgments or emotional positions with regard to ecological objects, while facticity refers to the ways in which the text presents environment facts with language. All writings that rely on an ecological form of language invoke descriptive

treatments of natural landscapes, metaphor and symbolic narrative form in conjuring up reader empathy and relocating non-human objects as subjects rather than simply background. All these things such as the human-centered elevated rhetoric could speak against the desecration of nature, promote stewardship, even though the language could also be equally harmful towards reinforcing eco-apathy or human exceptionalism. In a reading of *Migrations*, an eco-linguistic analysis illuminates the complex interplay of *Environmentality*, ideology, and narrative strategy to reveal layers of ecological consciousness, critical ideological narrative mode, and even self-destructive complexity that at once facilitate and obstruct genuine ecological engagement.

Analyses based on applying Arren Stibbe eco-criticism framework to *Migrations* recognize that the novel puts ecological disaster and species extinction at the forefront, most notably through Franny Stone (Protagonist) quest to track the last Arctic tern migration. The novel exposes the devastating consequences of economic development and human complacency. The novel delves into the problems of deforestation, animal extinction, climate change, and excessive consumption of nature. The images powerfully invoke the environmental deterioration as well as the urgent call for stewardship, and hence there are very intense environmental issues. However, in this close reading, it is also found that at times the novel language and the way it is written actually support the negative ideologies. For instance, the representation of public ignorance and apathy can teeter on the brink of didacticism or oversimplify complex socio-ecological problems as simplistic moral shortcomings. The emotional tone can be too much, verging on ideological excess that alienates instead of engaging readers.

A leading literary review points out that while *Migrations* ventures into having a good ecological theme, its expression is somewhat affected by the young adult-type, overly dramatic and stereotyped parts that can weaken the environmental message. The plot is a lot telling rather than showing the environmental catastrophe which therefore limits the descriptive contribution of the language to deep emotional and cognitive involvement. The characterization also tends to slide into sentimentality instead of realism, which can water down the ecological tale impact (Naz et al. 2024)

A clear ecological message like that portrayed in the novel is a great service to the world of extinctions and interconnection. By integrating ecological issues into a more personal, emotional story, *Migrations* may reach a readership wider than academics and activists might have otherwise achieved. The migratory species might be a very tangible example of the worldwide problem of nature disappearance. An ecological story that weaves the fates of humans and animals are ecocritical in agreement with the process of dismantling anthropocentrism, promoting the sympathetic imagination of other species, and the highlighting of ecosystem interdependence. It is capable of initiating a fresh thinking about a person relationship with nature and triggering environmental protection, which is very important for ecological-based storytelling.

Despite these strengths, the application of the novel also reveals some adverse or problematic consequences where ecological narrative and language are not critically handled enough. Heavy-handed moralism and hyper-emotionalistic writing identified by critics can lead to reader weariness or incredulity with regard to ecological messages and inadvertently encouraging disengagement instead of empathy. Further, the danger of reduction of such complicated environmental problems to personal moral shortcomings (like the public's apathetic and stupid attitude) can obscure root-level systemic explanations, such as economic and political frameworks. Such an ideological constricting conflicts with more expansive environmental justice paradigms that highlight socio-political-economic complexities.

The eco-linguistic reading of the novel suggests that while it points out important ecological facts and calls to account, the lack of narrative depth and literary sophistication may reduce its credibility, limiting its appeal in literary ecological theory and wider social movements (Boehm-Schnitker 2024).

The representation of affected communities and individuals sometimes slips into caricature or sentimental tropes, which exclude more critical exploration of ecological truths. The use of ecological narrative in literature will inevitably elicit ambivalent responses, as has been demonstrated in the studies on the topic. Ecological narratives are quite powerful in rethinking ethical and critical aspects of environmental issues, nevertheless, they encounter difficulties related to the way they are represented, the ideological influences, and the way they are received. Ecocriticism posits that narratives must avoid anthropocentrism and simplistic moralizing; they should advocate for systemic ecological justice and employ language that merges scholarly precision with emotional resonance (James & Eric Morel 2018).

Migrations exemplify a contemporary ecological narrative that aspires to address numerous themes but ultimately lacks narrative depth and linguistic sophistication. While its ecological discourse elicits empathy and concern; it risks alienating some audiences due to its propensity for didacticism and melodrama.

