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Anthropocentric versus Ecocentric Metaphors in Contemporary Climate Fiction: A Cognitive Linguistic Analysis

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ABSTRACT

In this paper, the researchers examine the use of metaphors in climate fiction. It is concerned with the metaphors making humans the center or the nature the center. The books we will be reading are *The Overstory* by Richard Powers (2018), *Flight Behavior* by Barbara Kingsolver (2012), and *Weather* by Jenny Offill (2020). The researchers apply the concepts of the work of Lakoff and Johnson (1980) on the functioning of the metaphors and the concepts of Lawrence Buell (1995) and depicts that literature speaks about the environment. It is with these concepts that the language of the books influences the thoughts of the readers about people, nature, and environmental issues. Close analysis of Powers reveals that he makes numerous metaphors placing nature in the foreground and people in the background. This brings out the fact that there is a connection in everything in nature. Kingsolver balances metaphors containing people in the foreground with metaphors expressing increasing the sense of concern with nature. In the novel by Offill, most of the metaphors are person-centered, discussing personal downfall and mental failure. This study discovers that the selection of various metaphors alters the way the tales narrate the characters of the people who take decisions and those who are accused of the environmental destruction. Such decisions can make the readers act more like human beings or nature. The research contributes to the climate communication literature by demonstrating the metaphors that are new can ensure that people remain focused or more sensitive to nature. The findings of the study claims that one of the areas where new metaphors could face human-centred narratives and make people think about the world of nature is modern climate fiction.



INTRODUCTION

The concept of the Anthropocene brings about novel issues regarding the perception, display, and discussion of the world. In response to increasing global warming, most authors are finding fiction an increasing means to address environmental issues and the ethical issues they bring up. Climate fiction, or cli-fi, is an enormous genre that transforms scientific understanding of climate change into fiction. However, it is difficult to research the way these tales apply metaphors to describe the interaction between individuals and nature by means of cognitive linguistics. The paper examines the ways that modern climate-fiction books employ metaphorical language to maintain a human-focused perspective in which people take center stage or transition to an ecocentric perspective in which people are minor components of the larger ecological system.

Metaphors are not decorative, but they define the way we think and perceive abstract concepts. Metaphors affect how we think and comprehend abstract things since the argument of cognitive scientists began in the year 1980 by Lakoff and Johnson who posed that the metaphors had an effect on our thinking and how we comprehended things. Due to the fact that climate change entails both vast space and time, metaphors allow relating the experience in daily life to substantial environmental processes. In 2019, Caracciolo and others suggested that human experience can only be connected to the large time and space of the Anthropocene using metaphors. Therefore, the metaphors in stories matter in terms of the way the readers perceive climate change, decide on who to blame, and consider what can be done.

This paper discusses three novels about the climate-fiction: Pulitzer-winning novel *The Overstory* by Richard Powers (2018), which is about trees and how they are related to humans; *Flight Behavior* by Barbara Kingsolver (2012), which is about how climate change impacts people in rural Appalachia; and *Weather* by Jenny Offill (2020), which is about the psychological stress of weather anxiety in big cities. These books are written in various styles, there is deep ecological attention to the broken psychological scenes and these books can be compared in terms of metaphors.

Climate fiction has become a significant topic in the past ten years due to the escalation of the environmental crisis. According to the works of researchers such as Trexler and Johns -Putra, climate fiction is a unique genre of fiction that addresses the questions of climatic change caused by human beings, as well as the relationships between humans and nature. The timescales and global connections of the Anthropocene are discussed with obviousness in climate fiction when compared with older environmental literature. These narratives attempt to demonstrate the manner in which climate change propagates its causes, how it manifests later and the experience of people and other living creatures. That is what distinguishes an anthropocentric perspective, in which humans are considered as the central element, and an ecocentric perspective, where all life is valuable. Anthropocentrism prioritizes human needs and values and observes nature as of use only to human beings. The Western thought is not an exception as it has ideas on the same that are reflected in Judeo-Christian concepts of man dominating nature and Enlightenment conceptions of making power in human reason. Ecocentrism considers that all living things and ecosystems are isolated and central thus placing man in an extended web of life.

In 1995, Buell had written in importance of environmental books in dealing with anthropocentrism by saying that real ecological writing should not judge all by human thought. More recent ecocritics are preoccupied with posthumanist and new materialist concepts that undermine human presumptions in narratives. One should also be aware of whether story metaphors uphold or disrupt the anthropocentric perspective, as this can help one comprehend how climate fiction can alter the way people perceive nature.

