

T.C.  
BEYKENT ÜNİVERSİTESİ  
LİSANSÜSTÜ EĞİTİM ENSTİTÜSÜ  
İNGİLİZ DİLİ VE EDEBİYATI ANABİLİM DALI  
İNGİLİZ DİLİ VE EDEBİYATI BİLİM DALI

**WOMAN'S ALTERNATIVE REFUGE FAR FROM THE  
EARTH: WOMAN ON THE EDGE OF TIME AND  
THE VIEW FROM HERE**

Yüksek Lisans Tezi

Tezi Hazırlayan:

**Eda ARMAĞAN TÜRKOĞLU**

İstanbul, 2022

T.C.  
BEYKENT ÜNİVERSİTESİ  
LİSANSÜSTÜ EĞİTİM ENSTİTÜSÜ  
İNGİLİZ DİLİ VE EDEBİYATI ANABİLİM DALI  
İNGİLİZ DİLİ VE EDEBİYATI BİLİM DALI

**WOMAN'S ALTERNATIVE REFUGE FAR FROM THE  
EARTH: WOMAN ON THE EDGE OF TIME AND  
THE VIEW FROM HERE**

Yüksek Lisans Tezi

Tezi Hazırlayan:

**Eda ARMAĞAN TÜRKOĞLU**

**1955069006**

**0000-0002-5023-6228**

**Danışman: Dr. Öğr. Üyesi Seval ARSLAN**

İstanbul, 2022

## YEMİN METNİ

Yüksek lisans tezi olarak sunduğum “Woman’s Alternative Refuge Far from the Earth: *Woman on the Edge of Time* and *The View from Here*” başlıklı bu çalışmanın, bilimsel ahlak ve geleneklere uygun şekilde tarafımdan yazıldığını, bu tezdeki bütün bilgileri akademik ve etik kurallar içinde elde ettiğimi, yararlandığım eserlerin tamamının kaynaklarda gösterildiğini ve çalışmamın içinde kullandıkları her yerde bunlara atıf yapıldığını, patent ve telif haklarını ihlal edici bir davranışımın olmadığını belirtir ve bunu onurumla doğrularım. 02.02.2022

**Eda ARMAĞAN TÜRKOĞLU**

**T.C.**  
**BEYKENT ÜNİVERSİTESİ**  
**LİSANSÜSTÜ EĞİTİM ENSTİTÜSÜ MÜDÜRLÜĞÜ**  
**TEZLİ YÜKSEK LİSANS SINAV TUTANAĞI**

*22.02.2022*

Enstitümüz *İngiliz Dili ve Edebiyatı* Anabilim Dalı *İngiliz Dili ve Edebiyatı* Programı yüksek lisans öğrencilerinden **1955069006** numaralı **Eda ARMAĞAN TÜRKÖĞLU**'nun "*Beykent Üniversitesi Lisansüstü Eğitim – Öğretim Yönetmeliği*"nin ilgili maddesine göre hazırlayarak, Enstitümüze teslim ettiği "*Woman's Alternative Refuge For From The Eart: Woman On The Edge Of Time And The View From Here*" konulu tezini, Yönetim Kurulumuzun 18/01/2022 tarih ve 2022/03 sayılı toplantısında seçilen ve On-Line toplanan biz jüri üyeleri huzurunda, Beykent Üniversitesi Lisansüstü Eğitim ve Öğretim Yönetmeliğinin 29. maddesinin 3. fıkrası gereğince 45 dakika süre ile Zoom programı aracılığıyla on-line olarak aday tarafından savunulmuş ve sonuçta adayın tezi hakkında "**OYBİRLİĞİ**" ile "**KABUL**" kararı verilmiştir.

İşbu tutanak, 2 nüsha olarak hazırlanmış ve Enstitü Müdürlüğü'ne sunulmak üzere tarafımızdan düzenlenmiştir.

**DANIŞMAN**  
Dr. Öğr. Üyesi Se\*\*\* AR\*\*\*  
(Beykent Üniversitesi)

**ÜYE**  
Prof. Dr. Vi\*\*\* MA\*\*\*  
(Beykent Üniversitesi)

**ÜYE**  
Dr. Öğr. Üyesi Mu\*\*\* SA\*\*\*  
(Doğuş Üniversitesi)

Adı ve Soyadı : Eda ARMAĞAN TÜRKOĞLU  
Danışmanı : Dr. Öğr. Üyesi Seval ARSLAN  
Türü ve Tarihi : Yüksek Lisans / 2022  
Alanı : İngiliz Dili ve Edebiyatı  
Anahtar Kelimeler : Ekofeminizm, Çevreci Eleştiri, Kadın, Doğa, Kimlik Arayışı

## ÖZ

### **KADININ DÜNYADAN UZAKTAKİ ALTERNATİF SİĞİNAĞI: WOMAN ON THE EDGE OF TIME VE THE VIEW FROM HERE**

Ekofeminizm tüm canlı türleri arasında eşitliği savunurken, doğa ve kadının ezilmesine şiddetle karşı çıkarak, ataerkilliğin sebep olduğu kadın ve doğanın çifte sömürsünü tartışır. Marge Pierce'in *Woman on the Edge of Time* romanında ana karakter Connie akıl hastanesine yatırıldıktan sonra, kendisini Mattapoissett olarak adlandırılan gelecek dünyasında bulur. Bu ütopyik dünya giderek Connie'nin benliği hakkında farkındalığa ulaştığı bir yer işlevi görmekte ve onun kendini güvende hissettiği bir alan haline gelmektedir. Bununla birlikte, bu gelecek dünyası Connie'nin şu anda yaşadığı dünya ile çelişen, insanların doğayı, hayvanları ve insan haklarını en iyi şekilde korudukları çevreci bir dünyayı temsil etmektedir. Benzer şekilde, Lynne Hinton'un *The View from Here* isimli romanında doğa, ana karakter Kate için hayatını, ilişkilerini ve karşılaştığı haksızlıkları uzun uzun düşünüp değerlendirdiği bir sığınak haline gelir. Ağaçta yaşamaya başlayan Kate, dünyasını sorgularken kendisi ile aynı ağaçta yaşayan canlılarla doğada daha huzurlu olduğunu fark eder. Bu tez her iki romanda da karakterlerin yaşamlarına ışık tutarak Piercy ve Hinton'un eserlerini ekofeminist bir bakış açısıyla incelemeyi amaçlamaktadır.

Name and Surname : Eda ARMAĞAN TÜRKOĞLU  
Supervisor : Asst. Prof. Seval ARSLAN  
Degree and Date : MA / 2022  
Major : English Language and Literature  
Key Words : Ecofeminism, Ecocriticism, Woman, Nature, Identity Quest

## ABSTRACT

### **WOMAN'S ALTERNATIVE REFUGE FAR FROM THE EARTH: WOMAN ON THE EDGE OF TIME AND THE VIEW FROM HERE**

Ecofeminism upholds equality among all living species while it acutely objects to the subjugation of woman along with nature. It discusses the double exploitation of woman and nature caused by patriarchy. In Marge Piercy's *Woman on the Edge of Time*, the protagonist Connie finds herself in a utopic future world called Mattapoissett after being institutionalized. Mattapoissett becomes Connie's comfort zone where she comes to a realization about her self. Besides, it presents an ecologist world where people appreciate and protect nature, animals, and human rights perfectly, contradicting the world Connie lives in at present. Analogically, in Lynne Hinton's *The View from Here*, nature becomes a shelter for Kate, the protagonist, where she looks over her life and the inequities she has encountered. Living in a tree, Kate realizes that she is more peaceful there with nonhuman beings. By shedding light on the characters' lives in both novels, this thesis aims to discuss Piercy's and Hinton's works from an ecofeminist perspective.

## CONTENTS

Page No.

<b>ÖZ</b>	
<b>ABSTRACT</b>	
<b>GLOSSARY.....</b>	<b>ii</b>
<b>INTRODUCTION .....</b>	<b>1</b>
<b>CHAPTER ONE</b>	
<b>1. THE DEVELOPMENT PROCESS OF ECOCRITICISM AND THE FORMATION OF ECOFEMINISM.....</b>	<b>5</b>
1.1. Ecocriticism.....	5
1.2. An Ecological Approach to the Deeply Discussed Movement: Ecofeminism.....	12
<b>CHAPTER TWO</b>	
<b>1. THE CASE OF TWO ANTITHETICAL REALMS: <i>WOMAN ON THE EDGE OF TIME</i>.....</b>	<b>22</b>
<b>CHAPTER THREE</b>	
<b>1. A QUEST IN NATURE: <i>THE VIEW FROM HERE</i>.....</b>	<b>41</b>
<b>CONCLUSION .....</b>	<b>59</b>
<b>BIBLIOGRAPHY .....</b>	<b>63</b>

## GLOSSARY

**Androcentric:** Dominated by or emphasizing masculine interests or a masculine point of view.

**Anthropocentric:** Considering human beings as the most significant entity of the universe.

**Antithetical:** Being in direct and unequivocal opposition; directly opposite or opposed.

**Ecocriticism:** The study of the relationship between literature and the physical environment. The term ecocriticism is also used as environmental criticism or as green studies.

**Ecofeminism:** A movement or theory that applies feminist principles and ideas to ecological issues.

**Hegemony:** Preponderant influence or authority over others; domination.

**Quest:** A long search for something, especially for some quality such as happiness.

## INTRODUCTION

The environmentalist attitude, rooted in the admiration of and interest in nature and reinforced by transcendentalism in the 1800s, has expanded the boundaries of this admiration in the following years by focusing on different issues. These issues include increased population growth, uncontrolled use of natural resources, and its adverse effects on the environment and nature, especially after industrialization. In this context, the abuse and exploitation of nature and nonhuman species becomes the concern of environmental critics and forms the basis of their work.

The feminist movement, starting with the effort to gain women's fundamental rights and freedoms and aiming to eliminate gender inequality, brings different issues to the agenda in the forthcoming periods and paves the way for the emergence of ecofeminism. Françoise D'Eaubonne coined the term ecofeminism in 1974, and in the following years, many significant scholars contributed to the field with their studies. While ecofeminism associates the issues of woman with nature, it argues that both nature and woman are exploited by the patriarchal system and placed in a secondary position. When getting deeper into the debate, the issue of speciesism reveals itself; all life forms in the universe, including the human and nonhuman, are subject to this exploitation imposed by masculine hegemony. Important contemporary authors and activists such as Greta Gaard and Carol J. Adams argue that all animals, as sentient beings, are subjected to the same exploitation as woman and nature. By placing ecofeminism at its focus, this thesis aims to show that both protagonists in Marge Piercy's *Woman on the Edge of Time* and Lynne Hinton's *The View from Here* find themselves a safe and peaceful refuge in nature, the former in the world of Mattapoissett, the latter in the tree in a forest, on the way to their emancipation from their andro- and anthropocentric societies; therefore, they become the representations of woman-nature affinity.

In the first subheading of the first chapter, the roots of ecocriticism, which started in the late 18th and the early 19th centuries with the appreciation of nature by philosophers such as Ralph Waldo Emerson and Henry David Thoreau, is detailed. Emerson's essay *Nature*, published in 1836, shows the importance and the value he attributes to nature; and it triggers the emergence of the transcendental philosophy.

Thoreau becomes the next philosopher writing about his experiences after living by Walden Lake, giving an idea of how superior nature is. The idea of Romanticism sustains this romantic approach to nature for a while; however, as the damage to nature increases over time, the focus of environmentalism has also changed. Environmentalism has become an issue that is to be taken seriously before it is too late for the wellbeing of all species. Along with Rachel Carson being in the first place, many scholars have contributed to the field about the facts that have become a threat to the environment and nature and stimulate people to take necessary precautions to prevent this. In the following years, ecocriticism and feminist studies led to a new area of study called ecofeminism. The second subheading of the first chapter presents the starting point and development of ecofeminism, which asserts that there is an affinity between woman and nature, as both are subordinated in patriarchal societies. As stated by Vandana Shiva and Maria Mies, woman and nature, being minorities according to the mindset of male-dominant societies, are exposed to the exploitation of patriarchy. This exploitation is observed through the main characters Connie and Kate in the novels studied in the second and the third chapters.

The second chapter deals with Marge Piercy's novel *Woman on the Edge of Time*, in which the protagonist Connie escapes from the speciesist, the authoritarian regime of her world and takes refuge in the utopic future world of Mattapoissett. The novel, beginning with Dolly's being subjected to violence by Geraldo, continues with Connie's exposure to the same violence; it reveals that Connie's society and family are extremely problematic. The fate of these two women, who are not given any right to speak and are silenced after this unjust violence, does not change positively in the following period of their lives, and they continue to be sacrificed by masculine violence. The hardest period of Connie's life begins after her admission to a mental institution due to her denigration and the wrong decisions she made in the past. Connie cannot endure the treatments and contempt she is exposed to in the mental institution; therefore, when she meets the world of Mattapoissett, she sees this place as the only shelter where she feels secure during these difficult times. Connie achieves a transition to Mattapoissett with the help of Luciente. Although she finds this world strange and difficult to understand in the beginning, soon she realizes how perfectly everything works there. As it is asserted and defended in ecofeminist philosophy, an egalitarian

order prevails, and all species are treated equally in Mattapoisett. Human beings do not have a priority over nonhuman ones. Every task they ought to fulfill is based on voluntariness, and there is a division of labor in Mattapoisett. Therefore, some people work in the field while others deal with the education of children. Moreover, as nonhuman beings are unable to defend their rights, some volunteers take over the responsibility and defend them for their wellbeing as the advocates of the earth and animals. The understanding and loving attitude of the Mattapoisett community towards Connie is something she needs and cannot see in her world, so she soon feels like she belongs there. Mattapoisett turns into a place where Connie finds peace, affection, care, and a place where she feels more liberated, hence happy.

