



Framing Nature and Environmental Trauma: An Ecolinguistic Analysis of Christy Lefteri's *The Book of Fire*

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Abstract:

*The paper explores the ecological representations of Christy Lefteri's *The Book of Fire* through the ecolinguistic model developed by Stibbe. The interpretation is based on a discussion of how language creates images of nature, environmental degradation, and human relations with nature. The study identifies linguistic patterns, including metaphor, framing, and descriptive imagery, that define the story's ecological consciousness. The results show that nature is not presented as a background but as an active, significant presence that affects human feelings, memory, and identity. In the novel, the beauty of natural life and the trauma of environmental destruction are depicted in images of fires, the ruins of landscapes, and the elements of nature that remain. Such representations point to the unity of humans and nature, as well as the long-term consequences of ecological catastrophe. Altogether, this paper shows that literary language can serve as an instrument for spreading ecological awareness and prompting people to reflect on the necessity of environmental responsibility and concern for nature. Lefteri's novel demonstrates how nature is emotionally, physically, and symbolically connected to human life. Through metaphor, sensory imagery, and reframing in environmental terms, readers are persuaded to perceive the need to care for the environment. The novel advocates for ecological responsibility more strongly by illustrating how environmental destruction affects both the landscape and the people.*

Keywords: Words: Ecolinguistics, Ecology, Metaphor, Framing, Trauma, Nature

Introduction

Humans can be mistreated verbally, physically, emotionally, financially, or through poverty, hunger, greed, or discrimination based on their religion. Sometimes this abuse is subtle, and other times it involves violence. These are just a few examples. Such forms of harm are widely discussed in social and ethical discourse as manifestations of injustice and exploitation (Stibbe, 2015). What about the daily mistreatment of our planet's biosphere by far too many people? From an ecolinguistic perspective, this comparison highlights how language can frame environmental destruction in moral and ethical terms (Halliday, 2001). To mention a few, we are addicted to oil, waste, pollution, and the use of all resources. This type of framing reflects a growing discourse that critiques unsustainable patterns of consumption and production (Stibbe, 2015). The extraction of hydrocarbons from the Earth and their subsequent release into the atmosphere, oceans, soils, and animal bodies constitutes widespread planetary abuse. This misuse completely contaminates our ecology. Such descriptions construct a narrative of environmental crisis that emphasizes the consequences of human activity on the biosphere (Fill & Mühlhäusler, 2001). This is the misuse of the biosphere that we all share. The ideal combination for total planetary abuse is unchecked human population growth coupled with global pollution and climate change. Within ecolinguistics, these narratives are often examined to understand how environmental problems are represented and communicated in public discourse (Stibbe, 2015).

A potent formula for global devastation involves combining several factors: wars, unstable regimes, dictatorships, greed from corporations and individuals, criminal activity, absence of basic human rights and necessities, violence, and nations armed with all the tools for destruction. These elements frequently appear in environmental discourse as interconnected social, political, and ecological challenges (Alexander & Stibbe, 2014). It is often crucial to remind people that complete planetary exploitation has never been sustainable from economic, social, environmental, or thermodynamic perspectives because this has been communicated before. Many individuals have chosen not to learn the lessons or act on the current situation. Ecolinguistic studies often highlight how repeated warnings in scientific and public discourse attempt to reshape public awareness and environmental responsibility (Stibbe, 2015).

A certain amount of mass is created in the form of pollution (and heat as a byproduct) for each barrel of oil that is extracted and used as an energy source. What becomes of all the pollution caused by burning fossil fuels? It enters the planet's atmosphere, oceans, soils, and living organisms, and is used in industrial processes, heat engines, and other equipment. Such explanations reflect the scientific narratives that inform contemporary environmental discourse (Dryzek, 2013). The most effective pollution control machines are not very efficient. Heat and exhaust pollutants from cars make up the rest. Humans recognize that energy is essential for various processes, including industry, transportation, food production, and electricity generation. This tension between energy demand and environmental protection is a recurring theme in discussions of sustainability (Stibbe, 2015). Everyone pollutes and consumes, though some more than others. Living in cold climates without heating is challenging.