Research Problem

Despite increased focus on climate fiction by more individuals, much is lacking in terms of analyzing the climate-fiction metaphors through cognitive language instruments. The majority of ecological studies analyse metaphors approximately rather than through the rigorous language devices. Furthermore, although individuals are aware that a human-oriented or all-life-oriented perspective is important in

environmental discourse, a limited body of evidence is examining the manifestation of these perspectives in climate-fiction metaphors. The books that we read differ in the story style: Powers writes about trees, Kingsolver does alternate science and realistic scenes, and Offill intertwines thoughts, thus we are unaware how their metaphors differ and how it impacts the way readers think about the environment.

The significance of this missing research is that metaphors do have an impact on how we think. Certain metaphors in narratives may transform the way readers observe the relationship between nature and humans, the tragedy of climate change and what can happen. One must discover what types of metaphors are used primarily in the books, the extent to which they are anthropocentric or ecocentric, and how they were compatible with the rest of the story and their moral objectives, and whether climate fiction allows people to discuss the environment.

Research Questions

This research will deal with the following research questions:

1. Which are the prevailing metaphorical structures in *The Overstory*, *Flight Behavior*, and *Weather* and how do the metaphors create human nature connections?
2. How anthropocentric or ecocentric are these novels in their styles of metaphor?
3. What do the metaphorical decisions in these texts revere or entangle hegemonic environmental discourses?
4. What does such metaphorical pattern imply to the conceptualization of climate change and environmental agency by the readers?

Significance of the Study

This study contributes to a number of related fields. To begin with, it advances the field of cognitive linguistics by applying Conceptual Metaphor Theory to climate fiction. It demonstrates that an examination of metaphor assists both literary critics and demonstrates that, metaphors in workings within long stories. Second, it is beneficial to ecocritical studies because it provides clear evidence of how the human-centered and nature-centered perspectives manifest in the metaphorical language. It goes further past generalizations to in-depth analysis. Third, the research is important in climate communication. In the event that metaphors influence our ways of thinking, it is important to know which metaphor patterns are the most effective in raising awareness and action among the environment. This work can inform the strategies of communication outside the books by examining how well climate fiction employs metaphor. Lastly, the research is also beneficial to literary studies as it describes the interaction between story structure, metaphor, and environmental ethics in the contemporary fiction writing that addresses the climate crisis.

LITERATURE REVIEW

Conceptual Metaphor Theory

The 1980 book *Metaphors We Live By* by Lakoff and Johnson demonstrated that metaphors are more than a way of speaking, they are also a way of thinking. It writes that thoughts are constructed in a mapping of real experiences on abstract ideas. To use an example, the concept that TIME IS MONEY, which makes people in English discuss time, use such words as spending time, saving time, or wasting time. These terms show the concealed thought processes that inform the thinking and behavior.

Due to the abstract and massive concept of climate change, Conceptual Metaphor Theory assists in explaining it. The abstract concept is easier to comprehend as it is presented in the form of metaphors. Semino (2008) further developed the theory to read long texts and demonstrated how metaphor constructs clear mental images of complicated subjects. The methods of recognizing metaphor patterns in literary works were also provided through her work on medical and political conversational.

Recent works have used CMT in relation to environmental communication. Flusberg et al. (2017) demonstrated that deliberating climate change as a WAR, rather than a RACE, alters the urgency that people have about climate change and the willingness to act. Large language databases have been used to

identify common metaphor frames, including “CLIMATE CHANGE IS A THREAT,” “CLIMATE CHANGE IS A JOURNEY and CLIMATE CHANGE IS a DISEASE (Can & Cangir, 2025). The results confirm that the use of metaphor affects the attitude of individuals toward the causes, impacts, and solutions to climate change.

Fiction and Metaphor of Climate

Trexler (2015) described climate fiction as an emergent genre, which employs climate change as a method of exploring change on a planet-wide scale. The climate novels can be distinguished by the use of science in a narrative and by demonstration of time lag between the actions of people and the response of the climate. Trexler identified numerous methods of climate novels, ranging to realistic near-future descriptions to fantastic descriptions of worlds that have evolved due to the climate.