In the third chapter, Lynne Hinton's *The View from Here* is discussed by highlighting the protagonist Kate's decision about living and finding peace in nature, which brings her life order and peace afterward. Kate is a woman who is very sensitive about animals and nature, and her occupation at the forest service gives her the chance to provide a future for animals and nature, not threatened and endangered. As a person caring for nonhuman beings as much as she cares for herself, she always feels a kind of strong bond with them. Since she thinks that they have feelings like humans, being with them as their company makes her feel the mental tranquility and repose she needs. Hence, the period she spends in the tree benefits her as well as the nonhuman beings. This chapter discusses Kate's problems with her past, and it states that she can cope with her problems only in such a peaceful environment in nature. As she achieves her identity quest reckoning with her past, she saves the forest area from being destroyed by a construction company. Besides, she saves the future of the endangered bird red-cockaded woodpecker's future. This chapter discusses that Kate's respect, affiliation, and close relationship with the nonhuman world is availed both for Kate and her nonhuman family. The period she lives in nature, among nonhuman species, ends with completion, in which she analyzes and clinches many issues about her life.

The conclusion part offers a comparison of the woman protagonists' endeavors to liberate themselves from the oppression and torment of the patriarchal ideology reigning over their society. Both Connie and Kate are exposed to the toxic masculinity of the men in their society and find their own ways to fight against it. They find their alternative refuge away from their speciesist and androcentric societies. For Connie,

Mattapoisett becomes an ideal realm to live in, along with its warmhearted and sympathetic people. As for Kate, she finds the courage and power she needs to cope with her issues only in nature. These women, classified as a minority and exploited by their patriarchal society, are strong and peaceful in nature with animals. In this part, the prominent concern of ecofeminism, supporting and coinciding with the efforts of these women on their way to reaching their objectives, is restated.



## CHAPTER ONE

### 1. THE DEVELOPMENT PROCESS OF ECOCRITICISM AND THE FORMATION OF ECOFEMINISM

#### 1.1. Ecocriticism

Since all human beings interact with their environment from the moment they open their eyes to the world, either consciously or unconsciously, they are liable to cause various harms against it. The term ecocriticism, alias green studies, emerged from this fact. Well aware of the fact that the environment is under a serious threat, scholars and ecocritics convey their concerns to literature; thus, they undertake the mission of pointing out this issue via their writings and research.

Cheryll Glotfelty, one of the co-founders of the Association for the Study of Literature and Environment (ASLE), simply defines ecocriticism as “the study of the relationship between literature and the physical environment” (Glotfelty, 1996, p. xviii). In his book *Nature Writing*, Don Scheese states that “ecocriticism is a way of reading both texts and the land itself, of trying to comprehend both the word and the world that inspired it, on their own terms” (Scheese, 2002, p. 10). The term ecocriticism is also used as environmental criticism or as green studies. Peter Barry states that the term ‘green studies’ has a tone warning against some environmental threats (Barry, 2009, p. 242). There are several ways to unearth and fight against these threats, literature being one of them. As literature functions as a field in which procreators express themselves, it is used by environmental critics as well, and this ends up with the emergence of ecocriticism. According to Barry and Welstead, Cheryll Glotfelty has worked hard to offer the contraction term ‘ecocriticism’ instead of ‘the study of nature writing’, which was used by scholars and authors previously (Barry & Welstead, 2017, p. 1). The primary purpose of environmental critics is to evaluate the works from the past to the present on the basis of nature and to pose questions in relation to ecology and accepted norms. Accordingly, they establish a connection between nature and the human and enhance awareness. Comprising the issues of ecological sustainability and environmental justice, environmental critics deal with a good number of subfields like ecofeminism, deep ecology, and social ecology. However, to put it briefly, it takes nature at its center and combines it with literature.

Along with the Deep Ecology philosophy, the first reflections of ecocriticism are seen in the earlier works of British pastoral and the Romantic Period. In contemporary literature, the works of ecocriticism are not only limited to nature writings, but they also deal with the ecological problems on the levels of gender, race, class, and ethnicity; in this sense, ecocriticism is associated with social debates. For many scholars, ecocriticism has two main waves; the former puts the grandeur of nature and nature writings at its focus, whereas the latter emphasizes the gravity of its current condition, which is under threat. Before the term ecocriticism preoccupied the minds of scholars, the value of nature had been voiced by some of the prominent philosophers of earlier times like Henry David Thoreau, Ralph Waldo Emerson, and Margaret Fuller. They are also known as the members of the transcendentalist movement that emerged in the late 1820s. Transcendentalists maintain the idea of trusting one's intuition, conscience, and experiences rather than imposed dogmas; besides, nature is considered divine by them. In his book *Walden*, Thoreau shares his two years and two months of experience intertwined with nature near Walden Pond. In order to sense the serenity in nature, to discover his inner world, and to question the world he left behind from a distant place, he lives in a house he built by himself. Marques asserts his thoughts and then quotes Thoreau as follows:

For Thoreau, humans are the creatures that are able to find themselves while looking for nature; or the beings that, when in silent meditation, achieve the clear notion that trees, birds, sunlight, running water, the shifting seasons, nature as a whole is a core element of our own identity. Nature is not only our home, but also the best part of ourselves. (Soromenho-Marques, 2012, p. 25)

Living in nature for a remarkable period, Thoreau not only defends his arguments about nature verbally or with his writings, but he also puts them into practice. As nature inspires him to the core, despite all the arduousness, it encourages him to sustain a life that he is yearning for; he feels integrated there. As he spends his days in the woods, he comprehends that nature becomes his best company. Although Thoreau feels that being alone is something unpleasant in the beginning, soon his impressions change from a skeptical approach to an amiable one. He experiences the peace and the healing power of nature. In the first days of his stay in nature, he is not sure if he will be able to manage living there; however, as he spends some time in nature, he ensures that

nature will heal him. A similar effect of nature can be observed in Lynne Hinton's *The View from Here*, analyzed in the third chapter of this thesis, when the protagonist decides to live in a tree and makes animals her best company. Along with this, the Mattapoisett world, introduced in Marge Piercy's *Woman on the Edge of Time*, offers a pastoral lifestyle and a beau ideal. In both novels, the reader can observe nature appreciation, just as in Thoreau's *Walden*. Nature appreciation is prominent in Thoreau's writings. Besides, other scholars highlight the misuse and exploitation of nature pointed out by Thoreau:

The tension between civilization and wilderness grew more acute, and Thoreau is seen as a godhead in the environmental movement today precisely because he was one of the earliest nature writers to criticize the profligate exploitation of natural resources and to call on the government to preserve nature and on landowners to engage in more ethical (as opposed to economic) land-use practices. (Schese, 2002, p. 24)

In the 1880s, Thoreau tried to draw attention to what Rachel Carson, Peter Singer, Vandana Shiva, and other environmentalist scholars try to remark in the twentieth and the twenty-first centuries. He foresaw the upcoming threats and possible harms against nature, thus stimulating people to take action before it is too late. During those times, relations with nature were closer to being on behalf of people's mental happiness. Although philosophers like Thoreau criticized people's fondness for materialistic things in their works, it was with the contributions of second-wave ecocritics that the factors threatening nature and the environment have been expressed on a scientific level.

Ralph Waldo Emerson is another important pioneer of transcendentalists, seeing nature as "a discipline of the understanding in intellectual truths" (Emerson, 1940, p. 20). Alongside the sensuous delectation it awakes, nature also procures humans' development on an intellectual level. "Among its many influential claims is Emerson's belief in the possibility of transcending our physical senses through a heightened awareness of the world beyond the scope of the senses" (Schese, 2002, p. 22). Moreover, as long as the bond with nature is established well, it can be an impeccable guide. Emerson states that the bond established between the human and nature has the power to heal people and that internalizing nature's essence is a path

that leads to understanding people as well: “A life in harmony with nature, the love of truth and of virtue, will purge the eyes to understand her text. By degrees we may come to know the primitive sense of the permanent objects of nature, so that the world shall be to us an open book, and every form significant of its hidden life and final cause” (Emerson, 1940, p. 20). The bond established with nature and an equal approach to different species have positive effects on the protagonists who are going to be introduced and discussed in the second and third chapters of this thesis.

Today, ecocriticism still keeps being shaped; it is influenced by different disciplines; thus, there is not a complete and concrete frame of the concept itself. Buell states his thoughts about this as such: “No definitive map of environmental criticism in literary studies can therefore be drawn. Still, one can identify several trend-lines marking an evolution from a “first wave” of ecocriticism to a “second” or newer revisionist wave or waves increasingly evident today” (Buell, 2005, p. 17). Therefore, this evolution process and the emergence of the new waves, caused by the current problems of the changing and developing world, are present in ecocriticism as well, as it is in many other fields. Compared to the recent approaches, former relationships with nature were handled in a more romantic framework. As already stated above, previous approaches promoted the idea that being in touch with nature is so valuable for humans; in nature, they can complete what is missing in them, they can have a brighter vision of the future, and they can find their real selves. The first-wave of ecocriticism takes its roots from this earlier paradigm, and it puts its emphasis on nature writing; in other words, it becomes the voice of nature. Besides, for the first-wave ecocritics, nature and human beings are distinct from one another; unlike its successors, they do not depend on each other to create a mutual collaboration for the sake of nonhuman realm. Buell points out that:

For first-wave ecocriticism, “environment” effectively meant “natural environment.” In practice if not in principle, the realms of the “natural” and the “human” looked more disjunct than they have come to seem for more recent environmental critics – one of the reasons for preferring “environmental criticism” to “ecocriticism” as more indicative of present practice. (Buell, 2005, p. 21)

Nature is always placed on the top of all species, and the utmost significance is attributed to it by the first-wave ecocritics. They celebrate nature, which provides numerous benefits to other species, just as Thoreau, Emerson, and other important philosophers did. As the environmental issues grew and the damage to nature increased, the need to write for nature's sake has increased too. From this point forth, first-wave ecocritics supports writing or re-examining the texts and works of literature to prevent the wrecking caused by humans.

The idea of deep ecology, which is an important argument in ecocriticism, embodies a similar approach towards nature as the first-wave ecocriticism in the sense that it prioritizes nature. Rather than adopting an anthropocentric discourse, it emplaces humans in the same conglomeration as the nonhumans. Devall and Sessions simply interpret it as follows:

The deep ecology movement involves working on ourselves, what poet-philosopher Gary Snyder calls "the real work," the work of really looking at ourselves, of becoming more real. This is the work we call cultivating ecological consciousness. This process involves becoming more aware of the actuality of rocks, wolves, trees, and rivers - the cultivation of the insight that everything is connected.

(Devall & Sessions, 1985, pp. 7-8)

By maintaining the idea that humans are part of nature and rejecting the idea that nonhuman nature exists for humans, deep ecology embraces a holistic view. Both human and nonhuman beings have their own value, and they all have equal rights and opportunities. The basic principles of deep ecology were put forward by Norwegian philosopher Arne Næss and American philosopher George Sessions in 1984. The first one of these eight principles is worded as follows: "The well-being and flourishing of human and nonhuman Life on Earth have value in themselves (synonyms: intrinsic value, inherent value). These values are independent of the usefulness of the nonhuman world for human purposes." The following ones emphasize "the importance of diversity of life forms," "vital needs," "population," "human interference with the nonhuman," "policy change," "quality of life," and "obligation of action" (Devall & Sessions, 1985, p. 70). Deep ecologist scholars assert that deep ecology is far from

being anthropocentric; however, some critics argue that it has some discrepancies in itself. De Jonge claims that:

If deep ecologists aim to shift the focus from morally considering individuals to considering the whole, to the relationships that obtain between species rather than to individuals themselves, but at the same time hold us morally responsible for the domination of nature, then it is hard to defeat the claim that deep ecology is misanthropic and seeks to place the earth first. (Jonge, 2016, p. 29)

According to the idea of deep ecology, humankind is responsible for environmental problems, and they are the ones having the possibility of spoiling the integrity. Although the idea of deep ecology adopts a holistic view, it strays from its main focus. Therefore, it means there is a kind of supremacy of nonhuman over human, making the issue contradictory. There are some other criticisms posed to deep ecology. Arieh Salley approaches the topic from another perspective, and she asserts that: “Perhaps because most deep ecologists happen to have been men, and middle class, their environmental ethic has had difficulty in moving beyond psychological and metaphysical concerns to a political analysis of the “materiality” of women’s oppression” (Salleh, 1995, p. 79). Salley claims that in deep ecologist philosophy, the oppression of women is not emphasized sufficiently and that there is an apparent patriarchal stance in it; and thereby, it puts both woman and nature in a secondary position and values man over them. By stating a more ecofeminist point of view, she refers to the second-wave of ecocriticism, involving ecofeminism, too.

In the following periods of ecocriticism, the nature-human disjunction leaves its place to another approach that maintains a mutual association of the two. Each movement contributes a remarkable amount of new ideas to the movements that preceded it, asks some questions, opposes the earlier ideas, and proposes an original perspective, as it has been in ecocriticism. “Second-wave ecocriticism has tended to question organicist models of conceiving both environment and environmentalism” (Buell, 2005, p. 22). It means that it is the advocate of a pure and unspoiled model of the environment, and it acutely criticizes the factors and the attitudes that damage it. The second-wave ecocritics do not adopt a romantic manner as the former ones; they take the issue from a more serious ground and deal with the social aspect of it. Their focus has been on the present and potential threats, having serious detrimental effects

on the environment. Being absorbed in their lives without thinking about the ongoing lives around them and ignoring the nonhuman world, human beings bring about several harms to the atmosphere, which is crucial for the lives of species. The adverse effects of the uncontrolled population growth on natural sources, global warming, industrial pollution, nuclear weapons, and pesticide use are among the many reasons of the damages caused by humans. Many scholars and critics, who are highly uneasy about this issue, try to find a better alternative way of life rather than sustaining an indifferent stance to the environment. Apart from creating an awareness about this issue in most people's perception, they want to draw attention to the severity of the matter with their works.