Destroying our entire planet is neither a long-term solution nor a very smart thing to do. From an ecolinguistics perspective, these kinds of comments are examples of evaluative language. They encourage readers to question what we now accept as normal; namely, unlimited growth and unlimited consumption. Nobody wants to acknowledge the truth about the severe realities humanity currently faces. Denial will never lessen the seriousness of those problems, and no amount of wishful thinking can diminish their impact on us all. If too many people use up too many resources and pollute the environment with too many pollutants, then comments similar to "the problem is contained, but your losses are real; the next crisis; the fact that by purchasing something, you enrich yourself," lose their usefulness. Such expressions could be seen as

critiques of economic and political systems which promote and legitimize unsustainable behaviors. The issues expressed in these criticisms have been previously spoken to; however, they were largely ignored at that time. So once again they need to be brought to light. Through the study of such narratives from an ecolinguistic perspective, we are able to see how language can both support destructive environmental worldviews or contribute to more environmentally conscious ways of thinking.

The 21st century is seen as the start of the ecolinguistics era. Scholars have increasingly studied how language influences public understanding of ecological issues and fosters environmental awareness (Fill & Mühlhäusler, 2001). In many respects, throughout the world but particularly in Europe, the performing arts represented a change in human ecological consciousness. While some works were more profound in their concepts and reflected science in relation to actual disasters, others challenged anthropocentric modes of thinking by presenting animals and other creatures as equals to humans. From an ecolinguistic standpoint, these depictions can be viewed as stories that shape civilizations' conceptions of the interaction between people and the natural world (Stibbe, 2015).

Ecolinguistics primarily focuses on evaluating scientific data in the analysis of texts and discourses. The field emphasizes how narratives, metaphors, and language choices shape interpretations of environmental realities (Fill & Mühlhäusler, 2001). The text's environmental awareness helps the reader understand the author's perception of real-life situations. Therefore, it is essential to conduct a scientific investigation of context, including discourses, natural environmental reactions, and expectations about immediate future outcomes. This allows scholars to understand how language affects societal ecological values and attitudes (Stibbe, 2015).

Furthermore, intelligent characters who appear ready to adapt and assist in the planet's recovery are found in almost all literary works that explore global warming, especially the more recent ones. According to ecolinguistic studies, these narratives and characters can serve as inspiring ecological stories that foster environmentally conscious thinking (Stibbe, 2015; Garrard, 2012; Heise, 2016). This helps create a context-specific balance between reason and emotion (Stibbe, 2015; Buell, 2005). To avoid the dullness and monotony of repetitive science and facts, literature—particularly within these genres—must make readers feel responsible and engaged with the issue at hand (Garrard, 2012; Buell, 2005). As a result, they may be motivated to take action (Heise, 2016; Stibbe, 2015). Moreover, the plot's outcomes are intended to influence readers' emotions (Buell, 2005). Texts can inspire pro-environmental sentiments and shape readers' ecological views through specific linguistic and narrative techniques (Alexander & Stibbe, 2014; Stibbe, 2015; Garrard, 2012). Ecolinguistics can therefore be connected to various methods of literary analysis (Fill & Mühlhäusler, 2001; Stibbe, 2015). Scholars in this field examine how narratives, discourse patterns, and language can either promote or hinder ecological sustainability (Fill & Mühlhäusler, 2001; Alexander & Stibbe, 2014; Stibbe, 2015). To explore ecological issues and how language shapes environmental meanings and values, the researcher provides an ecolinguistic interpretation of the book in this study (Stibbe, 2015; Garrard, 2012).

Research Questions

- How is nature framed through language in Christy Lefteri's *The Book of Fire* from an ecolinguistic perspective?
- How does the novel represent environmental trauma and the relationship between humans and nature through linguistic and narrative elements?

Literature Review

Although ecolinguistics originated in the late 1970s, it gained popularity as a critical approach in the 1990s. The field developed from earlier discussions on discourse, language, and ecology that examined how language choices influence people's perceptions of environmental challenges. The study of the relationship between language and ecological systems in which humans live is often called ecolinguistics. Essentially, ecolinguistics is the study of discourses and texts related to the physical world and how language portrays ecological interactions. It highlights the close connections between people and place and concentrates on the interaction of language, communication, and the environment. The study of the link between language and the environment, especially with a focus on sustainability and environmental awareness, is another way to define ecolinguistics. It often relates to social and political issues. Some scholars believe that ecolinguistic analysis can revitalize the study of language and discourse and help address important ecological problems both locally and globally.