Caracciolo and others (2019) analyzed the use of metaphor in some of the major climate novels, such as those of Margaret Atwood, Jeanette Winterson, and Ian McEwan. They discovered that the language of metaphors in those books is organized into themes that assist the readers to comprehend the relationship between humans and geological processes and climatic processes. They maintain that metaphor is not merely an explanation of science, but it is a way of how the readers visualize the relationships between human and nature and the time scale of these relations.

The research by Can and Cangir (2025) was based on a data-driven method to compare climatic fiction metaphors with newspaper ones. They discovered that fiction writers resort to such sources as “JOURNEY, WAR, DISEASE, and Natural Disaster. They however did not analyze whether these metaphors were human-centered or nature-centered perspectives.

Anthropocentrism and Ecocentrism of Environment Literature

The Environmental Imagination by Buell (1995) established standards of the eco-critical analysis. He claimed that nature should not be viewed by ecological writers as a setting of human issues. Rather, nature has to be presented as a process, limits mentioned, and human beings have to be responsible of their influence. The Buellian ideas influenced far later eco-critical writings and have been criticized as potentially imposing what might be considered to be eco-logical literature.

In recent literature on the *The Overstory* by Powers, the novel can be seen as a critique of anthropocentrism. According to Mirza et al, (2024), trees are in focus in the book and indicate the existence of a reciprocal relationship, rather than a one-way extraction. They prove that *Overstory* breaks down the conventional human-nature dichotomies though they did not discuss the metaphors of the novel. Similarly, Khan and others (2025) examined the way in which the novel depicts the trees as living creatures that have their own time, and are able to communicate.

The Flight Behavior of Kingsolver is a research into her process of incorporating scientific knowledge with local knowledge. Goodbody (2014) considered the process of making the butterflies an ecological fact and a cultural icon, which, according to the author, creates tension between science and faith. Scholars further observe that the climate discussions given by Kingsolver are usually based on middle-class privilege, without considering the plight of poorer readers.

The *Weather* by Offill is predominantly the subject of scholars that are concerned with anxiety and mental response to climate crisis. They conclude that the broken narrative style of the book resembles the tsunami of climatic information. But there has been no systematic analysis of the metaphors employed in the writing of Offill.

Research Gap

Although there is a lot of research on metaphor and climate fiction, nobody has conducted a systematic cognitive-linguistic study of the human and nature-centered metaphor patterns in climate novels. Although Caracciolo and others were concerned with metaphor themes, they did not distinguish between person-centered and nature-centered. On the other hand the eco-critical studies which talk about anthropocentrism and ecocentrism hardly employ rigorous linguistic approaches to research metaphor language.

Moreover, the literature available regarding the three selected novels: *The Overstory*, *Flight Behavior*, and *Weather* has not juxtaposed the metaphors in these novels. Such novels demonstrate various ways of telling climate stories, and none has traced how their metaphor uses manifest varied views on human and nature. This paper addresses them by using Conceptual Metaphor Theory to a close textual analysis of the three books and the human-centered and nature-centered metaphor patterns and their implications to environmental imagination.

METHODOLOGY

Research Design

The proposed study has a qualitative design approach, which incorporates close reading with systematic metaphoric identification methods in cognitive linguistics. It applies interpretive approaches typical of literary criticism, but introduces explicit, repeatable procedures of cognitive linguistics in order to make the analysis rigorous. Using metaphor patterns in three different climate novels, the research will point out the similarities and differences in how the authors depict human-nature relations through metaphor.

Theoretical Framework

The primary theoretical framework is the Conceptual Metaphor Theory by Lakoff and Johnson which views metaphor as a fundamental process through which people think, rather than as a linguistic device. CMT suggests that mind projects the concrete images on the abstract domains, thereby forming a broad expression cluster that demonstrates the way the concepts are being perceived.

Along with CMT, the 1995 eco-critical approach of Buell, making texts depict nature as being in process, understanding the boundaries, and holding people responsible, is employed in the study. These norms can be used to identify whether the metaphor language is human or nature oriented in its attitudes.

Lastly, the study relies on the conceptualizations of material ecocriticism and posthumanism that include the contributions by Barad and Haraway about the agency of matter and the co-construction of human and nonhuman worlds. These views tend to offer means of identifying metaphors that make non-human beings significant and agents.

Text Collection

The main text was collected from three novels of climate fiction: *The Overstory* by Richard Powers (2018), *Flight Behavior* by Barbara Kingsolver (2012), and *Weather* by Jenny Offill (2020). The reason behind selecting these books is that they have won numerous awards, there are various methods of discussing climate change through them, and it is evident they present the interaction between people and nature and climate change.