Rachel Carson, an American philosopher and environmentalist, wrote *Silent Spring*, which marked an era and influenced how people perceive nature. Her groundbreaking work starts with the detailed glamorous, ideal description of a town, which belatedly comes out to be fictional. In this idealized town, nature is in harmony with all species; peace reigns over the whole atmosphere, and everything seems splendid. However, a drastic change grows up unexpectedly, and the way she describes this town shifts from an ideal one to a worse, even an atrocious one. The underlying cause of this change is explained well in the following parts of the book. When talking about these calamities, Carson states that: "Yet every one of these disasters has actually happened somewhere, and many real communities have already suffered a substantial number of them. A grim specter has crept upon us almost unnoticed, and this imagined tragedy may easily become a stark reality we all shall know" (Carson, 2002, p. 3). While the ideal depiction belongs to the fictional town, the atrocious situation of the town reflects the reality. Starting from this, she represents the devastation of nature caused by various reasons. The chemicals affecting the water, the soil, and the air, the fatal diseases that make people sick, the use of uncontrolled pesticides are the issues she earnestly deals with in her book, and she explains them with statistical data. The exploitation of natural ecosystems does not only affect the environment but it also brings damage to people as well. In other words, there is a matter threatening both the body and the natural ecosystems. "The balance of nature is not a *status quo*; it is fluid, ever shifting, in a constant state of adjustment. Man, too, is part of this balance. Sometimes the balance is in his favor; sometimes—and all too often through his own

activities—it is shifted to his disadvantage” (Carson, 2002, p. 245). It seems the only disadvantaged part is the natural ecosystem; however, people ignore the fact that they are the other equally damaged part of this cycle. Carol Merchant states in her book that:

Nature is a whole of which humans are only one part. We interact with plants, animals, and soils in ways that sustain or deplete local habitats. Through science and technology, we have great power to alter the whole in short periods of time. The relation between human beings and the nonhuman world is thus reciprocal. Humans adapt to nature’s environmental conditions; but when humans alter their surroundings, nature responds through ecological changes. (Merchant, 2010, p. 8)

This reciprocal balance is essential for both human and nonhuman realms and their healthy continuity. Eventually, human beings ought to treat nature well in order to live in a healthy world; this will be for their benefit as well. Otherwise, a dark picture threatening the lives of all living things awaits in the near future. Second-wave ecocritics, when compared to the former ones, are more concerned with the current problems of the environment, and their works give countenance to this viewpoint. In the following periods of its emergence and even today, new studies are made to contribute to the development of the field. At present, different dimensions of the issue are dealt with by the scholars and philosophers, and with the recent developments, it has become an interdisciplinary field that feeds different ideas and movements.

## **1.2. An Ecological Approach to the Deeply Discussed Movement:**

### **Ecofeminism**

Feminism, a field of study tackling all the inequalities women face due to the patriarchal thought system, focuses on the struggle against these inequalities, the battle for freedom, and the endeavor to destroy gender roles. In her book *Feminist Theory from Margin to Center*, bell hooks defines feminism elementally as follows: “Feminism is the struggle to end sexist oppression. Its aim is not to benefit solely any specific group of women, any particular race or class of women. It does not privilege women over men. It has the power to transform in a meaningful way all our lives” (hooks, 1984, p. 26). By offering this definition, hooks puts the emphasis on sexism,

which is one of the main issues of all types of feminism. Gender inequality has been the crucial issue of feminist theory, as in a sphere where there is no sign of gender inequality, women can claim their identities without any boundaries and limitations. In patriarchal societies, a system prevails in which women are considered secondary and imprisoned in certain duties for the profit of men. “Woman is shut up in a kitchen or in a boudoir, and astonishment is expressed that her horizon is limited. Her wings are clipped, and it is founded deplorable that she cannot fly. Let but the future be opened to her, and she will no longer be compelled to linger in the present” (Beauvoir, 1953, p. 574). Women get their strength from freedom; if they are given a chance to show their potential to express what they are capable of, they can stand against male dominance. The importance of feminism has been highlighted and discussed from different perspectives by many scholars, and hooks asserts her own ideas about this issue as follows:

The significance of feminist movement (when it is not co-opted by opportunistic, reactionary forces) is that it offers a new ideological meeting ground for the sexes, a space for criticism, struggle, and transformation. Feminist movement can end the war between the sexes. It can transform relationships so that the alienation, competition, and dehumanization that characterize human interaction can be replaced with feelings of intimacy, mutuality, and camaraderie. (hooks, 1984, p. 34)

The feminist movement has never been confined to a specific field; with the growing and developing world, it handles different issues, and it indwells different scopes at its focus. Radical feminism, liberal feminism, Marxist feminism, and ecofeminism can be listed as some of the examples of these scopes. Hence, there are definitions of each process of feminism that has evolved, with a different focus. In ecofeminism, double exploitation of woman and nature by patriarchy is discussed.

There lies an extensive struggle behind the endeavors of green philosophy advocates concerning the environment, from protecting it to equalizing it with the other living species. Similarly, feminists fight for women’s rights undermined by patriarchy and plead that their potentials are very strong in an androcentric world. Hereby, the term ecofeminism emerged, bringing together both movements’ common problems by unfolding the intersecting circumstance between the two. The term has

been defined by Vandana Shiva and Maria Mies as ‘being an ancient wisdom,’ assembling the feminist and environmental movements. Françoise D’Eaubonne used the term ecofeminism for the first time; however, it catches on after the remonstrations against the slaughter of nature and the environment (Mies & Shiva, 2014, p. 13). Asserting that woman and nature are both considered secondary in a male-dominated world, ecofeminists make a connection between woman and nature in different ways. In Vakoch’s words:

According to cultural ecofeminism, there is an innate connection between women and nature. By positing an inherent tendency of women to be attuned to nature—to care for it, to recognize their interrelationship with it—cultural ecofeminists recognize the value of actions and characteristics typically devalued by the dominant (patriarchal) culture. (Vakoch, 2012, p. 4)

While cultural ecofeminists establish a kind of bond between woman and nature, they assert that this bond is ignored and underestimated by patriarchy. As the male-oriented ideology tends to devalue this connection between woman and nature, it places woman and nature in an inferior position. Women, positioned as secondary in this masculine hegemony, are expected to be silent, docile, loyal, and obedient, and at the same time, they are supposed to live by the rules imposed on them. The ones who want to take any action against this oppressive regime going on for years have broken their silence in different ways. Realizing that both their own sex and nature are considered inferior, they have carried out many attempts to raise their voices against this.

One of the most important attempts is the Chipko Movement which began in 1973 in Uttarakhand. The word “chipko” means “to hug” or “to embrace” in the Hindi language, and the movement takes its name from this word. When the government put the forests and accordingly many trees out to tender, the women, who were adamantly against this decision, found a non-violent way to contend with this. They hugged the trees in danger of being cut down and tried to prevent the lumberjacks from destroying trees at the cost of their lives. In Vandana Shiva’s words: “the women of Garhwal started to protect their forests from commercial exploitation even at the cost of their lives, by starting the famous Chipko movement, embracing the living trees as their protectors” (Shiva, 1988, p. 63). Forests were among the most important mainstays of the people living in that village and cutting down these trees meant taking away

people's livelihoods. Deforestation policies and commoditization of the forests would affect the lives of these people decidedly. Therefore, Indian women pioneered this non-violent, lifesaver act, and soon it became a global movement. The Chipko movement is very significant in the sense that it was pioneered by women, considered secondary by the male-dominated thought system. Furthermore, these women struggled for another subjugated living being like themselves in male-dominated societies. Hence, this movement has revealed the solidarity of these double exploited species, woman and nature, and has been an important movement in the sense of ecofeminism. Mary Joy Breton expresses the importance given to this situation by women of the South Asian country, whose culture is based on protecting nature as follows:

Inhabitants of Western countries like to believe they originated the ecological movement. More likely, these villagers, though without formal education, gave it birth. The concept of all life forms as interconnected, sacred, and part of the whole—and therefore to be respected—is fundamental in their cultural heritage. (Breton, 1998, p. 4)

All living species on earth deserve equal value, the right to life, protection, and respect. Therefore, abusing any of these species, exploiting their rights, threatening their existence actually affects the lives of other species. Especially if two of these species are exploited by the same oppressive system, a connection is established between the subjugated ones. Ecofeminist philosophy discusses the exploitation of woman and nature by patriarchy, creating a connection between the two.

The connection between woman and nature has been handled from different points of view through time. “The ancient identity of nature as a nurturing mother links women’s history with the history of the environment and ecological change” (Merchant, 1983, p. xx). While nature is associated with the mother figure, the connection is established between the two in the sense that they both nurture, feed, and give birth. For this reason, nature is also called Mother Earth. In the book edited by Karen J. Warren, Dorceta E. Taylor discusses the environmental justice movement, and in the section where she talks about the principles of the environmental justice movement, she calls nature Mother Earth. According to its first principle calling nature Mother Earth, the environmental justice movement “affirms the sacredness of Mother

Earth, ecological unity, and the interdependence of all species, and the right to be free from ecological destruction” (Taylor, 1997, p. 42). Nature and woman have been interdependent in many aspects; therefore, the former has been regarded as Mother Earth by offering its plentiful sources, just like a mother offers her milk to her baby. Nature has always been ready to embrace the other species when they are in need. Barbara Berg makes the connection between woman and nature as such:

In her domestic role, idealized and fantasized, woman embodied all the attributes of bountiful nature. Untainted by the corrupt world, she soothed, purified, and nurtured. In a home atmosphere as serene as the rural landscape, woman became the succedaneum for “Mother Earth” as the nourisher of her family. (Berg, 1978, pp. 68-69)

Both woman and nature have been regarded as the nutritional force for the other living beings; while the former procures this by feeding her baby, cooking for her family members, or taking care of the housework, the latter provides this by offering its natural sources. “In white Western culture, mothers are expected to be selfless, generous, and nurturing. Their very existence derives its sole meaning from tending to the needs of their children. Mothers are expected to give endlessly, even after their children are grown” (Gaard, 1993, p. 302). Similarly, nature takes over the responsibility by being reproductive and bounteous, similar to what a woman does, and in this way, it is feminized.

The idea of being fertile is also another issue that brings woman and nature together. Women are capable of bearing a child and give rise to a new existence; in the same way, nature brings about the existence of new beings by being reproductive. According to this idea, patriarchy expects women to bear children for the continuity of the patriarchal system and order. Likewise, nature is thought to have endless sources and always be ready to serve this male-oriented system, which oppresses women. However, in this case, both nature and woman appear as two species ready to be exploited by patriarchy. Another aspect that feminizes nature, and hence associates nature with woman, is observed in the English language. Greta Gaard states that:

A final aspect of the “Mother Earth” symbolism is, of course, the feminization of the earth. In the English language, nature and natural forces (hurricanes,

tornadoes), many animals (cats, deer, rabbits), and, in general, whatever cannot be controlled take the feminine pronoun. But “she” is not merely a value-free pronoun; when applied nature, “she” still carries the connotations of femininity. (Gaard, 1993, p. 303)

In short, women are associated with nature, especially in terms of their fertility, as nurturing and caring mothers. From past to present, this situation has been emphasized by the use of some words that have been reflected in language. Nevertheless, some scholars and ecofeminists disaffirm the association of woman and nature. They argue that the caring, producing, and domestic roles of woman and nature serve the purpose of nothing but the patriarchal system. Val Plumwood states that: “The very idea of a feminine connection with nature seems to many to be regressive and insulting, summoning up images of women as earth mothers, as passive, reproductive animals, contented cows immersed in the body and in the unreflective experiencing of life” (Plumwood, 1993, p. 20). Creating such a bond and relation to nature reinforces the exploited position of women, a position that they feel they must put themselves in, in male-dominated societies. Associating woman with nature, with irrationality, or with animals would be to her disadvantage because all of these are seen as secondary, and they are all exploited. This disadvantaged position of woman is stated by Plumwood as follows:

The inferiorisation of human qualities and aspects of life associated with necessity, nature and women—of nature-as-body, of nature-as passion or emotion, of nature as the pre-symbolic, of nature-as primitive, of nature-as-animal and of nature as the feminine— continues to operate to the disadvantage of women, nature and the quality of human life. (Plumwood, 1993, p. 21)

While associating women with the other species, male-dominated societies emphasize the inferiority of these species, too.

Herewith, all of these species transform into objects, expected to serve the patriarchal system. In this system, while women are associated with emotion, irrationality, weakness, obedience, and with the secondary position, nature serves as a being that must offer all of its sources and becomes an object. All living beings on earth have their own value, and without any benefit, their existence itself is quite significant for the continuity of life. Therefore, according to some ecofeminist authors,

the feminization of nature and the effort of creating a firm association between woman and nature bears some problems. Gaard claims that:

In Western culture, to feminize nature is to sexualize nature. Phrases like “virgin forest” and “rape of the land” suggest various “uses” and “potentials” for nature. In these constructions, rape is something that simply “happens” to nature and to women. But where is the agent for that verb in this passive construction? Who performs the “rape of the land”? When nature is feminized and therefore sexualized in such constructions, culture is masculinized, and the human-nature relationship becomes one of compulsory heterosexuality. (Gaard, 1993, p. 304)

Women have already been imposed various insulting adjectives by patriarchy, and the feminization of nature means to transmit all these negative connotations to nature. Gaard adds that: “In the final analysis, however, the feminization of nature remains problematic because it involves a fundamentally flawed, anthropomorphic projection of self that obscures our ability to know a different other” (Gaard, 1993, p. 304). As still observed in male-dominated societies, the secondary position of women also applies to nature. While nature offers its abundant resources with all its generosity, this situation actually leads to the exploitation and abuse of these resources. In societies adopting this view, woman's body is exploited in the same way, too. This shows that both woman and nature are objectified similarly. While this is the case for both sides, feminizing nature is to further consolidate this objectified position for some ecofeminist scholars.