One type of linguistic and discourse analysis that focuses on the relationship among language, communication, and the natural environment is called ecolinguistics. It provides academics and critics of language, literature, and communication with the opportunity to champion environmental and health issues as well as the conservation of the natural world. The study of how language shapes human-nonhuman relationships is another way to describe ecolinguistics. Unlike many traditional critical theories that focus primarily on human-centered ideas, this environmental movement originated in the 1960s. Instead, it emphasizes the interconnectedness between humans and the natural world. Researchers argue that to understand how language affects human-nature interactions, ecolinguistics should draw on grounded ecological and scientific perspectives, even though it borrows from disciplines such as biology, cognition, evolution, and behavioral ecology.

Some academics also point out that long before ecolinguistics was recognized as a field of study in the early 1990s, classic authors used language and literature to convey ecological consciousness. A profound understanding of the connection between people and the environment was often evident in earlier literary works. Many authors acknowledged the relationship between humans and the natural world and showed sensitivity to it. These works can be analyzed as early narratives that promote ecological values and environmental awareness from an ecolinguistic perspective. Therefore, early discussions of ecological discourse included academics focusing on pressing issues such as air pollution and environmental degradation, writers depicting nature, and critics praising traditional nature literature.

The interdisciplinary field of ecology examines the links among language, culture, and nature (Fill & Mühlhäusler, 2001; Stibbe, 2015). It explores how words portray both non-human and human life (Stibbe, 2015; Halliday, 2001). By examining how language patterns, narratives, and metaphors influence ecological thinking, ecolinguistics builds on this idea (Alexander & Stibbe, 2014; Fill & Mühlhäusler, 2001). Ecological perspectives see the natural world as a complex, interconnected web of life (Capra, 1996; Naess, 1989). Ecology often uses metaphors to explain these relationships and demonstrate how natural systems operate (Lakoff & Johnson, 2003; Stibbe, 2015). For example, ecosystems may form chains or webs of connections, life may seem unevenly spread, and water may be described as shaping the landscape. These linguistic analogies strongly influence how people perceive environmental systems (Stibbe, 2015; Fill & Mühlhäusler, 2001). They encourage an ecocentric view that challenges the belief that humans are the only valuable species and rejects strict distinctions between human and non-human nature (Naess, 1989; Garrard, 2012).

Today, ecolinguistics is a recognized multidisciplinary field of research (Fill & Mühlhäusler, 2001; Stibbe, 2015). New domains dedicated to the study of language, speech, and the environment were eventually formed through scholarly gatherings and discussions (Stibbe, 2015; Alexander & Stibbe, 2014). Scholars from different nations collaborated within these groups to share research, ideas, and analyses of environmental discourse (Alexander & Stibbe, 2014; Fill & Mühlhäusler, 2001). To support this growing area and encourage research, writing, and education focused on environmental issues, academic journals were also established (Fill & Mühlhäusler, 2001; Stibbe, 2015). The rising interest in environmental communication and the global awareness of environmental challenges are reflected in the rapid development of ecolinguistic studies (Stibbe, 2015; Garrard, 2012). These initiatives aim to develop language-based strategies to address environmental concerns, strengthen theoretical foundations, and reestablish links among academics, artists, students, and the wider public (Stibbe, 2015; Alexander & Stibbe, 2014).

Nature writing and literary works focused on nature and the environment are closely linked to ecolinguistics. Writing about nature often translates the lives of non-human animals into words and becomes an important part of creative expression. Nature writers are often deeply influenced by their natural surroundings. Their experiences with nature on aesthetic, developmental, psychological, and emotional levels shape how they perceive and portray the world in their work. Such writings provide valuable resources for exploring, from an ecolinguistic perspective, how language constructs ecological meanings and influences environmental attitudes.