The process of data collection included reading each book repeatedly, searching it with paying attention to the sections which contain metaphors related to nature, climate change, the interaction of people and the environment, and the power of nature. We have used Metaphor Identification Procedure as described by Steen (2008): we contrasted the functioning of words in context and their familiar meanings. When a word seemed to us to be out of place in its context, then we had it as a probable metaphor.

Data Analysis

The analysis had three steps. We have first grouped the identified metaphors into groups known as conceptual metaphors through CMT methods. Examples include such phrases as drowning in information and awash with data which are part of the conceptual metaphor INFORMATION IS WATER. The source, the target, and the matching were discovered in this step.

Second, we classified these conceptual metaphors into anthropocentric and ecocentric depending on who is controlling and what value the metaphor is able to give. Anthropocentric metaphors place humans in the forefront and nature is viewed primarily as a means of means or a backdrop of human anxieties. Ecocentric metaphors place nonhuman entities first, assigning them value or agency, and describe human-nature relationships as reciprocal or a part of systems of which they are a part.



Third, we contrasted patterns of the three novels in order to identify unique metaphorical strategies and determine their relationship with the overall story of each book and its morals. This entailed the consideration of the way in which the metaphors are clustered, the way they unfold throughout the story and the way they are connected to characters, plot and themes.

Textual Analysis

The Overstory: Ecocentric Metaphors of Interconnection

The Overstory by Richard Powers primarily employs the ecocentric metaphors that place the human beings at a low status and emphasize the interconnection of everything. Trees in the book are not merely resources, but they are living parts of a complicated network of communication. At the beginning, the narrator states that the trees are columns of living wood uniting the past and the future and transmitting their messages through the common net of soil (Powers, 2018, p. 4). The FOREST AS COMMUNICATION NETWORK metaphor provides agency and will to the trees, considering them alive rather than objects.

Metaphors of interconnection continue to be used in the book and bring humans and other living entities closer to one another. As an example: there are no people in a forest... All the trees belong to an extensive network, and even the things that occur to one tree cannot be independent (Powers, 2018, p. 154). The ECOLOGICAL SYSTEMS ARE NETWORKS metaphor is a metaphor that argues against individualism that is based on human-proposals, stating that it is a relationship that creates identity rather than solitude. Such ecocentric perspective contradicts western conceptions that place attention on individual but pursues ecological concepts of common systems.

There are also time metaphors by Powers which shatter the human perception of time. According to Patricia Westerford, trees are elder. The most ancient things on the planet are teaching us and awaiting our lesson, they do not want to learn in our time, they want to learn in theirs (Powers, 2018, p. 267). The metaphor of TREES ARE TEACHERS places human beings in an unfamiliar position of learners and inverts the traditional human hierarchy. The term in their time, not ours confronts the notion that human time has the highest value and that we should allow the nature to be at its own pace rather than the other way round.

The primary ecocentric metaphor of the book demonstrates the trees as sentient creatures with their own opinions and emotions. Powers says that the trees are speaking, pre-verbally (Powers, 2018, 358). Greatness of this concept of prelinguistic communication is that the trees are a form of consciousness, which also raises the question of whether it is only humans who have language.

In the cases where *The Overstory* employs human-based metaphors, it tends to disparage them. As an example, the book reveals the language of logging industry that discusses forests in terms of NATURE as a resource: timber as board feet, forests as inventory (Powers, 2018, p. 412). With these human-centered perceptions juxtaposed by the ecocentric ones, Powers enables the readers to have a glimpse of how the words we use alter our thoughts and behaviors regarding the environment.

Flight Behavior: Intermediate Metaphors of Anthropocentrism and Ecocentrism

The mixed metaphors of human and nature-centred are more balanced in Barbara Kingsolver, *Flight* behaviour. Its principal icon is the displaced monarch butterflies, as it assists in connecting the life of people and nature.

In the beginning, Dellarobia perceives the butterflies as beautiful and gorgeous: An unearthly beauty, a sight of glory (Kingsolver, 2012, p. 18). This NATURE AS spectacle metaphor presents human preoccupation with the visual pleasure.

The metaphor is further elaborated in the story later with an ecological understanding. According to scientist Ovid Byron, they are a barometer of health of the ecosystem, a kind of a warning that something has gone amiss on a massive scale (Kingsolver, 2012, p. 142). A butterfly, sitting in the middle of a wider environmental issue, is what the BUTTERFLIES AS BAROMETER concept places it in to stop simply

admiring the beauty. Nevertheless, this metaphor is in a way anthropocentric since it links butterflies primarily to what they tell us regarding the situations that influence people.