Apart from nature, there is another realm of nonhuman species, that of animals. Animals, another form of nonhuman beings, also bear parallelisms with women in terms of their inferior position in patriarchal societies. For a long time, they have been used for high-handed reasons without giving importance to their rights and freedoms. In *The View from Here*, while the protagonist lives in a tree, she has to fight against the bullies attacking both her and the animals in the same tree. Since women and all species associated with women are physically less powerful, they are tyrannized by those stronger than themselves, as in the example in the book. This story shows that both the woman protagonist and animals are regarded as inferior beings, and they are treated according to the rules of androcentrism. Animals' inferior position, just like

woman and nature, has placed them under the stratum of the other. Interrelated with each other and exploited by the ones adopting the same ideology, woman, nature, and animals point to the problem of hierarchy, which originates from this exploitation and takes its starting point from dualisms.

The construction of the idea of dualism as a result of western thought has been one of the most controversial issues in both feminism and ecofeminism. According to Val Plumwood, a dualism “results from a certain kind of denied dependency on a subordinated other. This relationship of denied dependency determines a certain kind of logical structure, in which the denial and the relation of domination/subordination shape the identity of both the relata” (Plumwood, 1993, p. 41). As Plumwood suggests, by acting independently of what their own identities are, dualisms aim to abolish the equality of men and women. As a result, women are placed in a subordinated position while men find their place in the dominant position, in contrast. Western culture has reinforced women’s oppression and exploitation by introducing dualisms. “Forms of oppression from both the present and the past have left their traces in western culture as a network of dualisms, and the logical structure of dualism forms a major basis for the connection between forms of oppression” (Plumwood, 1993, p. 2). In feminism, the existence of this dualist cosmology means the oppression and limitation of women's freedom in male-dominated societies; and in ecofeminism, it indicates the domination of both woman and nature. Regarding dualisms, Judith Plant asserts that:

Western civilization sees life in either/or, self/other, mind/body dualities. From that lonely and isolated position, all other aspects of life are separated one from the other. In the same way, people have been separated from each other by viewing differences in either/or terms, where one is better than, or more deserving than, the other. This view doesn’t recognize or value the fact that life is a mutual affair, that there are consequences that move in circles, not in hierarchical straight lines. (Plant, 1997, p. 129)

This dichotomy causes the exploiters to maintain a life for their own benefits. While the life of those adopting the male-dominated thought becomes easier, the life of women gets increasingly difficult, and this creates different forms of pressure on women. For Greta Gaard, “One task of ecofeminists has been to expose these dualisms and the ways in which feminizing nature and naturalizing or animalizing women has

served as justification for the domination of women, animals, and the earth” (Gaard, 1993, p. 5). In its essence, ecofeminism deals with the issues regarding woman and nature, and even with another nonhuman species, animals. Like Gaard, cultural ecofeminists defend that each species has its own value, and associating them with each other solves nothing but serves what patriarchy tries to construct. For Plumwood, it is quite necessary to reject dualisms because “A rejection of nature/culture dualism can actually provide a much better framework for thinking about women’s reproductive issues than the dualizing framework which creates an opposition between the body and free subjectivity” (Plumwood, 1993, p. 37). She also adds that “By means of dualism, the colonised are appropriated, incorporated, into the selfhood and culture of the master, which forms their identity” (Plumwood, 1993, p. 41). The male-dominated system ignores the identity of woman and nature; it exploits and tries to devalue it; therefore, it seeks to pacify and objectify them. Furthermore, one of the most important problems to be pointed out is the fact that these dualisms serve a hierarchical relationship between the exploiters, the male-dominant system, and the exploited. This hierarchical canon causes inequality between the two genders; it pushes women into a dependent position on men, making men superior beings. In this regard, while women are conceptualized as weaker, more fragile, and more emotional beings, men are, on the contrary, reflected as stronger, more rational, and superior.

Since woman and nature are associated with each other due to the aforementioned characteristics, the passivated role of women resulting from male-oriented dualisms also applies to nature. Just like the passivated and secondary position of women, nature is also passivated and seen as secondary. This point of view, placing woman and nature in an inferior position to men, causes the double exploitation of both woman and nature. Hereby, it shows that women’s problems and environmental problems are interrelated. According to Vandana Shiva, a complete reversal of the inferior state stemming from all these dualisms is required for the emancipation of women. She claims that “The recovery of the feminine principle is an intellectual and political challenge to maldevelopment as a patriarchal project of domination and destruction, of violence and subjugation, of dispossession and the dispensability of both women and nature” (Shiva, 1988, p. 14). Ecofeminism seeks to exist by standing against these dualities and hierarchy; this tenacity is the most principle condition for

woman and nature to continue their existence without being exploited and oppressed in any way.

Ecofeminism, emerged with the development of environmental criticism theory and its combination with feminist studies, and the closeness of woman-nature offered by the concept will be examined through the main characters, as well as their lives, in the second and third chapters of the thesis. The second chapter discusses Marge Piercy's *Woman on the Edge of Time*, highlights how the main character Connie escapes from her anthropocentric society, exploiting women, and meets Mattapoissett, the utopian future world she feels more belonging. In the third chapter, Lynne Hinton's novel *The View from Here* presents the protagonist Kate's finding peace in nature, healing, and completing her quest. Both women are drawn into the arcadian atmosphere nature provides them, and by building a connection and closeness to nature, they represent the issues that become the subject matter of ecofeminism.

## CHAPTER TWO

### 1. THE CASE OF TWO ANTITHETICAL REALMS: *WOMAN ON*

#### *THE EDGE OF TIME*

*Woman on the Edge of Time* is a utopian novel written by Marge Piercy in 1976 as her fourth novel along with the sixteen other novels, a short story, and a group of poetry collections. It covers the life of a Chicano woman called Consuelo Ramos, through whose eyes the reader can witness women's social status, the exploitation they are exposed to, and the quintessence of gender-based psychological and physical violence. Through her main character Consuelo -Connie, as people call her- Piercy mirrors the inimical orders of the two worlds; the one Connie lives in and the utopic one she is absorbed by gradually after her visitations. These visits to the utopic future world, called Mattapoissett, allow Connie to question the problematic situation of her time and her world caused by the patriarchal ideology. When compared to the future world Mattapoissett, Connie's present conditions of life are considerably different and difficult to endure.

In her present life, Connie has been exposed to many cases of injustice, tyranny, and psychological violence. However, when she meets Luciente from Mattapoissett, through whom she gets in touch with that future world, she realizes that Mattapoissett turns into a place where she feels much more belonging over time. In Mattapoissett, Connie observes that each species is treated equally; the Mattapoissett community values nature, animals, and the soil the same as they value humans. Integrity and peace reign there. Upon this opportunity, Connie also transforms, changes, recognizes herself, evolves, and sees the pressure of the patriarchal society on women more clearly. This second chapter of the thesis aims to examine the ways in which Connie is victimized and dehumanized in the society she lives in and to show how she is suppressed. Hereinafter, a depiction of the utopic future world she is communicating with will be given, and the effects of this world on the protagonist will be discussed.

Connie is a single, Hispanic woman in her late thirties, living alone and with difficulty in the 1970s of New York. The only person who is nice to her is her first husband, a blind pickpocket, but after being caught by the police, he is taken to the hospital and dies there of hepatitis. That is when Connie stumbles and cannot keep up

with the world she lives in, since as a naive and good-hearted woman, she is not ready to fight with the relentless conditions of a male-dominated order. In the very first page of the novel, when Connie's door is knocked persistently, and she finds her niece Dolly at the door with blood on her face, a dialogue between them gives enough clues about the tyranny women are exposed to: "Blood was oozing from Dolly's bruised mouth and she grasped a wad of matted paper handkerchiefs brown with old blood and spotted bright red with fresh. Her left eye was swollen shut. 'Geraldo beat me'" (Piercy, 2016, p. 3). Patriarchy tries to teach women to know their place in order to show themselves superior while placing women in an inferior position. Just because men are stronger physically, they resort to physical violence. Mies points out that:

While starting with their personal experiences of various forms of male violence, women began to understand that rape, wife-beating, harassment, molestation of women, sexist jokes, etc., were not just expressions of deviant behaviour on the part of some men, but were part and parcel of a whole system of male, or rather patriarchal, dominance over women. In this system both direct physical violence and indirect or structural violence were still commonly used as a method to 'keep women in their place'. (Mies, 2014, pp. 26-27)

Though she is so reluctant to do so, Dolly has been forced to fit in a pattern that was decided for her. She is beaten by her pimp, as she does not want the abortion of her baby with the hope that everything will get better if they have a baby, but Geraldo forces her to have an abortion. Geraldo is the man reminding Connie of the other men persecuting her for different reasons; therefore, she feels strong rage and hatred when she looks at his face. Connie states her feelings as follows:

His face with the big gray eyes, the broad nose, the full cruel mouth, the hands like long talons, the proud bearing—he was the man who had pimped her favorite niece, her baby, the pimp who had beaten Dolly and sold her to pigs to empty themselves in. Who robbed Dolly and slapped her daughter Nita and took away the money squeezed out of the pollution of Dolly's flesh to buy lizard boots and cocaine and other women. Geraldo was her father, who has beaten her every week of her childhood. Her second husband, who had sent her into emergency with blood running down her legs. He was El Muro, who had

raped her and then beaten her because she would not lie and say she had enjoyed it. (Piercy, 2016, p. 9)

Geraldo is the man who stands for all men, in other words, patriarchy, exploiting women and Connie in her life. While Connie thinks that Geraldo stands for all the persecuting, exploiting men adopting a male-dominated view; likewise, she sees her problems as common problems of all subjugated women, equating her own experiences with the experiences of these women. Maggie Humm indicates that: “Second wave feminism talked about self-realization for women not as an individualistic politics but as a collective and crucial challenge to the years of the feminine mystique” (Humm, 1995, p. 1). As stated by Humm, Connie is not only concerned with her individual problems, but she is also concerned with the ones that Dolly experiences, or with the ones of the women she is going to meet at the mental institution. Connie, unable to bear Geraldo’s violence against her niece Dolly and herself, grabs a bottle of wine and hits Geraldo on the head. Soon after, when she opens her eyes, she finds herself in a hospital. She does everything she can to express herself and explain the situation as it is: “Listen to me, Doctor—I didn’t hit her! You take my niece into another room away from him and ask her if I hit her. *He* hit her!” (Piercy, 2016, p. 14). However, the people she meets there and the doctor do not listen to Connie properly. Her niece Dolly, on the other hand, lies to those present because of Geraldo's fear and pressure, saying that Connie attacked Geraldo, and they decide to shut Connie, who cannot convince anyone, off to a mental institution.

After all this suppression, Connie’s real battle begins in the mental institution, and her communication with the future world Mattapoisett and Luciente starts to increase at this point. The first days of Connie’s confinement are extremely painful for her:

How long did she lie strapped to the bed? Day was the same as night. They had forgotten her and she would die here in her own piss. Sometimes she could not stand it anymore and she yelled as loud as she could and begged the walls to open. Moments were forever. She was mad. The drugs made her mind strange. She was caught, she was stalled. She floated trapped like an embryo in alcohol, that awful thing Right to Life people had in that van on the street. She was

caught in a moment that had fallen out of time and would never be over, never be done. She was mad. Yes, now she was crazy. How could she doubt it, lying wet in her own piss while her body screamed and the drug thickened her to lead. (Piercy, 2016, pp. 15-16)

Connie's situation is like the situation of many other women, not heard in the patriarchal system; she has to endure unjustified confinement to the mental institution and cannot tell anyone about her troubles. In her book *Patriarchy and Accumulation on A World Scale*, Marie Mies claims that the show of power over women in patriarchal societies distanced women from their bodies and selves over time and that they became an object at a point far from equality. She highlights that:

Violence and coercion seemed to be the main mechanisms by which the unequal power relation in the area of body politics was maintained. Women discovered more and more that their own bodies had been alienated from them and had been turned into objects for others, had become 'occupied territory'. (Mies, 2014, p. 25)

This alienation of the body and soul is exactly what Connie experiences; she tries to maintain her existence as the object of the system that exploits women. Connie has to fight with different ways of abuse throughout her life.

During her stay in the mental institution, she has to face the fact that she is not the only one treated as an object; there exist many other people, especially women, controlled by the authorities. Sybil, with whom Connie has been "confined in the same ward long enough to become friends" is one of them (Piercy, 2016, p. 85). "She watched them wrestle Sybil into seclusion and heard the thump as they threw her against the wall" (Piercy, 2016, p. 84). When Sybil's time is over in the ward she has been taken to, she sees Connie and tells her that: "We are two witches, I mean. With a coven think what we could do!" (Piercy, 2016, p. 86). These women, whose lives and dreams have been stolen from them, have a great potential to regain their independence. If they gather their strength and this turns into a collective endeavor, they are powerful enough to accomplish so many things, as Sybil implies. Mary Daly emphasizes: "Overcoming the silencing of women is an extreme act, a sequence of extreme acts. Breaking our silence means living in existential courage. It means

discovering our deep sources, our spring. It means finding our native resiliency, springing into life, speech, action” (Daly, 1990, p. 21). Sybil feels such power; they can tear down the existing ideologies of patriarchy and reconstruct a new one in which women are independent and are not seen as secondary. It is with this hope that she tells Connie “We are witches.” As Daly states: “The hope which springs when women’s deep silence—the silence that breaks us—is broken is the hope of saving our Selves, of delivering our Selves from the Sins of the Fathers and moving on from there” (Daly, 1990, p. 22). Connie and many other women, manipulated under the name of treatment in the mental institution, hold on to this hope within them. At the same time, they have to deal with various inflictions in the mental hospital.