Over the past few years, the popularity of climate fiction literature specifically addressing climate change has soared. It is widely believed to have a positive ecopolitical effect by enabling readers to imagine possible futures and by convincing people of the seriousness and urgency of climate change. Over the past decade, climate-related literature has become a significant trend in English-language publishing and readership. The study of ecolinguistics explores how language shapes people's perceptions and understanding of the environment. It was reasonable for environmentalists and cultural critics to wonder why writers and artists in general showed less interest in the topic in the mid-2000s. Ten years later, literary criticism had more than caught up with the growing body of literature focused on anthropogenic climate change, which was too vast to measure. The more visible impacts of climate change are among the factors driving this artistic and academic interest. Still, another is the optimism that these plays, novels, short stories, poems, and children's books will raise awareness of the issue and help develop more progressive environmental laws and policies. The ecopolitical significance of environmental literature has been a key subtext for the increasing interest in climate fiction within (liberal) popular discourse and in the academic fields of ecocriticism and environmental humanities, even though few scholars are willing to explicitly claim that a "literary genre" could "save the planet." Studies of green literature are increasingly engaging with such texts.

According to Arran Stibbe (2015), ecological responsibility is shaped by narratives. This is generally true of environmental literature overall, as only one empirical study on the impact of environmental fiction has been conducted to date. There are several reasons why climate fiction might be important. Literature specifically about climate change "gives insight into the ethical and social ramifications of this unparalleled environmental crisis, reflects on current political conditions that impede action on climate change, explores how risk materializes and affects society, and finally plays an active part in shaping our conception of climate change," according to some academics. The study of ecolinguistics examines how discourse creates ecological values and meanings. It "serves as a cultural-political attempt and innovative alternative of communicating climate change" in each of these respects. The perception (and possibly the

desire) that climate fiction is especially significant because of its "instrumental value" is implied in much of the attention given to this category, even though ecocritics and other academics are interested in it for a variety of reasons. While "scientists and other people are trying to get their message across about various aspects of the climate change issue... fiction is an untapped way of doing this—a way of smuggling some serious topics into the consciousness of readers," as academics put it, what Stibbe refers to as "stories we live by" is reflected in these tales.

Methodology

This study adopts a qualitative research approach to explore ecological concepts in Christy Lefteri's *The Book of Fire*. The research is guided by Stibbe's ecolinguistic model, which focuses on how language shapes perceptions of nature and environmental relationships (Stibbe, 2015). The paper focuses on passages in the novel that reveal distinct allusions to nature, its destruction, and the relationship between man and nature. The material's approach is narrowed to the ecological notions in the text. These ideas are nature, environmental degradation, relationships between humans and nature, and environmental consciousness (Fill & Mühlhäusler, 2001). These passages are also analyzed in their narrative context to examine how these ecological concepts manifest in language (Alexander & Stibbe, 2014). Special emphasis is placed on language elements such as framing, metaphor, and descriptive imagery, as they reveal the narrative's underlying ecological meanings (Lakoff & Johnson, 2003; Stibbe, 2015). The research process involved reading the novel and identifying passages that contain ecologically relevant ideas. These texts are subsequently explained using ecolinguistic concepts (Stibbe, 2015). This method enables the research to reveal how the novel conveys environmental issues, appeals to the audience to consider environmental accountability, and explores how human beings interrelate with nature (Fill & Mühlhäusler, 2001).country.

Analysis

This section provides an ecological analysis of *The Book of Fire*. The model used is ecolinguistics, along the lines of Stibbe (2015). The chosen concepts reveal attitudes towards nature, perceptions, and how these aspects are sustained throughout the story. Each excerpt is analyzed in the context of the narrative to see how ecological consciousness evolves in the novel. Special attention is paid to the language used by the narrator and other characters. Their poetry and expressions are responses to environmental change, loss, and people's trauma. In addition, these responses reflect not only individual experiences, but also cultural, emotional, and ecological values. By analyzing these passages in detail, it is possible to uncover further symbolic meanings in the story's environment. In this way, the language becomes a mirror of the ecological reality, and a tool for readers to interpret and relate to the natural world.

The author calls urban existence limited and unnatural. Lefteri (2024) explains that one of the nearby parks is not natural greenery but concrete. Parks are generally considered areas of grass, trees, and open space, but in this instance, they have hard-surface covers. This one explains that urban areas tend to replace natural resources with artificial ones. The dichotomy between the natural environment and city life is shown in the picture of concrete. Natural objects such as soil, grass, and plants no longer seem to be a main part of the daily scenery. Rather, nature is confined and tamed in the city. The text also tells how the back garden was very small. According to Lefteri (2024), the garden is hardly larger than a shed, compared to the cramped living conditions in the city. This observation shows that city life reduces people's ability to relate to nature. What the framing does attract is the lack of space in the natural environments in cities. Urban design affects how people feel and relate to nature.