Kingsolver resorts to weather metaphors quite frequently, as the title does. Climate change appears in such phrases as WEATHER: AS: BEHAVIOR: The weather is being weird (Kingsolver, 2012, p. 203). These make weather pattern to have a mind or a behavior. It is helpful to narrate a story in human terms, but at the same time it is detrimental to do so in an ecocentric perspective.

The most significant metaphor in the book is the human and butterfly displacement. Dellarobia finds out that the house of butterflies has disappeared and therefore they are attempting to create a new house where they do not belong (Kingsolver, 2012, p. 287). This notion makes the readers sympathize because it reveals that not only humans are moved but also butterflies. Nonetheless, it is still anthropomorphized in the story, with the experience of humans as the reference point of understanding butterflies, as opposed to butterfly experience per se.

Kingsolver also displays the conflicts in the distance between local and global. A small home is associated with a huge environment, as the butterflies are turned into a planetary crisis in our backyard (Kingsolver, 2012, p. 318). This GLOBAL IS LOCAL metaphor is meant to bring the issue of big climate down to a personal level, yet human perspective remains central.

Weather: Anthropocentric Metaphors of Psychological Fragmentation

The metaphors that are mostly used in the novel *Weather* by Jenny Offill are people-based, but they are centered on the way people feel about climate change. The book is divided into minute sections, similarly to the life of the protagonist Lizzie who feels overwhelmed. The metaphors within the book do not address nature but her thoughts. Climate change is mostly presented as a threat at the individual level. An example can be the statement in the book that states that the world is ending but very slowly (Offill, 2020, p. 31).

The novel is extensive in its use of metaphors that also cause climate awareness to seem like a burden on the mind. According to Lizzie, everything knowing is bricks carrying (Offill, 2020, p. 89). The concept of knowledge being heavy demonstrates that the fact that people are conscious of the environment is heavy on an individual, rather than assisting people work together. This anthropocentric perspective on things gives a higher priority to the feeling of a person over the influence on nature or nonhuman beings.

Drowning and suffocation as metaphors continue to be present in *Weather*, demonstrating the intensity of anxiety about climate. The novel states, as an example, that information is a fire hose (Offill, 2020, p. 103). This concept of Information as Flood makes the environmental crisis a personal experience of mental overload. The novel also acknowledges the fact that actual flooding poses a threat to coastal communities, but its metaphors remain based on the psychological lives of middle-class Americans and not on the lives of those who suffer direct harm.

When the novel discusses climate change, medical metaphors are used, particularly when it discusses the Hell and High Water podcast Lizzie is helping in. The climate change is referred to as a disease: The planet is running a fever (Offill, 2020, p. 127). This analogy provides the Earth with human characteristics and describes the crisis using human medical terminology. It reinforces the anthropocentric perspective that primarily views nature in human classes.

There are not many metaphors of weather, which provide nature with its own power or mind. When nature comes to the scene, it does not seem to be a participant, it is represented rather as a backdrop to human narratives. An illustration of this is that the book states, the trees outside my window are patient, waiting something (Offill, 2020, p. 156). Even this act transforms the trees very soon into something human by making them patient. The statement outside my window places the nature outside of the human dwelling rather than depicting that humans inhabit ecosystems.

The best metaphor pattern in the book is the one that encompasses preparing against a climate disaster. Climate preparedness manifests itself as a survival-as-personal-responsibility metaphor: Your own oxygen mask first (Offill, 2020, p. 178). By this concept, the environmental crisis is placed within the

context of survival of an individual and not that of a group or ecological solidarity. This people-centered individualism remains high because of the recurrent use of the term doomsteads and survival plans.

Comparative Analysis

When comparing the metaphor styles of the three novels, it is possible to see the difference between nature-oriented and people-oriented concepts. In *The Overstory*, Powers uses metaphors to provide trees with power, mind, and value. Its language terminates the anthropocentric thinking and challenges the readers to be nonhuman.

Flight Behavior by Kingsolver is in the middle and applies metaphors that relate the human and nonhuman experience. By putting the global warming into perspective through human-butterfly displacement as well as educating the reader on environmental concepts that complicate the simple people-centered attitudes, the novel makes the issue of climate change relevant to the people. Such a mixed method can be most effective with the audience that is just beginning to consider ecology.