Migrations present rich soil for eco-linguistic and ecological narrative criticism, proving that fiction can be used in environmental discourse. Its strengths include raising consciousness of species extinction and ecosystem vulnerability in a readable tale that binds the human and non-human fates together.

Yet academic criticism insists on close attention to the use of language, ideological representation, and narrative strategy to achieve maximum ecological narrative advantage. Future eco-critical analyses could explore other ways of interpreting the novel ambiguous aspects, for example, its emotional charge and ideological representations, investigating their impact on various readerships. Overall, *Migrations* has a good environmental objective but is confused in its literary and linguistic fulfilment. This shows the problem with eco-narrative fiction in modern environmental discussions.

3. Eco-narrative in *Migrations*

Rich and complex characterization in *Migrations* is strongly one of a kind and emotional effect. Franny Stone is the protagonist of the novel. Consequently, she is most likely one of the most complex and challenging characters in the novel. Her relationship with the terns is the emotional center of the story, and her complex history gives another dimension to her character. Her rather melancholy attitude towards nature, particularly her attitude towards the Arctic terns, represents her wishes as an independent human, but also a question of "place." It is also intended to represent her "quest for meaning and a reason to live in a world that is rapidly becoming more meaningless." She had once taken the decision to pursue a bird across an ocean when the beasts were actually vanishing not only as portents of awful futures, but as indicators of the vast extinctions upon which we now find ourselves.

Throughout the novel, Franny's agony over past traumas and losses is gradually revealed. The core of her character development is her desire for punishment and her sense of guilt. Franny was born in a little Australian town to an Irish mother who had been abandoned, penniless, and by herself. Because the closest hospital was too far away, she almost died during childbirth.

These words show that she had a troubled past and had a hard time being a mother when she lost her child.

Franny's husband is Niall, and his love and support provide a counterbalance to her tumultuous emotional state of mind. He brings warmth and stability into her life. Niall's

approach towards environmental conservation is logical and scientific as opposed to Franny's connection with Nature being emotional and natural. Niall's association with the terns does not only deepen their bond but also makes him a more complicated person. Niall himself has undergone personal tragedies so that his relationship with Franny bears elements of great love along with deep sorrow. The characters grapple with issues of love, loss, and ongoing effect of traumas from the past.

Ennis is the skipper of Saghani fishing boat, and he plays a significant role in Franny's life. His leadership ability and experience render him a focal point in the narrative. She looks through a folder of documents that is resting on the passenger seat, trying to find the name. Malone Ennis. The Saghani captain. Niall's excitement for Arctic tern exploration and its traveling spirit illustrates the ethical questions surrounding conservation and climate change. He noted, it is unprecedented. That sounds a lot like we should learn something valuable, this smacks of an imperative to be more familiar with, for endangered species and their habitats.

Besides, Franny's emotional reaction to Niall's accounts of her family indicates compounded traumatic ethical issues regarding environmental destruction. She states that, if she became a thick enough shield, she can protect him suggests an underlying ethical drive to protect the natural order of ecosystems from environmental damage and deterioration. "If I make of myself a thick enough shell then I will keep him safe" (170).

The debate on human responsibility toward wildlife captive species and its effects on biodiversity is quite interesting in the case of Penny, whose birds escaped when she accidentally left the greenhouse cages open. Penny's reactions in such a scenario and her fear of losing the many different species raise questions on animal care and conservation ethics. The characterization of the greenhouse as an "earthy cave" (173) is very much in contrast to Penny's appearance, looking out of place in nature. Such incongruity hints at a disconnect between human control of environments and Nature's natural wildness adding more depth to discussions about human environment relationships and issues of environmental stewardship. "Penny's greenhouse cages got left open last night. Her birds escaped." "Oh shit..." (173).

This is a practical decision which reflects environmental ethics and the understanding of language impact on one's actions. This behavior is considered an environmental stewardship initiative where people's choices are guided by knowledge of their ecological implications. Rather than fostering consideration and appreciation, the story points out the thoughtless actions that harm the environment. It also shows the utilitarian side of the principles of ecolinguistics, but also makes one responsible for the actions that result in a sustainable relationship with Nature. Ecolinguistics is concerned with How we speak about our ecological relations. (Baneen & Tahira 4).