The novel, however, also causes a small amount of resistance against this restraint. Lefteri (2024) offers further explanation of what a father can do with a barbecue in the garden and a lemon tree, without any space being enough. This scene shows a will and concern. A meaningful life can be cultivated even in a small city garden. The lemon tree is made an icon of potential for a place seemingly controlled by concrete. The trees are also said to be the same tree sprouting from seeds, sent in an envelope. This fact underscores an individual, and presumably personal, attachment across space and time. Patience and dedication are required in planting and caring for the seeds. It is not accidental that growth here has occurred; it is the result of sustained attention. The tree's growth is portrayed as an act of love and a relationship in the story. Mother Nature can be welcomed back to a place urban buildings might otherwise have taken over through man's effort.

The Lemon Tree represents another environmentally symbolic theme in the book. It is a representation of strength and survival. "Out of such a little confined a space cometh (comes) something sweet, animate, and fruitful." This metaphor is an example of the way the author's rebellion from common views of nature as expansive or unspoiled by human activity. Although it is relatively small compared to other trees, the lemon tree has significance due to its role as a bridge connecting both the artificial concrete-based world and the world of plants and animals. The fact that the tree exists within a garden further emphasizes that nature may be able to thrive under conditions of density. While it is certainly not considered wild in the classical sense, the lemon tree still manages to exist as a part of our natural environment. In addition to being planted, it is nourished by soil and sun as well as through human care. Therefore, the metaphor indicates that small actions are capable of establishing ecological equilibrium.

The novel creates environmental consciousness through an unmistakable difference. On the one hand, the depiction of concrete parks and small gardens displays the constraints of urban life. Conversely, a lemon tree in the scene alters the mood. It creates a glimpse of light and living in an otherwise dark setting. The culture focuses on hard work and persistence. In this setting, nature appears weak, yet it does not disappear entirely. The father's role in caring for the tree is made particularly significant. In this, he links family life to nature. The story implies that environmental conservation does not necessarily require large forests and wilderness. Rather, action on the environment can be taken at a great scale through small, personal steps. A single tree will build a strong bond between nature and people.

There is another situation in the story where the significance of observing nature is depicted. An example of a silent moment in which a father tries to draw attention to something peculiar is described by Lefteri (2024), in which the narrator is asked by the father to look more closely. The tone used in the whispering movement and the holding of hands convey closeness and emotional significance. The situation is made to seem delicate and even sacred. The language slows down the scene to persuade the audience to observe closely. The reader is challenged to take time and pay attention to what is unmasking. This moment is made central to the peregrine falcon sitting in a maple tree. The serene environment and the deliberate care for the bird evoke a sense of wonder and appreciation for nature.

The very falcon is a strong symbol in the scene. Lefteri (2024) does not omit even the bird, mentioning its blue-grey feathers, its bright yellow-rimmed eyes, and its large yellow feet. This close perception indicates respect for the bird's existence. The falcon is not just observed; one takes a special look at it and admires it. The language used to describe it brings the bird dignity and significance. By doing this, the falcon turns out to be more than an animal in the scene. It is the image of liberation, wilderness, and natural beauty. The bird also represents elements of nature that are not predominant in urban life. Its existence recalls the characters of a world outside the city. The scene promotes the idea of ecological appreciation by revealing how

moving even a short distance to wildlife can be.

This also highlights the comparison between the city and nature in the story. According to Lefteri (2024), birds such as the peregrine falcon are not often observed in the city. This observation highlights the ecological disparity between urban areas and wildlife habitats. The city is portrayed as an area with scarce biodiversity and rare encounters with wild animals. This comparison prompts readers to consider what is lost as cities grow. Thus, the falcon is also an environmental icon of rarity. Apart from the presence of wildlife, it reminds the reader that some of the wildlife is beyond city life. It is time to encourage the reader to value and conserve the remaining relationships with the natural world. It also demonstrates the role of place in how human beings experience and learn about nature.