The patients are all aware of the fact that the doctors in the mental institution see them just as different sample cases. When Connie is taken into a hall with the newcomers and seated on a chair, she asks the man sitting next to her: “Do you know what we’re in for? What are they going to do us?” (Piercy, 2016, p. 93), he replies as “Some kind of testing, we heard.... It looks to me like that room at the end of the hall is fixed up as a lab. . . . Whatever it is, you bet it will hurt” (Piercy, 2016, p. 93). After a while, when Connie is called by the doctor and questioned about her past, she feels like an object of an experiment: “How that Dr. Redding stared at her, not like she’d look at a person, but the way she might look at a tree, a painting, a tiger in the zoo” (Piercy, 2016, p. 95). In the book *Ecofeminism* written by Vandana Shiva and Maria Mies, Mies argues that when doctors treat people without considering the fact that they are sentient beings, they ignore ethical and moral values. She points out that:

Today reproductive and gene technology are breaking down even the last boundary that so far had protected the human person, the individual, from violent invasions and from becoming a mere object for research. This is particularly true for women who are in the main the object of research in reproductive technology. (Mies & Shiva, 2014, p. 48)

Connie and other patients are exposed to similar treatment in the mental institution; their sentiments are ignored and put in the background when only the harsh facts of their past are studied. In fact, what they need is not to be taken from one room to another for experiments, but to be really heard and understood by someone, and

accordingly to be taken into the treatment process with a more humane and safer approach. They do not get better but become combative, disruptive, or introvert unless the authorities treat them the way they need to.

Connie has great difficulty holding on to life both mentally and physically when her husband Claud dies. Caused by the male-dominated system that tries to control and passivate women, this situation brings about the detraction of Connie's daughter from her. After her husband's death, Connie cannot take care of her daughter Angelina and resorts to violence against her; therefore, the authorities decide to take Angelina from Connie's protection and send her to a children's detention center. Devastated by this, Connie feels deep regret, and when she looks over her life, she realizes something important is missing: self-love. "Why had Dolly betrayed her? Well, why had she betrayed her own daughter? She had thrown Angelina away from the pain of losing Claud. She should have loved her better; but to love you must love yourself, she knew that now, especially to love a daughter you see as yourself reborn" (Piercy, 2016, p. 63). Connie only realizes how important self-love is when authorities take Angelina away from her. As long as a person loves herself, as long as she shows that self-compassion to herself, she can be happy and healed. Luce Irigaray emphasizes the importance of love of self as follows:

Historically, the female has been used in the constitution of man's love of self. Not that that love has been or is today simple to establish. Far from it. Not that it can or could be taken as self-evident. It involved-as I have already said-nostalgia, faith and hope, returning to the past, suspending the beyond, the inaccessible transcendent, a recourse to the existence of the soul, labor, creation of work, and, primarily, of one particular work, the family: home, wife, and children, extensions of the self. (Irigaray, 1993, p. 62)

The issue of building a man's love of self through the female is similar to what Connie has experienced. She has been taught that way and has been imposed to act accordingly. As Irigaray highlights, a number of things are required for the constitution of love of self. However, patriarchy tries to prevent woman's self-love because a strong woman at peace can liberate herself and she does not need a man to carry on. As long as a woman loves and values herself, she can love others. This healing process

must first start with oneself. This self-love is what Connie needs to be complete and to be a good and caring mother to Angelina. Although she understands it after Angelina is taken away, Connie realizes that if she achieves to constitute the self-love needed, she will also be able to build a healthy mother-daughter relationship. As stated by Irigaray: “Innerness, self-intimacy, for a woman, can be established or re-established only through the mother-daughter, daughter-mother relationship which woman re-plays for herself” (Irigaray, 1993, p. 68). Although Connie cannot change what happened when she looks over, she begins to evaluate what she has lived through from a perspective that she could not see before. She turns towards her innerness, self-intimacy, and femininity more and feels herself closer to the world of Mattapoissett by degrees.

Connie has been the victim of all situations that oppress and dominate women in the society she lives in; moreover, she has seen many examples of this both in her own life and in the mental institution. Maria Mies asserts that:

I have already mentioned that she had to learn, since the Age of Enlightenment, to perceive her own body — as well as nature — as something separate from the self, or even as her enemy. She had to split herself into this master-slave relationship or, to remind us of the supermarket of saleable body parts, to divide herself into several pieces, in order to become a social subject, the owner of her own person. This is the necessary consequence of the emancipatory Utopia which began during the Enlightenment with the ‘white man’s’ domination of nature, of women, of colonies. (Mies & Shiva, 2014, p. 224)

After all the domineeringness of her world, Connie sees the world of Mattapoissett as a utopian future and creates her own utopia, as Mies implies. When she feels suffocated and wants to escape from her world because of the above-stated problems, her visits to Mattapoissett begin with the help of Luciente, a resident of that world. Connie’s communication with Luciente becomes more frequent after she is taken to the mental institution. When Luciente visits Connie at the mental institution, she offers to take her to Mattapoissett to make her understand her world and life better. Mattapoissett offers an egalitarian society, where everything is subverted compared to the one Connie lives in. It draws a reverse image to the adopted phallogocentric ideology of

Connie's society; since there is no supremacy for a specific species, their social order is for the benefit of all, and they highly value the ecosystem and sustainability.

In one of the early visits of Luciente, she tells Connie that: "I'm from a village in Massachusetts—Mattapoissett. Only I live there in 2137" (Piercy, 2016, p. 52). Hearing this, Connie feels perplexed, and Luciente continues as follows: "We *are* in contact. You are not hallucinating. Whether anyone else can see me, I'm not sure. Frankly, this...contact is experimental. It's even, grasp, potentially dangerous—to us, I mean. Please don't get frightened again" (Piercy, 2016, p. 52). As their conversation progresses in the next stage, both reflect their astonishment because of each other's social and world order, drawing a drastic contrast with one another. In one of their dialogues, when Luciente learns that in Connie's world, their garbage is taken away and then burned, she cannot hide her confusion: "But to burn your compost! To pour your shit into the waters others downstream must drink! That fish must live in! Into rivers whose estuaries and marshes are links in the whole offshore food chain!" (Piercy, 2016, p. 55). Then Luciente tells Connie what they did with their garbage: "We sent it to the earth. We compost everything compostable. We reuse everything else" (Piercy, 2016, p. 55). Mattapoissett is apparently a world where all the inhabitants have an awareness to maintain sustainability and a recyclable order. Instead of an anthropocentric approach to adopt and implement sustainability, steps should be taken to protect all living things in nature. Plumwood claims that: "As we can see, countering anthropocentrism is a program with major practical and activist implications, and the agenda it generates coincides strikingly with the ecological education and sustainability agendas of the environment movement" (Plumwood, 2005, p. 113). Connie's world and society live only for their own species, and they are so selfish that they ignore the fact that other species and nature are threatened, that they need to breathe. On the contrary, the lives and rights of all species are equally significant for the Mattapoissett community, first surprising but then highly affecting Connie.

After Luciente and Connie have some talk about their worlds and tell each other what their lives look like, Luciente invites Connie to Mattapoissett. Connie's first impression of this world is quite surprising for her, as what she sees is a pastoral place involving rivers, grazing cows, cultivated vegetables, and different building structures. She observes walking and biking people; there are no cars around.

Luciente put an arm around her waist and walked her gently along. A gaudy chicken strutted across the path, followed by another. The path was made of stone fitted against stone in a pattern of subdued natural color. Along it mustard-yellow flowers were in bloom. Low-growing tulips were scattered like bright stars on the ground. (Piercy, 2016, p. 71)

Accustomed to living in chaos for years in a society only caring about its own kind, Connie cannot find what she dreamed of when she sees this rural setting of Mattapoisett though the year is 2137. However, as her visits become more frequent and she observes what a perfect life they lead, her thoughts begin to change. In *How to Create a Vegan World*, Tobias Leenaert uses the metaphor “Veganville” to express his egalitarian perspective for the species more concretely and better. The life he establishes here is to protect all living species in the ecosystem and to offer them an equal quality of life, a lifestyle free from potentially toxic situations threatening their lives. His imaginary Veganville reminds of Mattapoisett. He states that: “Veganville is an imaginary town on top of a mountain. Most of you reading this book may live there already. But, if you do, your (and my) aim is to get as many other people as we can to live with us, as soon as possible” (Leenaert, 2017, p. 15). The equivalent philosophy of the life adopted in Mattapoisett is expressed under the following headings in Veganville: “Getting Our Bearings, The Call to Action, Arguments, Environment, Support, Sustainability” (Leenaert, 2017, p. 15). The common point of all these titles lies in having a more egalitarian and righteous social order. In this sense, the philosophy of this order, depicted in Mattapoisett gradually engulfing Connie, is in line with the works of other philosophers and scholars whose purpose is to protect all species. Robin Attfield discusses the value of the entire ecosystem in his defense of the biocentric theory. He argues that all species have an intrinsic value, and they are valuable for one another as well:

Many things also have value of other kinds, such as the value for observers of their beauty (inherent value), or their instrumental value to bearers of intrinsic value; and some of these, such as ecosystems, have so great an instrumental value, through facilitating the existence and flourishing of whole generations of creatures bearing intrinsic value, which could not exist without them, as to be capable of outweighing the value in the lives of even the individual human

beings who could be brought into being and located there in their stead. (Attfield, 2015, p. 41)

The same philosophy prevails in Mattapoissett; all species have their own intrinsic value to the people living there. The people of Mattapoissett establish an order conducting each one of the species' well-being and inner peace. According to their worldview, each member of the community can help one another as long as their happiness and repose are maintained. Therefore, retaining a hierarchical order and exploitation of the less powerful species makes it impossible to obtain an egalitarian and serene world. For Attfield, “the related value-theory allows us to identify as environmental problems not only the causes of widespread costs for humanity (such as traffic pollution) but also damage or harm to nonhuman species, their ecosystems and their habitats, for the sake of non-human kinds” (Attfield, 2015, p. 43). Nor do the people of Mattapoissett make one species inferior to another, nor favor one over the other; they adopt an egalitarian philosophy.

As Luciente's attempts continue to tell Connie about the world of Mattapoissett, Connie notices another thing that is not given importance in her world: the love and respect for the nonhuman. Luciente tells her that they have a holiday called “Washoe Day” named after an animal, and that they communicate with many mammals in sign language. The diets of the people of Mattapoissett conform with their life practice, too. When Connie asks Luciente if they have ever eaten meat, she states that:

We do on holidays, and we have a lot of them. As a way of culling the herd. We say what we're doing. They know it. In the same spirit, in November we hunt for a short period. That is, our village does. We're Wamponaug Indians. We need some experience with free-living animals as prey and predator, to body the past of our tribe fully. . . Though I confess I never hunt.  
(Piercy, 2016, p. 104)

Explaining their reasoning to them before hunting and consuming animals shows how the people of Mattapoissett respect the right to life of other species. They adopt a life away from an anthropocentric approach and speciesism. Peter Singer, the philosopher and supporter of the animal rights, defines speciesism as follows: “Speciesism is a form of discrimination against the interests of those who are not “us”, where the line

between us and the outsiders is drawn on the basis of something that is not in itself morally relevant” (Singer, 2015, pp. 139-140). This discrimination causes the deterioration of nature and the integrity it embodies. It is likely that, especially in Connie’s time, all species will face the devastating consequences of the anthropocentric approach, and the future cannot be positively affected by this situation. As Singer points out:

The choice of preserving or destroying nature will always have some consequences for other sentient beings, whether humans or nonhuman animals. Extinction is, as the slogan says, forever, and once an old- growth forest has been logged it can never be replaced, for any regrowth forest will have characteristics that old-growth forests do not, and the link with something relatively unchanged by human activity will be lost. Hence destroying nature can have negative consequences for an indefinite number of future generations. (Singer, 2015, pp. 145-146)

The life practice of the Mattapoissett community adopts an egalitarian perspective; they are well aware of the fact that nonhumans are not less valuable than humans. Therefore, Mattapoissett has volunteer advocates for nonhuman species that cannot defend their own rights. In one of her visits to Mattapoissett, when Connie asks who is the green-haired person that caught her attention, Luciente replies:

Earth advocate—speaks for rights of the total environment. Beside per is the Animal Advocate. Those positions are not chosen strictly by lot, but by dream. Every spring some people dream they are the new Animal Advocate or Earth Advocate. Those who feel this come together and the choice among them falls by lot. (Piercy, 2016, p. 162)

The entire order of the anthropocentric world of Connie, thinking that humans have the right to exploit other species because they are superior to all species, is subverted in Mattapoissett. As Connie becomes more aware of the differences between these two worlds over time, she feels more at home when she transcends to Mattapoissett.

In Mattapoissett, the human species does not have an advantage over other species, nor does it have much private property. When Connie asks Luciente: “Suppose I stole something?” (Piercy, 2016, p. 225), she replies: “We don’t have much private

property. Likely I'd give you what you asked. But if you did take something, everyone would give you presents. We'd think you were speaking to us of neglect and feeling of poverty. We'd try to make you feel good—wanted” (Piercy, 2016, p. 225). When an individual has an ethical and moral disorder that will affect others, they do their best to heal that person instead of punishing. In this way, they reintegrate this person into society and prevent a negative situation that may affect everyone. There is also a mental hospital in Mattapoissett for people having problems with themselves and seen to harm others around them. Connie describes the mental institutions in her world as ugly and depressing while Luciente describes theirs as “open to the air and pleasant” (Piercy, 2016, p. 65). She adds:

Our madhouses are places where people retreat when they want to go down into themselves—to collapse, carry on, see visions, hear voices of prophecy, bang on the walls, relieve infancy—getting in touch with the buried self and the inner mind. We all make choices that go bad... How can another person decide that it is time for me to disintegrate, to reintegrate myself?