It indicates that every action, even simple ones like throwing away letters, should be moral because of how it could affect the natural world. "I had meant to let the letters fly free but I find that I can't, Niall would hate the thought of his words littering this untouched environment. So, I put them back in my pack, running my fingers only once over his handwriting" (251).

In the third part of the novel, there are several themes being explored, such as ecological loss, trauma, and personal and environmental despair. These motifs emphasize the interdependence between personal struggle and the world at large. The journey of the protagonist begins with a profound personal loss, the death of her child in giving birth. This is what breaks her down, and she sets out on a journey to discover something that can restore her and restore what she has lost. Her quest leads her to Yellowstone National Park, where she goes because it is the most symbolic representation of pristine Nature. But when she gets there, she finds that the park is eerily empty.

This stark contrast similarly emphasizes the theme of ecological loss and its impact on each individual and the world around them, the description of Yellowstone as an "empty place"

in which "the deer have all died" and "the bears and wolves went long ago"(207) emphasizes the unambiguous fact of ecological fall apart. The wooded area is silent and does not use birds singing. lifeless bark and leaves cover the floor, portraying a photograph of once colorful surroundings now dead like a graveyard. This scene represents the destruction of Nature around us and the inner sadness the narrator studies, intensifying the emotional impact of her grief. A part of her sleeps when Franny kid is delivered devoid of breath, drowned by her body. She looks around for something to wake it up. This is not only an example of how Nature has been lost but also expresses the narrator's own grief, "making her personal loss even more powerful." Walking through this desolate landscape, the narrator is haunted by the sound of the cries of her dead daughter, symbolizing her remorse and sorrow. Her frightful panic is described, likened to light dances over the shiny scales of a fish, silver swirls dance over my skin, holding fierce physical and mental turmoil she has in life. This metaphor ties her anguish to the natural world, emphasizing the theme of interconnected sufferings.

As my boots crunch on the carpet of dead bark and leaves I can hear her crying as she should have done when she was born. I must be going mad. Panic sets in, silver eddies over my skin as light moves upon the iridescent scales of a fish. (208)

Franny's pains and sufferings are paralleled by the destruction of the environment, which she sees. For her, the sense of loss and isolation is expressed through eradicating wildlife and metamorphosing geography, and thereby, offers a correlation between personal and environmental histories. Based on this narrative, Franny's storyline may be traced to self-mental processes and competitive extrinsic factors that arose from a shifting landscape. All the gleaming walls led to the place where Franny belonged. To areas of wind, sea and salt that might carry you away.

She realized she was mistaken when she woke up choking and scared. The books got really heavy, and the trek to the village was the longest she did ever do. She began driving away from them, leaving an emotional trail in her wake. Such word combinations as 'sea and salt and wind pockets' reflect the main character's (Franny) rootedness and the opposite to her of present-day grief. "Features in my lungs" is her dream which contains burden that may indicate feeling of guilt in regards to environmental exploitation or personal loss. The phrase "coughing and frightened" is the execution of the idea of regret and most especially loss in the context of leaving a person behind. The phrase "books grew so heavy" indicates responsibility maybe on Franny's part which can be self-imposed arising from family issues or might be brought about by environmental degradation. Migrations always takes its time to remind background world about the pain it feels when it loses its diversity.

Some of these are, "Arctic terns", "fishes" and many others because of climatic change all of these are on the verge of being extinct. Speaking of this scenario, the threats and dangers that are introduced add suspense and emotions, such as the sense of loss, to the story. "Not yet, the drowning man speaks for the first time. He's been listening quietly and now I turn to him. Very few fish left in the wild" (22).

The narrative takes a turn when the narrator, is in desperate need of comfort, reaches out to Niall, who channels his own grief and strength into work rather than escapism. Niall's revelation about extinction of the crow and the wider destruction of wildlife serves as a catalyst, shifting the narrator's personal sorrow into ecological concern. The extinction of the crow and the loss of "eighty percent of all wild animal life" are blunt reminders of the ongoing environmental crisis, highlighting permanent damage caused by human activities. The mortality rate among wild animals is 80%. But while sleeping that evening, she dreamed that she had so many feathers in my lungs that I suffocated on them. We have to keep our tummies full of their flesh, so those will survive. The narrator feels a deep sense of loss and sorrow, which is closely connected to her past trauma. The way she talks about her pain shows how it's

related to the world around her. In her dream, she chokes and wakes up trying to "steal the air" (218) from her partner. This is a powerful metaphor for the overwhelming grief and guilt she feels.