The novel's language encourages a strong ecological consciousness. The scene is also thought-provoking and emotional through framing and metaphor. Nature is not a background made out to be simple. Rather, it is active, alive, and closely related to human experience. According to Lefteri (2024), the falcon is something unusual and precious to look at. The moment is, more or less, a gift of the natural world. Their shared experience promotes an emotional connection between the characters. Through this, the scene relates memory, emotionality, and ecological appreciation. The story promotes an attitude of respect towards nature. It also teaches readers to be attentive and to respond emotionally to nature. Nature is thus presented as both a teacher and a healing place. The shot makes one think and appreciate wildlife. It also emphasizes how beautiful nature is when human beings do not dominate it. By doing so, the story produces a close-knit ecological story.

The other novel portrays nature as an active, animate being. There is a fig tree with sparrows, as described by Lefteri (2024), that evokes an image of intense natural activity. The description of the birds' singing is repeated, making it clear that there is a lot of sound and life around the tree. The repetition produces an active rhythmic motion and the idea of life. The tree does not remain quiet and dead; instead, the tree becomes a place of action and release. Nature is depicted throughout the passage as being dynamic and full of life. Additionally, the trees react to the presence of birds. According to Lefteri (2024) when the birds begin to chirp, the tree begins to shake. This scene has been described as having great ecological vitality. It appears as though both the tree and the sparrows are a single unit of an ecosystem. Thusly, the vibration between the sparrows and the tree demonstrate both harmony and symbiotic existence. The use of the word "vibrations" itself is a very strong metaphor. The vibrations themselves convey a sense of motion, and connection and life across the entire environment. There is no depiction of sparrows or the tree as separate entities but rather as units within an overarching ecological web. Instead of simply describing the chirping of the birds as a disturbance, it represents life as the flow of nature. In addition, through this metaphor, the tree is represented almost like a musical instrument which has become awake to the presence of the fowl. Ultimately, this passage will create an increased sensitivity in readers to sounds produced by nature.

The story then changes to a pensive style. Lefteri (2024) describes the speaker crying over the other trees that used to be there. It is a strip that evokes a sense of absence and loss. Despite the fig tree being full of life, the speaker recalls the trees that were destroyed. The language depicts trees as solaceful friends. They relate to being present, having shade, and emotional support. By doing this, trees are almost personified in the text. They offer safety, tranquillity, and a sense of belonging. These trees have memory that is consequently emotive. The scene venerates the existence of a more natural environment that existed previously. The sorrow in the novel is silent but profound.

Despite this melancholy, the story returns to a state of hope. Lefteri (2024) describes the remaining fig tree as full of life and activity. The wording is full of power and richness. The sparrows make the tree a dynamic ecosystem. This scene demonstrates that life does not end after the destruction of the environment. The tree turns out to be an icon of survival and regeneration. It is the prospect of ecological restoration. Through the novel, there is therefore an urge to value the natural life that remains. The words are intermingled with sadness and surprise. By doing so, it gives nature the appearance of both frailty and stability.

The other novel hints at another negative ecological image. Lefteri (2024) narrates the story of a dog that abruptly runs into a place described as a dead forest. The dog's action was urgent and instinctive. However, the environment is presented as dead and ruined. Forests are normally linked with growth, protection, and biodiversity. In this scene, the forest is introduced in a ruined, barren form, however. It describes the ecological downfall. The tension between the dog and the dead woods is strong. It is a movement and loss that the reader feels. Nature is no longer depicted as a safe or flourishing habitat.

It is the ecological sadness that is enriched by the story of a meadow that once stood in this very spot. Lefteri (2024) narrates that the meadow has been washed away and has been substituted with bare ground. This narration puts the landscape in the context of recollection. Meadows tend to symbolize biodiversity, beauty, and nature as a whole. Their extinction, therefore, symbolizes environmental deterioration. It is not the text, however, that is concerned with the transformation itself. Rather, it merely emphasizes the fact that the meadow is no more. This is a very emotional inferred statement. Both the beauty of the past is retained through memory, and the loss of the present landscape. The scene challenges readers to consider the delicacy of ecological spaces.