The metaphors that are mostly applied in *Weather* by Offill are people-oriented, as they revolve around human emotional reactions. Despite the vivid way climate anxiety is depicted in the novel as a feeling experienced indoors, the metaphoric language is more of a supportive, than a critical, tool as far as people-oriented thinking is concerned. Nature is seldom an active partner in stories of the environment, though it is mostly a threat or a backdrop.

Such distinctions correspond to the general style of the novel and its intended audience. The experimental, multi-generational form of *The Overstory* allows it to make use of nature-related metaphors by permitting time in nonhuman senses. The realistic nature of *Flight Behavior* and the everyday class character make the metaphorical possibilities that are united between science and daily life possible. The discontinuous, nervous form of weather generates metaphors which emphasize personal emotion more than environmental connections.

CONCLUSION

The Metaphors in Modern Climate fiction: Human-Nature Relationalities

This paper demonstrates that the modern climate fiction applies quite diverse metaphoric structures to envision the interaction of humans and nature and the impact of a crisis on the planet. Through examining the metaphor patterns of the novels *The Overstory* by Richard Powers, *Flight Behavior* by Barbara Kingsolver and *Weather* by Jenny Offill this research found significant differences in the use of people-oriented and nature-oriented metaphors in the novels. The findings indicate that the metaphor used by an author has a significant influence on the way in which the readers think about the environmental issues, forming their perceptions and the way in which they become engaged in the climate change.

The Metaphorical Use of Climate Fiction

Metaphors are a fundamental aspect of language and thinking, and they assist individuals to comprehend difficult concepts by correlating them with well-known events. In novels, metaphors serve to direct the reader in reading and experiencing the abstract concepts in a more real way. Climate fiction, a literature that is based on environmental and ecological issues, employs the metaphor structures to examine the connection of humans with nature, create awareness, and bring to mind reflections about the impacts of climate change.

***The Overstory* by Richard Powers**

The novel by Powers demonstrates that metaphors such as nature can be used to oppose human-based concepts by granting nature power, mind, and value. The novel consists of intercourse stories that are constructed around trees and their connection with various characters. The style of metaphor used by Powers prefers to make trees the speaking members of the networks and the readers drift off the anthropocentric lenses. As an example, the depiction of trees as dynamic elements of ecological systems encourages individuals to perceive natural world as not only as a location.

This practice is guided by the demands of environmental thinkers and ecocritics to have novels against ways that are humanistic. Through demonstrating the way in which trees converse and through the way in which life is allied, Powers is prompting the reader to consider ecological associations through the detached lens of the non-human world. These images insist on the nature being perceived as more than a resource used by humans and the necessity to perceive nonhuman agency.

Interdependence and shared life in form of metaphors make people feel as members of nature. It can encourage the readers to redefine their daily places in the ecosystem and think about greener and more environmentally friendly practices. The powerful nature-oriented metaphors in *The Overstory* address the call to change the relationship to nature and to be responsible to the reader.

The novel *Flight Behavior* by Barbara Kingsolver

The novel by Kingsolver demonstrates that climate fiction can employ transitional metaphors, which merge human- and nature-centered perspectives. In *Flight Behavior*, Kingsolver parallels human and butterfly experience of change of environment, and links the lives of people and the ecological issues. This combination allows the readers to relate to both human and nonhuman plights and provides avenues to a more nature-oriented interpretation without losing the human frames with which they are used to.

As an illustration, displaying the fight of the monarch butterflies to survive in a changing world provides insight into the struggle and also the concern of the human beings about the climate change. Such metaphorical connections bring readers into consideration of how all life lives or stakes in the event of environmental transformation.

This intermediate position might come in particularly handy with readers who are yet to master the ability to consider ecology. Instead of just teaching, the metaphors provided by Kingsolver create a meaning based on well-known stories, and they can appeal to a greater number of people. When the readers can relate to the characters, they can possibly be more inclined to consider their role in the problem of climate and become more conscious of ecological problems without the radical shift in the thinking.

Jenny Offill's *Weather*

Conversely, the novel by Offill demonstrates that the metaphors that emphasize people can be highly effective in describing mental dimensions of climate anxiety and potentially constraining more ecological involvement. *Weather* is about the individual mental burdens that come as a result of climate crisis and he uses metaphors that revolve around personal experience and preparedness to survive. This emphasis is an expression of actual emotions that a number of individuals have towards fear and powerlessness to make any change in the environment.