The vivid imagery in this metaphor helps us understand how she's torn inside and suffocated by her own feelings. The narrator believes that something is wrong with her family, especially with herself. This belief comes from a deep trauma that makes her feel inadequate and blame herself. But something significant intervenes, Niall reacts with kindness and compassion. He strokes her hair tenderly and assures her that their baby's death was not her responsibility. This show of understanding is significant. Niall's words are a minimalist but profound utterance. He says that occasionally babies die before birth, and that is it. His aim is to assuage her guilt. By reassuring her thus, he not only assists her at that moment but also confronts the manner in which she blames herself for what has occurred. It's a different way of looking at things, without injuring herself quite so badly. There's something broken in my family. It's most broken in me. Niall strokes my hair for a long time. Then he says, very clearly, your body did not suffocate our daughter. She died, because sometimes babies die before they're born, and that's all. (218)

The rhetoric of the novel shows how the narrator's own grief is connected to larger environmental issues. It uses words like "perilous" to describe love and avoids being "cowardice" or "small life." It calls us to a larger question of doubting existence, which is connected to the above-discussed environmental degradation. The teller's determination to live life boldly and in defiance even at risk, indicates the urgent need for bold and final actions in the management of the environmental. "It is so dangerous, this love, but he's right, I will have no cowardice in my life, not anymore, and I will be no small thing, and I will have no small life" (218). In addition, the narrative gives attention to the importance of storytelling in Eco semiotic language studies. Through sharing recollections about her family and country, the narrator constructs a history that categorizes her sense of belonging and attachment. Storytelling serves to ensure cultural and affective connections to the environment and highlights that language not just describes but also creates our engagements with Nature and place.

Hally declares they will sing only Irish songs for me, so I might feel less homesick. But it's raw, and suddenly it's Kilfenora, my family in their kitchen as they played for me, it's my mother's cottage by the sea, and it's missing her, it's my husband and the distance between our bodies and it's my daughter, the child I never wanted, the child I fought a battle to be rid of, the one I fell deeply, devastatingly in love with, the one I lost. (124)

The narrator awakens from a dream involving moths trapped in their own escape attempts, representing the quest for something impossible to achieve as well as being trapped. The narrator immediately becomes aware of a tense mood during breakfast. Penny's open greenhouse cages overnight resulted in her escape of birds and disruption of the typical serenity of the home. Penny is clearly frustrated and gives short, direct instructions, while Arthur tries to find comfort by hiding behind his newspaper. The narrator senses the seriousness of the situation and shows immediate concern.

The narrative personal experience with larger environmental issues, prompting readers to think about the moral consequences of how humans treat Nature. It shows both the emotional and ecological effects of the bird's flight, using phrases like "as empty as a skeleton" and "vibrant bursting of joy" (173) to make us feel for the birds and show how much the narrator cares about disruptions in Nature caused by human actions, whether intentional or not. This exploration brings out important themes of confinement, liberty, and decision making. The interaction between Penny and the narrator further emphasizes their roles as protectors of the

environment. Penny's sadness over the missing birds and the narrator's understanding response reveals a deep bond with Nature and an acknowledgment of their duty to care for captive animals. She already tells that the enormous cages at the end are empty like skeletons and are no longer alive with color, movement, and music. She gets ill at the sight of the lock on the door. It's just a deadbolt that anyone can unlock from the outside without a key or code. She speculates whether they were afraid of what lay beyond the cage and took their time to escape, or if they did it with a spark of happiness.