The dog's behavior is also another element of complexity in the scene. According to Lefteri (2024), dogs are generally not runners and do not run very far. Her sudden moving into the wood-killing place is so made anomalous and instinctive. The tale suggests that the dog's psyche associates something with the decaying world. Animals are said to be more conscious of the natural world. A shameful land has not lost the traces of life and memory. The dog responds to these non-verbal cues. By this, it will make the animal a connection of the moment it is, and what it once was in the landscape. She feels her intuition that nature is still full of hidden histories.

The novel also clearly displays the dog's hunting instinct. Lefteri (2024) alerts the reader that the act of hunting animals is a long tradition in which greyhounds belong. This fact backs up the dog's very good relationship with nature. She is not only a house pet but also an animal with emotions and senses. The story thus acknowledges animals as part of the ecosystem. The dog's actions help relate instinct, memory, and the loss of the environment. The language focuses on the experiences of environmental destruction through small, intimate instances. These scenes unveil the unspoken tragedies lurking in ruined sceneries.

The theme of ecology is also elaborated later in the story when the author poses questions of fear and uncertainty. According to Lefteri (2024), characters ponder over the possibility that somebody has been pulled into the dead forest. In this regard, the forest becomes a figurative realm of threat and hostility. It no longer symbolizes life, protection, and shelter. Rather, it is linked to death and suffering. The meaning of the forest has changed, and it is now more of a sign of ecological devastation. Nature is destroyed not only physically, but also emotionally reconstructed. The story is thus a loss of the forest, both as an environment and as a symbol.

Human emotion in this destroyed world is also discussed in the text. In Lefteri (2024), one envisioned an atmosphere of shame and guilt linked to the actions described in the forest. Such

feelings show the psychological effects of human behavior. The devastated land reflects the characters' internal conflict. The story suggests that destruction and emotional torment are closely linked. Human guilt and remorse are shown alongside images of felled trees and desolated forests. Through this, the broken forest symbolizes the characters' broken consciences. However, another picture of a man crying under a tree reinforces this correlation between nature and human emotion. Lefteri (2024) characterizes the man's grief in a way that makes him sound vulnerable and childlike. The tree becomes the silent witness of his sufferings. Although it is in a dead forest, the tree has some symbolism. Nature serves as an observer of human suffering. The scene is the blurring of the line between environmental destruction and weeping. The sadness of the human race is experienced in a destroyed natural environment. Such a relationship brings the story's ecological theme closer to the surface.

According to Lefteri (2024), a person will run and abandon the other person who will die under a tree. This scene demonstrates the tragedy of man. Running away is a symbol of avoidance and guilt. In a broader sense, it also depicts how humankind discards the natural world. The forest is also a destination of the final point as opposed to a beginning. This picture, along with the story, prompts reflection on responsibility and recovery. The interrelation between damaged people and damaged landscapes underscores the profound emotional appeal of ecological loss.

The novel brings out a strong image of love and pollution. According to Lefteri (2024), there is an episode in which a woman gently removes the dark ash from a burnt forest from a girl's skin. What is left behind by the blacks is not just dirt. It is a symbol of destruction by fire. The description relates the impaired environment to the human body. The devastation of the forest is not far; it literally comes to the girl. The products of the ecological disaster remain on her skin. This scene forges a strong connection between personal suffering and the ecological breakdown. The scene is silent, which gives it an emotional nature. The woman remains silent, though her attentive moves are indicative of pity and sorrow. The theme of silent motion centers on delicacy and mutual suffering. In such a relation, the human body becomes a surface that reflects the harm done by the natural world.

Dark ash of the burnt forest is also a very good metaphor. Lefteri (2024) introduces the ashes as that which remains on the living even after the fire is finished. This description implies that environmental destruction does not disappear after the event ends. Rather, it has a long-term effect on survivors. The forest floods of remnant remain on both physical and emotional levels. The blackness, hence, is more than fire. It is an epitome of sorrow and sadness, and a permanent trace of ecological harm. Nature has both visible and unexplainable scars. The process of wiping the girl's skin is symbolic of trying to mend this wound. However, the ash cannot be disposed of easily. This challenge reminds readers that environmental damage cannot be forgotten quickly.