(Piercy, 2016, p. 67)

Contrary to this endless healing process in Connie's world and the unethical treatment of patients, patients are left alone in the mental institutions in Mattapoissett and question all the things disturbing them in the past. Thus, they continue their lives eagerly and enthusiastically when their healing process is over.

There is another important point distinguishing the people of Mattapoissett from the rest: the language they use. In Mattapoissett, they use some specific words reflecting their life practice and perspective and describe some mental states that are not found in Connie's world. The word “inknow” is one of them, suggesting a kind of state of mind on understanding and intuiting with empathy. Besides, instead of using some words based on the fixed generic form, they use non-gendered words. For instance, rather than using gender-based object pronouns his and her, they use a specific one corresponding to both: per. When Luciente talks about a student working on blue whales, she states: “. . . Alia can only inknow the grossest emotions or messages. Those long epic operas that are their primary pastime are still garble to per” (Piercy, 2016, p. 57). Here, while the former word “inknow” suggests that Alia has a kind of ability to

understand, connect and communicate with the whales, the latter word “per” is used instead of the object pronoun her. The term “sweet friend” is another example showing Piercy’s aim to subvert the traditional gender-based language structure. The terms boyfriend and girlfriend have given their places to the word “sweet friend,” which does not highlight the gender of that person. Another word they prefer to use for their closest friends is the word “core.” When talking about her sweet friends Bee and Jackrabbit, Luciente says: “We’re sweet friends. Some of us use the term ‘core’ for those we’re closest to. Others think that distinction is bad. We debate. Myself, I use core, `cause I think it means something real. Bee, Jackrabbit, Otter are my core—” (Piercy, 2016, p. 73). In her work *French Feminist Theory: An Introduction*, Dani Cavallaro refers to Colette Guillaumin and says that she “has stressed the reductivism of the linguistic conventions on which male-dominated structures of signification, and hence of power, insistently rely” (Cavallaro, 2003, p. 73). Male-dominated structures have a remarkable amount of effect on language as well, bringing about the reductivism both on language and women's position. This is what the people of Mattapoissett oppose. They reconstruct a language system, not placing one specific gender over another. Cavallaro adds:

Like Guillaumin, Monique Wittig is acutely aware of the linguistic manoeuvres carried out by patriarchal forms of signification so as to delimit woman’s social status. At the same time, she seeks to highlight the dangers implicit in some feminists’ endeavour to counteract the operations of masculinist language by glorifying a quintessentially female, primordial discourse associated with an idealized notion of matriarchy. (Cavallaro, 2003, p. 74)

By avoiding gender-based phallogentric male discourse, Mattapoissett generates an epitome of a libertarian regime and a welfare state. Language is a strong device giving important clues about the regime and people of a society. Mattapoissett has created its own language form compatible with its philosophy of life, rejecting the hierarchy of authority. Along with all these changes in language, some words have been removed from Mattapoissett’s language, as some social roles have been turned upside down. Mattapoissett community has wiped fatherhood out from their family structures. Therefore, in Mattapoissett, the word father does not exist, and there is no fatherhood. Both males and females can be mothers, and motherhood depends on voluntariness.

Moreover, a child can have more than a mother, meaning that (s)he can be parented by multiple mothers. Luciente explains this as follows:

It was a part of women's long revolution. When we were breaking all the old hierarchies. Finally there was that one thing we had to give up too, the only power we ever had, in return for no more power for anyone. The original production: the power to give birth. Cause as long as we were biologically enchained, we'd never be equal. And males never would be humanized to be loving and tender. So we all became mothers. Every child has three. To break the nuclear bonding. (Piercy, 2016, p. 110)

For the reasons Luciente has touched on, motherhood is successfully carried out by both sexes in Mattapoissett, and children are brought up accordingly. According to their mindset, it is necessary to canalize a person's power and abilities to the whole for the welfare of a society. Only in this way can people living in the society benefit equally from everything and live in happiness and peace.

In this utopian future world, the number of people alive always remains the same. Women do not bear a child contrary to the accustomed biological functioning. Instead, embryos grow in special bell jars located in brooders, and when a person dies, a baby is taken from the lab and given to the volunteer mothers' care. When Connie sees the brooder, in which they keep the genetic materials and the embryos, for the first time, she is so surprised by what she sees. As she gets into the lab, looking more like an aquarium, she hears a different melody playing, and the atmosphere impresses her. To make it easier for Connie to understand the process in the brooder, Bee says that: "Here embryos are growing almost ready to birth. We do that at ninemonth plus two or three weeks. Sometimes we wait tenmonth. We find that extra time gives us stronger babies" (Piercy, 2016, p. 107). In order to maintain the ideal order and manage their sources efficiently, the Mattapoissett community chooses to control the number of people living in their world. They tell Connie their reasons to live in such a system by highlighting that motherhood should be based on voluntariness. Luciente states that: "If person didn't want to mother and you were a baby, you might not be loved enough to grow up loving and strong. Person must not do what person cannot do" (Piercy, 2016, p. 105). Love and peace are the things that the Mattapoissett community attributes

the utmost importance to. As motherhood is supported by voluntariness regardless of the sex of a person, it becomes easier to maintain an equal social role for both sexes. If she does not volunteer to be a mother, a woman can work in an area she wishes, and thus she becomes successful. Likewise, if a man wants to mother a child rather than doing a job that he does not like, he can become a very good mother and cares for the child until his/her naming day, which is the end-of-mothering.

The way people raise children in Mattapoissett differs greatly from the conventional ways Connie is familiar with. A rite of passage is held when each child reaches the age of thirteen. The process of the rite of passage works as such; young people who reach the age of thirteen are left for one week in a wilderness area in Mattapoissett. They stay there alone for a week and struggle with all the difficulties encountered alone. After they come back, they do not meet with their mothers for three months, so that they can establish their own identities and break their old habits. Before this ceremony, children are taught how to survive there; according to Luxembourg, one of the inhabitants of Mattapoissett, “a rite of passage that doesn't involve some danger is too much a gift to create confidence” (Piercy, 2016, p. 122). The children taken into the wild choose a new name for themselves, and from then on, they are called by the name of their choice. This shows that, according to Mattapoissett’s understanding of life, everyone has the right to choose in all matters related to them, and they integrate the libertarian perspective into their entire lives.

When Connie attends the rite of passage of the girl named Innocente, she is shocked by what she sees and cannot decide whether this system is good or bad. Later on, Connie learns about children's education process and how the education system works there. In Mattapoissett “most of what children must learn, they learn by doing” (Piercy, 2016, p. 144). What is more beneficial and healthier for children is to learn everything on the spot and in the flow of life. Luciente states: “What better place to learn anatomy than in a clinic? What better place to learn botany than a field of corn? What better place to study mechanics than a repair shop?” (Piercy, 2016, p. 140). After learning all these, Connie realizes what an ideal and libertarian place this future world actually is, and her sympathy for it gradually increases. Thinking of her own daughter Angelina, she imagines how happy her life and future would be if she lived there. Despite being aloof at first, Connie actually starts to establish a safe bond with

Mattapoisett. Contrary to her society's oppressive and mortifying attitudes, she is welcomed well and embraced there.

Gender is another issue that they differently regard and perceive between these two worlds. Gender is not an important affair for the Mattapoisett community; in whatever subject they will cooperate with the other person, they do this regardless of gender, taking into account the volunteering of both parties. When Connie sees Luciente for the first time, she cannot understand her gender, but the moment Luciente hugs her, she feels her breasts and is surprised to realize that she is a woman. Connie "pressed reluctantly, nervously against Luciente, she felt the coarse fabric of his shirt... and breasts! She jumped back" (Piercy, 2016, p. 67). She expresses her astonishment: "You're a woman! No, one of those sex-change operations . . . She stared at Luciente. Now she could begin to see him/her as a woman. Smooth hairless cheeks, shoulder-length thick black hair, and the same gentle Indian face" (Piercy, 2016, pp. 67-68). As Luciente's femininity is not at the forefront, Connie does not realize that she is a woman until she embraces her. In Connie's society, women are conditioned and psychologically forced to feature their femininity and beauty; therefore, Connie looks for a trait in Luciente's body, showing that she is a female. Yet, as stated by Naomi Wolf, regardless of their body shapes and gender-related body characteristics "femaleness and its sexuality are beautiful. Women have long secretly suspected as much. In that sexuality, women are physically beautiful already; superb; breathtaking" (Wolf, 2002, p. 177). For everyone living in Luciente's world, their body is unique, beautiful, and precious in every aspect.

The life practice of Mattapoisett is based on gender-neutrality; regardless of their gender, they are precious as human beings. For this reason, it is not odd for males to become mothers; instead of impelling themselves into something that they do not interiorize, they prefer to be in the position of motherhood, helping children's education and development to bring them to their society. The system, generally accepting the standards determined by patriarchy as correct and necessary, imposes these standards on women and marginalizes those who do not submit. Therefore, most of the women living in male-dominated societies feel beautiful and attractive only when they are thin and wear make-up. A good example of this takes place in a dialogue between Connie and Luciente. When Luciente sees Connie thinner than the last time

she saw her, she feels anxious. “‘You’re looking thin!’ Luciente reproved her, leaning close” (Piercy, 2016, p. 101). Thinking that this is not a bad thing, Connie replies: “You say that like it was bad. Isn’t thin beautiful to you? I’ve been dumpy for three years” (Piercy, 2016, p. 101). Luciente tries to explain herself and tells Connie that everyone has their own beauty: “Jackrabbit is thin beautiful. Bee is big beautiful. Dawn is small beautiful” (Piercy, 2016, p. 101), and that they do not have a specific beauty standard. Naomi Wolf asserts that:

But female fat is the subject of public passion, and women feel guilty about female fat, because we implicitly recognize that under the myth, women’s bodies are not our own but society’s, and that thinness is not a private aesthetic, but hunger a social concession exacted by the community. A cultural fixation on female thinness is not an obsession about female beauty but an obsession about female obedience. (Wolf, 2002, p. 187)

Rejecting these patterns of beauty and thinness imposed by patriarchy, everyone in Mattapoisett is happy the way they are and with their own unique beauty. This pattern of beauty, for which a prescription is given by patriarchy, is completely opposite to their opinion and is therefore not accepted in Mattapoisett.

Connie has witnessed and learned a lot during this entire process of transcendence between these two worlds. As Connie’s visits to Mattapoisett become more frequent, she notices how that community lives a happy idyllic life in a beautiful order there, and she is impressed by the fact that she has been loved and accepted by them. The sad thing for Connie is that she does not get half the attention and care she gets in Mattapoisett from her own family. During her mental institution days, she tries to get permission from the doctors and convince her brother Lewis to visit him and his family for Thanksgiving: “The doctor says I’m better—did you talk to him? What’s wrong with Thanksgiving? Christmas is so far away . . . Remember, I was going to help Adele cook and clean and get ready for your party? Please, Lewis, please” (Piercy, 2016, p. 380). Her brother does not want to accept Connie because he sees her as sick, mad, destitute, and as the other. When Connie finally convinces them, she goes to her brother’s house; however, they treat her as if she is a housemaid, not a family member. She tries to help her brother’s wife Adele with the preparations for Thanksgiving, but

Adele scolds her continuously: “You’re dreadfully slow, . . . my cleaning lady gets that done in forty-five minutes” (Piercy, 2016, p. 385). Although Connie hopes that meeting with her brother and family will do her good, she cannot find the benignity and closeness she is looking for:

All morning, while Connie was cleaning and making desserts from the recipe books Adele shoved at her, not trusting her to cook on her own as she knew perfectly how to do, Adele was writing lists at a desk she had at the end of the kitchen. Every list made more work. Connie gripped the handle of the vacuum till her end ached and took a deep breath and did not allow herself a word. (Piercy, 2016, p. 386)

This attitude of Connie’s family does not help her; on the contrary, it causes Connie to be more isolated from the world she lives in. Although she is with her brother and his family for Thanksgiving, she imagines that she is cooking for the people in Mattapoisett, to whom she feels closer:

She wished she could be cooking a feast for Luciente and Bee. She pretended she was making a Thanksgiving dinner for Luciente’s whole family, and for Sybil and Tina Ortiz too. They would all meet and sit down to feast together and they would drink wine and make jokes and maybe she would even, only politely for the season but with feeling, kiss Bee one last time.

(Piercy, 2016, p. 387)

Likewise, the Mattapoisett community sees Connie as a family, and since they do not want to be without her at the funeral of one of the worthy members of Mattapoisett, they invite her as well and make her a partner in this special ceremony. Bee, one of the friends of the deceased Jackrabbit, tells Connie that: “We feel you’re family . . . We thought you should share, if you wished” (Piercy, 2016, p. 334). Impressed by this so much, Connie also calls them family at the funeral, and then she questions herself: “What did she mean by calling them family? Well, something warm. They had called her to share their sorrow. They were the closest family she had now” (Piercy, 2016, p. 335).