Niall humorously owns up to not being the best love of his wife's life, implying that there is something she is very fond of, and that is the ocean. This brings about a remembrance of the narrator's experience with the sea too, and it might even overshadow her love for him. The playful application of "moron" (193) demonstrates Niall playfully teasing his wife in a lighthearted manner, asking mockingly if he would be jealous of something so vast and mighty as the sea, and therefore drawing attention to the absurdity of being jealous of that. Apart from the funny, there was also some implicit acceptance and understanding in the words of Niall. He appeared to be aware of and accepting of the narrator's innermost love for the ocean as a key element of her nature and life. "From a letter Niall once wrote me: I am only the second love of your life. But what kind of moron would be jealous of the sea?" (193). Human activities have done so much damage on the environment that, the hunting cattle of wolf shows a negative effect as their natural habitats and food sources are vanishing. This is similar to how environmental damage often forces animals to behave differently and live in new places.

The mystery of lone female wolf managed to stay hidden shows us that Nature can be unpredictable when faced with changes in its environments. This reminds us of the difficulties that migrants frequently go through as they look for new homes. It shows the clear picture of lone wolf facing so many problems in environment, but also discusses ideas of survival, adaptation, and resilience that are important in both human and animal migrations. A lone gray wolf that was thought to be extinct has been found and captured in Alaska, surprising biologists. It killed a herd of animals south of the gates of the Arctic National Park and Preserve, warning officials of its whereabouts. Experts claim that this behavior only happened since the animal's own native habitat and food sources have all vanished, but they are baffled as to how the lone female species could have survived for such a long time unnoticed and by herself. Along with it, Franny's determination to follow the Arctic terns stands for hope. It implies that a Change is possible however slight the difference that an individual is willing to make. It shows the sympathy of the lady in following the migration of terns and also it shows very well the man and the Nature association. It is a pursuit of salvation and a desire to see and preserve Nature before its brighter and better side is spoiled.

Soon we will be alone here. Maybe I was hoping it would lead me to where they'd all fled, all those of its kind, all the creatures we thought we'd killed. Maybe I thought I'd discover whatever cruel thing drove me to leave people and places and everything, always. Or maybe I was just hoping the bird's final migration would show me a place to belong. Once, it was birds who gave birth to a fiercer me. (9)

4. Conclusion

In *Migrations*, Charlotte McConaghy spins a richly elegiac novel where personal loss gets entangled with global ecological catastrophe to yield a narrative that is at once personal and urgent. In the deeply felt trajectory of Franny Stone, the novel explores the profound interconnection of human suffering and the destruction of nature. Franny's grief over her daughter and subsequent quest for meaning are not lone events rather, they represent the disappearing landscapes, vanishing species, and lost diversity all around her. Her interaction with the Arctic terns is not just an ecological problem but a metaphor for strength, persistence,

and human desire for belonging. Niall's scientific objectivity is juxtaposed against Franny's affective empathy to create a two-sided view of environmental ethics. Secondary characters such as Ennis and Penny add depth to the ethical landscape by introducing responsibility, guilt, and human intervention into nature. Metaphors, visions, and ecological symbolism reinforce the philosophical and emotional depth of the book. The trauma experienced by the characters mirrors the wounds in the earth and suggests that healing comes about through reconnecting with others, with oneself, and with the world. Franny's journey is not only physical but religious a quest for preserving what is left of beauty and hope in a world that is rotting away. In doing so, *Migrations* becomes an emotional study of love, loss, and the vanishing hope that is found in the preservation of life. It reminds us that the suffering of nature is our own, and that the struggle for the planet is, in the end, a struggle for the soul of humanity.