This imagery is maintained through further elaboration of the story as the ash spreads across the water used for washing. According to Lefteri (2024), the residue is heavy, as it darkens the water. This fact alters the symbolism of water in the scene. Water is most often connected with purification, cleansing, and rebirth. At this point, though, it is littered with forest debris. This anticipated cleaning consequently becomes complex and partial. Such a change in direction can do justice to the extent of ecological devastation. The destruction does not just end with the forest. It gets into people, objects, and natural resources. The scene shows how environmental damage travels through relevant systems. Trees, bodies, and water are not excluded from the cycle of destruction.

The novel is a subtle yet agreeable discussion of environmental trauma. Lefteri (2024) does not involve any dramatic action, but rather an intimate moment, albeit slow. Even the gesture of washing becomes the question of healing and treatment. Simultaneously, it demonstrates how difficult it is to recover from a disaster in the ecosystem. The language is used to relate the human body, natural objects, and the ruined forest. These relationships highlight the degree of closeness between man's life and the environment. The picture conveys compassion but also helplessness. Nothing can be done to bring back the ash, and nothing can be done about the loss. The characters' silence helps prove this fact about their emotions. Through this scene, the storyline reminds the reader that environmental destruction has far-reaching effects. It proves that ecological destruction leaves a strong mark on the landscape and human existence.

Conclusion

This analysis demonstrates how Lefteri (2024) employs language, metaphor, and framing to create ecological awareness throughout the story. Nature in the novel is closely related to man's experience. Natural spaces are not seen as a passive space. Rather, they are relevant agents of the narrative. The text shows how people are influenced by their surroundings, in the way they feel and remember things, and in the way they relate to them, through its descriptive language and symbolic imagery. It is thus a story that prompts readers to reflect on the importance of the natural world and the impact of its loss. Some of the passages show how cities limit human interaction with nature. The analogy between a concrete park and a very small garden underscores how life in a modern city limits access to the natural environment. These photographs depict the separation between human beings and the environment in cities. However, even in this limitation, a moment of hope was brought by the presence of the lemon tree. The micro-action of planting a tree in a very narrow place exhibits determination and love. The tree has become a symbol of ecological potential. It indicates that such minor steps can bring people back to the environment and establish any significant environmental relations.

Sensitivity to ecology is also established in the story through instances of close observation. The peregrine falcon scene shows how uncommon wildlife experiences can make one amazed and in awe. The meticulous account of the bird makes the readers admire the beauty and dignity of the natural world. Meanwhile, the fact that such birds are rarely found in cities indicates a loss of ecological value due to urbanization. This opposition encourages the reader to think about how contemporary conditions have reduced biodiversity and limited human contact with wild creatures. The other significant theme in the analysis is the way nature is presented as active and alive. The fig tree packed with sparrows is described in a way that evokes a picture of unity and liveliness in the natural world. The relationship between the birds and the tree constitutes a small-scale ecosystem that reflects abundance and prosperity. Nonetheless, this is a very vibrant scene linked to the recollection of environmental destruction. The speaker recalls how other trees that once existed in the landscape have disappeared. Such a mixture of happiness and sadness indicates the impact of environmental change on emotional experience. Nature is introduced as both delicate and strong. The story further develops ecological awareness through images of environmental destruction. The allusions to the dead woods and the lost meadow demonstrate that human activity or calamity may destroy the natural landscapes. These visuals reveal the natural spaces as metaphors for loss and absence. This devastation has a more profound effect on the characters whose feelings are evident. The characters share the impact of the ecological harm on nature and the human identity through memory, circumstance, and contemplation.

Lastly, the shot in which Ash from the Forest is washed off a child's skin brings together most of the novel's ecological motifs. Imagery links the degraded environment and the human body.

The ash symbolizes the permanent signs of environmental devastation. The water used for washing even turns dark, indicating how ecological harm spreads through interconnected systems. This scene emphasizes how hard it is to recover after environmental trauma. It is also a reminder that the effects of the ecological disaster linger, even though the disaster occurred several years ago. Overall, Lefteri's story demonstrates how nature is emotionally, physically, and symbolically connected to human life. Through metaphor, sensory imagery, and reframing in environmental terms, readers are persuaded to perceive the need to care for the environment. In the end, the novel has been able to advocate more strongly for ecological responsibility by illustrating how environmental destruction affects both the landscape and the people.

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