Sharing Connie’s pain and happiness and trying to understand her, this community has become a breath, a family, a place of escape for Connie from the

society she lives in. While she has been exploited in a system established and managed by patriarchy at present, she is valued in the arcadian, peaceful world of Mattapoisett. The present society Connie lives in pushes her into the troubles she is dealing with and causes her to suffer. It is this patriarchal society that is responsible for her sufferings by not giving her any chance to speak and define herself. In Mattapoisett, she has seen that the alternatives of the whole dogmas that were taught and imposed are actually possible, and she witnessed a life based on them. While pushed aside by her own family, she has been embraced by the Mattapoisett community. As a result, Mattapoisett, from where she initially kept aloof, has become a comfort and safe zone for Connie. In other words, it has become an alternative refuge in her utopia although her life and eventual end in the present world have not changed.

## CHAPTER THREE

### 1. A QUEST IN NATURE: *THE VIEW FROM HERE*

*The View from Here* is an attention gripping and well written novel by Lynne Hinton. The story, starting with the protagonist's climbing up to a loblolly pine tree, proceeds by her process of solving some of the problems in her life on the top of a tree in the forest, where she feels at home. In this process, Kate, the main character, accompanied by the birds living in trees and all the creatures in the forest, confronts her past, questions herself, learns a lot, grows, and changes. Kate's bond with nature and the other living beings there, her respect and sympathy for them, and her state of being in touch with the nonhuman world show the reflections of ecofeminism. Rather than being in society and being with people who give her discomfort, it is on the top of that loblolly pine tree Kate finds herself a secure and peaceful shelter like Connie finds peace in Mattapoissett.

Wanda Kathleen Sinclair Davidson is a woman working at the Forest Service, and she is working on a specific insect, the southern pine beetle, but at the same time, she is also highly interested in birds and different bird species. Having just ended her marriage to Dwayne, she goes through a period trying to resolve ongoing issues regarding her past and life. Though she has not planned it thoroughly, one day she packs a few things and finds herself on the top of a tree. Everyone around her tries to understand the reason why she has climbed up a tree and started living there. They come up with different reasons; some claim that she has made such a decision because of her divorce and a kind of midlife crisis while others claim that she tries to prevent a developer company's attempt to cut down the trees in that forest area, and her residence up a tree is a kind of protest. Kate states that:

When I climbed up here I honestly did not realize it was only a couple of days before the groundbreaking and the forest deconstruction, but of course nobody believes that. When the word got out, more than likely from one of the heavy equipment operators for Hatch, the local papers reported my tree climbing as an act of civil disobedience, and the whole development project has since been put on hold. (Hinton, 2018, p. 22)

In the beginning, Kate does not clarify why she lives in a tree, she just states that: “Now that I’m up here, it just seems like the right way to go” (Hinton, 2018, p. 19). Yet still, deep down inside, she feels so glad that she prevented the company's destruction project. Some people around Kate object to her living in the tree, as they think that she does not fit in the conventional position of a woman. In the book edited by Gill Plain and Susan Sellers, Claire Colebrook states that: “In opposition to the voice of man which gives birth to itself and is in command of itself, woman has always represented a passive, sensible and unthinking materiality” (Colebrook, 2007, p. 220). Living in a tree, Kate draws an opposite image of this expected passive stance of woman as Colebrook highlights. In order to heal, to bring a new perspective to her life, and to take a breath in a place where she is far from the oppressive and judgmental approaches of the people around her, she prefers to do something rather than remaining passive and silent. Therefore, the ones adopting a male-dominant ideology are highly disturbed by this fact, and they try their best to dissuade Kate from her protest in various ways. Their objections are revealed through the visitors Kate encounters during her accommodation in the tree, as sometimes they bring her some news from the authorities, and sometimes they come up with slanderous news published on the web or in the newspapers about her.

As for Kate, she enjoys every unique moment she spends there. In the very first days of her residence in the tree, she sees an owl couple; the female lying on her eggs and the male supplying food for them. She feels so impressed by the harmony they create there that she states: “They speak to each other like an old married couple and I imagine them planning dinner, checking in with each other, or talking about their young” (Hinton, 2018, p. 21). From the moment she sees the owl couple until the time she decides to go down from the tree, Kate adopts them as her family and feels a kind of liability to protect them. The more she spends time with them, the more she gets attached to them; so, she gives a name to the owl couple, Mr. and Mrs. Delores. Although giving names to this owl couple seems like a patriarchal practice, Kate does not aim to claim ownership of these birds because she never disturbs their life practice; she does not try to control them or benefit from them. On the contrary, she avoids every possible thing causing their discomfort, and she cares for them. While watching their life practice, Kate feels as if she brings order to her life out of chaos. Thanks to

her job and her passionate interest in birds, she knows many different bird species and their characteristics; therefore, she does her best not to disturb their life habitat while living in the tree. When she is visited by Jim, one of her close friends who has an interest in birds too, they witness a bird's calling. Knowing that it is a very special moment for the birds, they stop talking to one another and remain silent in order not to disturb them. Kate states: "We stop for a second because we hear a couple of crows nearby. Jim and I never talk when a bird is calling. A calling bird is holy" (Hinton, 2018, p. 40). Kate always feels comfortable when she is with Jim, as she knows that he understands her, and they are both respectful of the lives of other living beings. Most of the time, she shares her observations with him: "The mornings are filled with the Wilson's warblers and house finches. By the afternoon it's crickets and cicadas. Late day it's robins and thrushes, geese flying home, blackbirds and doves. And once it's dark Mr. and Mrs. Delores have long conversations for most of the night" (Hinton, 2018, p. 44). In each period of the day, she enjoys being with different kinds of birds, and their company makes her feel that she is not alone on the top of the tree. Kate's respect and her appreciation of nature and animals show great similarities to the Mattapoissett community's attitude towards nonhuman beings, which has been discussed in the second chapter of this thesis.

Being respectful to nature and animals means a lot to Kate; she always renounces her own comfort and safety for their sake. When one of her visitors, Tiffany, brings her a lamp for reading, she decides not to use it. She states: "I attach the reading lamp over my head and turn it on, but casting light around every time I move feels intrusive to what I now know is home to so many. My being here has already caused so much damage to their protective shelter; I think I need to honor the darkness instead of trying to break it" (Hinton, 2018, p. 145). Kate does not think that she has a kind of superiority over animals, and even she identifies herself with them. In her work *Neither Man nor Beast*, Carol J. Adams argues women's identification process with animals, and she highlights: "Identification means that relationships with animals are redefined; they are no longer instruments, means to our ends, but persons who deserve to continue living and toward whom we act respectfully if not out of friendship" (Adams, 2018, p. 75). It is not just for the respect but also for the affinity she feels towards the animals that Kate is so careful with each step of hers. In every moment she spends there, she

feels empathy with them, and during these precious peaceful times, she considers her own quest related to her past, present, and future.

During the time Kate resides in the tree, she receives some visitors. Some of them have the intention of helping Kate by supplying necessary things for her; yet, there are also the ones who just stop by out of their curiosity and for their own benefit. In one of the very first days of Kate in the tree, Franklin Massey, a deputy and a former classmate of Kate, shows up in his uniform. Thinking that he comes up to arrest her, Kate asks: “You arresting me again, Deputy?” (Hinton, 2018, p. 21). At first, he replies as: “Sheriff told me to come out here again after you made the six o’clock” (Hinton, 2018, p. 22). However, when he realizes that Kate is so decisive about accommodation there and that she does not care about his visit, he challenges her loweringly:

“You know we can make you come down,” Franklin says, pushing me from my thoughts. “We could cut down that old pine.” He kicks at the tree I’m sitting in. “We could shake it until you fall out.” He puts a hand on both sides of the tree like he’s measuring it. “We could shoot you.” He looks up when he says that. (Hinton, 2018, p. 23)

Though all Kate needs is to be respected and to be treated sensitively, the deputy speaks in a completely different and harsh way; thereby, he sets an epitome for a phallogocentric discourse. Moreover, all these threats and misbehavior are not only limited to Kate, but they are also against nature, as he claims that he can cut the tree if she does not come down, and he kicks the tree she is living in.

The dialogue mentioned above between Kate and the deputy sets a good example for the double exploitation of nature and woman, which is also the essence of ecofeminism. In her book *The Vandana Shiva Reader*, Shiva argues that industrialism increased the exploitation of many sources, and by ignoring the well-being of woman and nature, the exploiters wave aside the value of both. “The new relationship of man’s domination and mastery over nature was thus also associated with new patterns of domination and mastery over women, and their exclusion from participation as partners in both science and development” (Shiva, 2014, p. 12). While keeping his domination over nature and Kate, the deputy Massey tries to deter Kate from her protest, and he expects her to obey his wishes. However, despite the deputy’s

endeavors, Kate maintains her stability. Shiva claims that: “Women, as victims of the violence of patriarchal forms of development, have risen against them to protect nature and preserve their survival and sustenance” (Shiva, 2014, p. 12). As Shiva highlights, Kate does not give up what is in her mind, and she keeps living there in the tree until she arrives at a resolution in herself. She fights against the deputy Massey, as well as she fights against the other exploiters, like the construction company and the gloating journalist Tonya Lassiter, whom she meets on one of the days she is in the tree. On the other hand, in the novel *Woman on the Edge of Time*, Connie maintains her own fight against the exploiters in her own society, like Geraldo and her full brother, and against the reckless authorities in the mental institution. Both Kate and Connie resist giving in to this phallogocentric discourse they are subjected to; it is their aim to prevent all kinds of patriarchal authority and sustain their independence.

Among Kate’s visitors, a woman called Marjorie Lewis Williams—Marge as Kate calls her—becomes the next person who stops by; when she hears about Kate’s accommodation in a tree, she cannot believe and wants to witness it herself. She is the stepsister of Kate, the sister by her father’s second marriage. Kate does not feel secure and comfortable when Marge shows up, since their perspectives on life are so different from one another. When Marge is with Kate, she attitudinizes and behaves as if she has the answer to all unknown questions in the universe, giving Kate a sense of discomfort. While Kate looks for the sympathy and understanding of the people in her life, she is exposed to a negative attitude of Marge, as she says: “When I heard you had come out here to impede the progress of River-view I did not believe it. I said I have to go out there and see this bit of shenanigans with my own eyes” (Hinton, 2018, p. 29). Marge interprets Kate’s act as shenanigans, which serves nothing else other than judging Kate. Though she judges Kate and tries to hurt her with her words, Kate still has a kind of hope that she says: “I have a tiny hope that maybe Marge is doing something kind. I entertain the thought that maybe Millie has sent brownies or a pie. Maybe I’ll get some chocolate cookies” (Hinton, 2018, p. 31). Yet, soon she gets disappointed because, after Marge warns her in her own way, she hands her a Bible and a prayer shawl, and she states that: “We crochet the shawls for those in need” (Hinton, 2018, p. 31). By ignoring Kate’s power and the way she copes with her problems, Marge sees her as a helpless person in need; therefore, she looks down on

her and gives her a Bible and a shawl. Kate is not satisfied with this visit, as what she expects is not a demotivating speech she has with someone, but a bit of understanding, support, and solidarity. bell hooks argues that no kinds of differences among women should prevent them from standing against the male-dominant ideology; instead, women ought to stand together for each obstacle they face. hooks claims that:

Sisterhood could not be powerful as long as women were competitively at war with one another. Utopian visions of sisterhood based solely on the awareness of the reality that all women were in some way victimized by male domination were disrupted by discussions of class and race. . . . we could only become sisters in struggle by confronting the ways women—through sex, class, and race— dominated and exploited other women, and created a political platform that would address these differences. (hooks, 2000, p. 3)

As stated by bell hooks, life is already quite difficult with the exploitation caused by the male-oriented ideology; hence, women do not need another conflict with each other. What women have to do is not to give in to all these oppressions and to create women's solidarity. If Marge were not judgmental towards Kate, if she could try to understand her leaving aside her prejudices, there would be a possibility to create a solidarity between these women. However, rather than standing next to Kate, Marge tries to restrain her, serving nothing but the patriarchal system. These women need to reconcile their contradictions and conflicts to stand together robustly against this oppressive system.

One day, a young woman, who introduces herself as Tonya Lassiter, appears under Kate's tree though she expects no one, as one of her supporters and her close friend Jim has just left her. As Tonya keeps asking questions, Kate notices that she becomes too specific, and her uneasiness increases gradually. Then, for no reason, Tonya reminds Kate of her past, those painful times when her brother Nathan died, which makes Kate so upset and desperate that she says: "I stand back up and think about leaving but I don't really have anywhere to go. As high as I am, as free as I have felt since moving up here, I realize now that I'm trapped" (Hinton, 2018, pp. 48-49). Until Tonya Lassiter shows up, Kate never feels alone and trapped. For the first time, it is with Tonya's behaviors and her unpleasant conversation that Kate feels oppressed.

However, though Tonya tries to trigger and provoke Kate, she tries to be gentle but straight and says: “Look, Tonya, I’m not sure what kind of angle you’re trying to take on this. I don’t know who you’re writing for or what you’re hoping to get out of this interview; but I don’t want to talk to you anymore. I’d like it if you would leave” (Hinton, 2018, p. 49). Taking advantage of Kate’s being high up on a tree, and knowing that she will not come down, Tonya keeps her infuriating statements: “Well, you can’t really make me though, can you? It is, after all, a free country and you’ve chosen to climb a tree that’s on private property and so that doesn’t really give you much authority to run me off, does it?” (Hinton, 2018, p. 49). As in the relationship with Marge, Kate receives Tonya’s enervator reaction rather than support. Both Tonya and Marge react against Kate’s expectations, making her feel worse. Both, for their own reasons, put aside what Kate tries to do, judge her, and put pressure on her psychologically. Therefore, Tonya and Marge represent the women approaching Kate in a patriarchal attitude. They show that it is not only men but also women hurting one another in this male-dominant ideology. As stated above, what these women need is not to judge each other but to hold on to each other in a system where everything is controlled by patriarchy. Maria Mies emphasizes the significance of sisterhood as such: “Similarly, most of us feel that the feminist rebellion has crossed all barriers of class, race and imperialism, because women everywhere are victims of sexism and male dominance. We, therefore, feel that there is a realistic base for international solidarity among women, or global Sisterhood” (Mies, 2014, p. 1). It is an undeniable fact that women are considered secondary in male-dominated societies, regardless of their ethnic origin, race, religious belief, social status, and many other similar facts. Therefore, while it is difficult enough for these women to survive under these conditions, it is an obstacle for them to exploit each other in this way. Marge and Tonya’s hostile approach and opposite attitude rather than solidarity towards Kate make the situation even more difficult for her. One of the most important steps to take for women's liberation from the impositions of hegemonic masculinity is women’s solidarity.