References

- Abdelrady, A. H., & Akram, H. (2022). An empirical study of ClassPoint tool application in enhancing EFL students' online learning satisfaction. *Systems*, 10(5), 154.
- Akram, H., & Abdelrady, A. H. (2023). Application of ClassPoint tool in reducing EFL learners' test anxiety: an empirical evidence from Saudi Arabia. *Journal of Computers in Education*, 1-19. <https://doi.org/10.1007/s40692-023-00265-z>
- Akram, H., Bhutto, M. H., & Chughtai, M. S. (2022). An analysis of business students' stressors and their coping strategies in the post-pandemic era. *Decision*, 49(2), 239-252. <https://doi.org/10.1007/s40622-022-00319-8>
- Akram, H., Yang, Y., Ahmad, N., & Aslam, S. (2020). Factors Contributing Low English Language Literacy in Rural Primary Schools of Karachi, Pakistan. *International Journal of English Linguistics*, 10(6), 335-346.
- Alexander, R., & Stibbe, A. (2014). From the analysis of ecological discourse to the ecological analysis of discourse. *Language sciences*, 41, 104-110.
- Azizah, R., & Sa'adah, S. I. (2017). An Ecocritical Analysis of Young Adult Dystopian Novel in Veronica Rossi's *Under the Never Sky*. Doctoral Dissertation, UIN Sunan Ampel Surabaya.
- Asfar, N. A. (2022). Major Trends in Ecological Research: A Bibliometric Analysis.
- Atwood, M. (2014). The MaddAddam trilogy bundle: The year of the flood; Oryx & Crake; MaddAddam. Anchor.
- Baneen, Labeeqa, and Tahira Khanam. "ECOLINGUISTIC DIMENSIONS IN MCCONAGHY'S MIGRATIONS (2020)." *International Premier Journal of Languages & Literature* 2.2 (2024): 116-123.
- Boehm-Schnitker, Nadine. "Trails of Erasure: imagining the reality of co-migrations in contemporary climate fiction." *Green Letters* 28.3 (2024): 160-175.
- Chen, S. (2016). Language and ecology: A content analysis of ecolinguistics as an emerging research field. *Ampersand*, 3(1), 108-116.
- Chen, S. (2016). Language and ecology: A content analysis of ecolinguistics as an emerging research field. *Ampersand*, 3(1), 108-116.
- Chawla, S. (2001). Linguistic and philosophical roots of our environmental crisis: The challenge to applied linguistics. In Fill, A. & Muhlhausler, P. (Eds.), *The ecolinguistics reader: Language, ecology and environment*. 115-123. London: Continuum Press.
- Chen, Yuxi. "Research on the impact of ecological literature on the environment and society—taking Chinese ecological literature as an example." *E3S Web of Conferences*. Vol. 560. EDP Sciences, 2024.
- Garrard, Greg. (2004). *Ecocriticism*. New York: Routledge

- Glotfelty, C., & Harold, F. (1996). *The Ecocriticism Reader: Landmarks in Literary Ecology*. Athens and London: The University of Georgia Press.
- Haugen, E. (1972). *The ecology of language*. Stanford, CA: Stanford University Press.
- Johns-Putra, A. (2010). Ecocriticism, Genre, and Climate Change: Reading the Utopian Vision of Kim Stanley Robinson's Science in the Capital Trilogy. *English Studies*, 744-760.
- Johns-Putra, A. (2010). Ecocriticism, Genre, and Climate Change: Reading the Utopian Vision of Kim Stanley Robinson's Science in the Capital Trilogy. *English Studies*, 744-760.
- James, Erin, and Eric Morel. "Ecocriticism and narrative theory: An introduction." *English Studies* 99.4 (2018): 355-365.
- Li, J., Steffensen, S. V., & Huang, G. (2020). Rethinking ecolinguistics from a distributed language perspective. *Language Sciences*, 80, 101277.
- McConaghy, Charlotte. *Migrations*. Flatiron Books, (2020).
- Mohammadi, M. K. (2022). DIACHRONIC ECOLOGICAL DISCOURSE ANALYSIS OF IMDb. *FACTA UNIVERSITATIS-Linguistics and Literature*, 20(1), 1-15.
- Naz, Nighat, et al. "Examining the Ecological Dimensions of McConaghy's Migrations: An Eco-Linguistic Analysis." *Arbor* (2024).
- Penz, H., & Fill, A. (2022). Ecolinguistics: History, today, and tomorrow. *Journal of World Languages*, 8(2), 232-253.
- Steffensen, S. V., & Fill, A. (2014). Ecolinguistics: The ecology of language and science: Special Issue of *Language Sciences*.
- Stibbe, A. (2010). Ecolinguistics and globalization. *The handbook of language and globalization*, 406-425.
- Stibbe, A. (2014). An ecolinguistic approach to critical discourse studies. *Critical discourse studies*, 11(1), 117-128.
- Stibbe, A. (2015). *Ecolinguistics: Language, ecology and the stories we live by*. Routledge.
- Wu, Y. (2018). Ecological discourse analysis. In *2018 4th International Conference on Social Science and Higher Education (ICSSHE 2018)*. Atlantis Press.