Nevertheless, although the personal anxiety interpretation of Offill is great, it may also empower the anthropocentric approaches that place human experience over the ecological setting. The novel can place general environmental problems in the background by making the emphasis on personal moods. The readers may walk away with a better understanding of their own fears, but less understanding of the relationship between the human and nature as it relates to climate change.

This reflects significant questions regarding the effectiveness of people centred metaphors in the formation of a complete picture of environmental issues. Although both are crucial in capturing the psychological aspect of climate anxiety, the balance between the two - emphasis on the psychological aspect and the views on nature-focused may provide a deeper insight on the part of the readers. The work by Offill reminds us that the stories are only as strong as they need not conceal the necessity to see and talk about the bigger picture of the ecological context.

Environmental Communication Implications

These findings indicate that there are few important concepts regarding the role of climate fiction in the dissemination of environmental messages. First, it is through the metaphors that are used that the readers perceive environmental crises. Nature-centered metaphors, which tend to assign nature its power, beckon the readers to join ecological networks, but not be external managers. These metaphors can be used to

create empathy by placing people in the ecological context and increasing the chances that they will identify themselves as constituents of life on Earth.

Conversely, people oriented metaphors have the propensity of confining the readers in a perspective that focuses on human emotions and displays a distinct character. Although they can solve actual mental issues, they might inadvertently make individuals not to observe completely the connection between their behavior and the world around. This indicates how metaphors should be chosen so that a human-first perspective is not propagated in climate fiction.

Second, the effectiveness of various styles of metaphors is dependent on the familiarity of the readers with ecological thinking. An environment-oriented and people-oriented combination of metaphors can be used to assist the readers who are uninitiated into the environment. Such mixed metaphors provide recognizable associations and broaden the meaning allowing space to discourse and know more.

Essays to Cognitive Linguistics and Ecocritical Scholarship

This study contributes to cognitivism linguistics since it demonstrates how the Conceptual Metaphor Theory can be applied to literary analysis and how the metaphor works in a complete narrative. It demonstrates the way metaphors influence the thinking concerning the environment and it allows the scholars to investigate how the language influences your perception of nature.

The article also propels ecocritical studies by providing explicit evidence on the manifestance of people-and nature-oriented perceptions in metaphor language. By identifying the metaphor patterns in the books by Powers, Kingsolver, and Offill, the work contributes to the discussion of the impact of literature on the environmental attitude and the possibility of it making the readers inclined toward the ecological consciousness.

In this regard, to communicate climate issues, this paper proposes that high attention to metaphor choice can guide writers and speakers to create messages that can either strengthen or undermine people-oriented concepts. An awareness of the influence of metaphors can assist communicators to develop stories which will make readers more interested in ecological issues, and understand the cooperation between human beings and all other living beings.

Future Directions for Research

Future studies ought to consider additional studies of climate fiction and more notably those by authors who are not in the West and those who experience the effects of climate damage firsthand. The comparison of the way various cultures use metaphors can reveal whether human-centered and the nature-centered metaphors do the same or whether cultural peculiarities alter the methods of metaphors utilization. Such comparisons might provide us with a more insight into how metaphors operate in other stories, contributing to our understanding of the way people are connected to nature across the world.

In addition, the studies that examine the response of the readers to various styles of metaphor would provide valuable information regarding the effects of metaphors on the attitude and behavior concerning the environment. The research on the impact of various metaphor strategies on the way readers respond and react to the information may be of interest to educators, authors, and policymakers interested in increasing climate awareness and motivating people to take action.

Conclusion

The climate crisis requires innovative thinking to reconsider the way in which people and nature are connected to each other and how we become responsible of the environment. A major source of new metaphors is in modern climate fiction, which provides new ways to think over how we relate ourselves to each other, and to each other and to nature. Through the close examination of these metaphor patterns, this study demonstrates how writing may uphold human oriented thought or develop nature oriented ideas that are fundamental in addressing the environmental crisis.

Climate change is becoming increasingly severe, and it is more pressing to determine how metaphor works to shape what individuals envision of the environment to be able to come up with stories that are consistent with the demands of the Anthropocene. This paper shows that literature needs to challenge existing

concepts and encourage a new perception of the relationship between human beings and nature. It demonstrates the relevance of metaphors in establishing a just and a sustainable future of all people on the planet.

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