Kate’s encounter with a group of young men, a gang in its real sense, sets a good example, showing the vulgar and aggressive approach of the patriarch both on woman and on nonhuman. When she first hears the noises coming from a group of

people, she thinks that they are the members of the Sierra Club, where nature lovers come together. However, after their dialogues become explicitly audible, she changes her mind, since they speak as if they are trying to challenge and hurt her. By referring to Kate, one of them asks: “And how shall we get this little bird out of her nest?” (Hinton, 2018, p. 110). Then, he keeps speaking menacingly: “Or what if two of us fly up there and push her out of her little pine tree nest and two could stay here to catch her” (Hinton, 2018, p. 110). Being sure that they are not there for a good reason, Kate tries to calm herself down, but it does not help her, as the first attack comes just after these threats. One of them throws a rock at Kate, and soon after, another rock follows it. Realizing Kate dodges both of the rocks, they start shaking the tree to make her fall down. Kate is terrified both for herself and for her family on the tree, involving birds, insects, and other beings, as their attacks can hurt them all. A swooshing noise breaks their attack, and at the very moment, Kate feels wide wings on her neck. She explains these terrifying moments as such:

There is a scramble of needles and branches and the loudest, longest single screech I’ve ever heard. The climber falls through the limbs, yelling, a scream low and menacing, swish, swish through the limbs and the leaves rattle, the boys scuttle beneath me. And then I hear another sound, a loud pop, loud, that sets up an intense racket in the forest around me. Suddenly, there are all these birds flapping and flying out, leaving nests I had not seen, roosts I knew nothing about. The Cooper’s hawk, the chickadees, the nuthatches, and warblers, they all squawk and flutter and leave. And then there is a terrible silence.

(Hinton, 2018, p. 111)

The things that happened in the past few minutes have been so terrifying for Kate; yet, at the same time, she is still under the effect of experiencing such a magical, enchanting moment. Many bird species that she has not recognized before come out of their nests and scare the gang that attacks Kate. While Kate is exposed to the psychological and physical violence of the gang, she is embraced by her nonhuman family living in nature. This attack and the reaction of the birds will remain the ones that affect Kate the most during her time in the tree. Since, on the one hand, she lives and feels the fear deeply, on the other hand, she clearly sees that her love for nature and animals is reciprocal. However, when Kate gets over the first shock and astonishment of this case

and when the gang is gone, she realizes that the male owl, Mr. Delores, is lying on the ground bleeding. She jumps down the tree as fast as she can and tries to find a way to stop his bleeding, find the bullet hole, but as the bird fights her desperately, she cannot do anything. He gets more and more exhausted, makes no moves at all, and in a few minutes, Kate realizes that he is gone. The loss of Mr. Delores is a very big grief for Kate, but at the same time, it is very familiar, as she lost her brother Nathan in an accident years ago. The loss of Mr. Delores reminds her of her painful memories. Staying there for a while, holding the owl and weeping, Kate decides to bury him and takes the two feathers left behind him with her as she climbs up the tree again. This horrible assault of the gang not only hurts Kate but also harms trees, nature, and damages the creatures that adopt it as their habitat, and worst of all causes Mr. Delores' death. Although Kate is the only target of the gang, nature and animals become the victims, too. Peter Singer states that people do not believe nonhuman beings can feel and suffer as people do, and they do not consider nonhumans equal to humans; however, for Singer, it is a big mistake. He claims that: "The defense I am about to discuss is the much more sweeping, although correspondingly less plausible, claim that animals are incapable of suffering in any way at all; that they are, in fact, unconscious automata, possessing neither thoughts nor feelings nor a mental life of any kind" (Singer, 2002, p. 9). Considering animals as unconscious beings is an unacceptable claim, as "Nearly all the external signs that lead us to infer pain in other humans can be seen in other species, especially the species most closely related to us—the species of mammals and birds" (Singer, 2002, p. 11). However, as the gang sees animals as unconscious beings that feel nothing at all, they do not hesitate to victimize them; what is more and worse, even if they think that nonhuman beings can feel, it does not change anything in their eyes. Exploiting and victimizing women and nonhuman beings is the same according to them; for this reason, along with Kate, they hurt many living beings in the tree, causing Kate and Mrs. Delores, most likely, to suffer.

One of the important points in the formation and continuation of the speciesist approach is that while raising their children, parents ignore the underlying problem of some seemingly innocent facts and convey the thoughts produced by masculine hegemony to their children. According to Singer, parents, on the one hand, give their

children animal love; on the other hand, they are adamantly opposed to the children's refusal to eat meat. The fact that children love animals on the streets or at home so much and that they are forced to eat another animal at the table reveals a contradictory attitude. Therefore, Singer claims that in most of the toy stores, one can observe stuffed animals like cats, dogs, and teddy bears; and that these toy animals are mostly not cows or pigs, also served in the main course. In this way, this speciesist ideology imposes on children that only animals such as cats, dogs, and birds can be loved and played with while the place of the others is the dinner table, and by doing so, it practices speciesism even among animals (Singer, 2002, p. 214). Fairy tales are another way of imposing the thoughts produced by masculine hegemony on children. Through the tales and stories narrated according to this ideology, some animals are shown as hostile to children, triggering them to adopt a speciesist approach in the future. Singer states that: "Not so long ago children were brought up on fairy tales in which animals, especially wolves, were pictured as cunning enemies of man. A characteristic happy ending would leave the wolf drowning in a pond, weighed down by stones which the ingenious hero had sewn into its belly while it was asleep" (Singer, 2002, p. 214). Conventional fairy tales primarily discriminate between human and nonhuman, claiming that human is superior to nonhuman. Furthermore, as Peter Singer points out, fairy tales reinforce speciesism by creating dichotomies among animals such as good-bad, dangerous-harmless, useful-unhelpful, edible-lovable. These implicit speciesist attitudes that have continued from past to present and any tool that supports them will serve to reinforce speciesism and affect children's choices, decisions, and future. The same attitudes also negatively affect the visitors who try to reduce Kate's motivation, and these people put both nonhuman beings and Kate in the position of the other.

Alongside Kate's malicious visitors reducing her motivation, Kate also receives some good ones, such as Jim, Ray, Charlene, and Tiffany, trying to help and support her until the very last day of her residence in the tree. Her close friend Jim is one of these good and helpful visitors, who is respectful towards nature and animals, who understands Kate and provides necessary things for her during her stay in the tree. One of the most important reasons for Jim and Kate's solid friendship is their respect for nature and each other. As it has been stated in the earlier parts of this chapter, when Kate hears a birdcall, she remains silent and just listens, and Jim does not find it odd;

he knows that she does not want to interrupt their communication, as Jim shows the same care as Kate. In one of the visits of Jim, Kate points to one of these divine moments as such: “A light breeze stirs the needles and dry leaves in the trees and along the ground. The pair of crows return, call to each other, and Jim and I are quite, listening once more to the sacred sounds we have come to honor in the woods” (Hinton, 2018, p. 41). Kate’s being highly sensitive about the other beings does not only relate to her position in the Forest Service; it is something that she internalizes and feels. Kate feels more peaceful, more reconciled, and more complete when she is in nature; nature and animals have a kind of healing force on her. Zipporah Weisberg argues speciesism’s negative effects on humans in his article, and he claims that:

Our fanatic denial of our own animality and our concomitant systemic brutalization of other animals throughout the millennia have had profoundly detrimental effects not only on our animal kin but also on our own psychic health. In short, massive self-deception has been at play in the course of the development of Western civilization, which has proved not only immensely damaging to the welfare of other animals, but has also proven injurious to humans’ psychological well being. (Weisberg, 2011, p. 178)

Speciesism attempts against the lives of many nonhuman beings while it also affects humans in many ways. Weisberg tries to grasp his readers’ attention by placing human psychology to the fore; he states that having speciesist tendencies affects humans in many different aspects, and in his article, he focuses more on its detrimental effects on psychology. As speciesism affects human psychology negatively, being in touch and in harmony with other beings affects Kate positively. For this reason, she feels grateful, and she appreciates the people who are with her with their moral and material support in this period of her life.

Ray is one of the supporters of Kate helping her as well as he can, and he has always been a special person for Kate though she has not confessed it to herself for a while, either. What makes their relationship different and more special than others is that Ray was the best friend of Kate’s brother while he was alive, and his death has ruined them almost equally. After Nathan’s death, they hold on to one another, and Kate always stands next to Ray and helps him to take care of his disabled daughter

Lilly Carol when Ray's wife leaves them. These difficult times help them to build a relationship, turning into marriage. Ray becomes the first person coming up after the gang's attack and deputy Massey's visit, and while handing Kate the things he has brought for her, he tries to comfort her, too. In one of these moments, when Kate appreciates and feels grateful for Ray's support, she says: "Thanks for not calling me crazy or trying to make me come down" (Hinton, 2018, p. 27). Ray's support means a lot to Kate, as along with a few friends of Kate, he is the one who never judges and always respects her. Ray feels the same for Kate, as Kate always helped him in his hardest times, especially during the period when Ray was in AA meetings to get rid of his alcohol problem. Kate and Ray's daughter Lilly Carol build a relationship that both enjoy pretty much. Lilly Carol always appreciates and admires Kate due to her relationship with animals and nature. Kate takes Lilly Carol out when Ray cannot, and they spend pleasant times together. Kate's affectionate behaviors, sincere manners, and sympathy towards Lilly Carol make Ray grateful and always keep him warmhearted. Ray never spares his help during Kate's stay in the tree. Ray and Jim are the only men standing against the patriarchal approach and support each step of Kate's; from the beginning until the time that she decides to come down from the tree, they are always with Kate.

During Kate's stay in the tree, there are some other women who are not in an antagonist position like Marge and Tonya; on the contrary, they always support Kate by creating the sisterhood the others could not. Charlene is one of them, who is the best co-worker of Kate, and at the same the sister of Kate's ex-husband. Despite her family ties to her brother Dwayne, Charlene has always been by Kate's side during and after their divorce. She stops by every day to see whether Kate is good, and she supplies many things she needs. Shortly after Kate starts living in the tree, a severe spring storm breaks out; that night in the storm becomes a tough one for Kate, and Charlene is the one coming before everyone else the following day to see if she is well. Charlene thinks of every little detail for Kate; among the things she brings Kate is a "thermos, lotion, bug spray, some protein bars, bottles of water, and socks," all of which Kate appreciates a lot (Hinton, 2018, p. 61). Furthermore, in one of her visits, she hands in a bag to Kate, described by Kate as such: "Inside the bag Charlene left, there is a small book, a journal with the pages without lines, blank, meant for drawing,

and a box of colored crayons. She remembered that I used to love to sketch when I went on field trips” (Hinton, 2018, p. 64). Charlene does her best for her friend to make her pass the time there better, to make her busy with something in case she feels alone. She is always there for Kate with her sisterhood.

On the other hand, Tiffany, a high school student, a member of the science club, and a nature lover, is one of the visitors of Kate. She also tells Kate that she is interested in wildlife and would be happy to work at the Forest Service like Kate. Tiffany respects wildlife as Kate does, and she considers Kate as her role model. During her visitations, they talk about the value of working for nature and animals, giving Kate great inner peace. Kate tells Tiffany that:

I talked about my research, my love for the pines, the never-ending fights with landowners and developers who keep destroying more and more of the fragile ecosystems, creating higher rates of animal extinctions and pushing the limits on what nature can handle. I told her about the politics, about working for the government, and about how I felt at the end of most days, physically tired, maybe even a little discouraged, but still committed to the work and the agency and still convinced that what I do matters—maybe not to a lot of people, but to the animals, the wildlife, the trees, I think it matters. (Hinton, 2018, p. 103)

Kate is a woman who is always happy to work for nonhuman creatures, to strive for their well-being, and only in this way can she find peace. Therefore, Tiffany feels very happy to talk to Kate about nature and animals. In one of her visits, she tells Kate that Mr. Billingsley, her biology teacher, tells the class that animals do not have emotions; it is human beings who are insistent about pretending and getting the same reaction, the same love from animals. Tiffany finds this idea of him displeasing and shares it with Kate to feel relieved, and Kate responds as follows: “It’s hard to shake those anthropomorphic glasses. . . . So maybe Mr. Billingsley is simply trying to convince himself about animals and human emotions because he prefers believing that animals don’t have emotions. Maybe it makes him feel superior” (Hinton, 2018, p. 165). Mr. Billingsley sets a good epitome of the patriarch, thinking that the only capable and emotional beings are the humans, and there is no doubt that what he means by humans involves mostly men. This is one of the issues that ecofeminists oppose; Carol J.

Adams states that: “Ecofeminists concerned with other animals began arguing that animals are individuals, with feelings, needs, and the capacity to love and to suffer” (Adams, 2014, p. 15). As a person adopting the patriarchal ideology, Mr. Billingsley does not want to accept that there are other living beings that have competence, feelings, and power. He does not want to give up his superior place by accepting that he shares similar traits to nonhuman beings; however, regardless of what he says, Kate achieves to comfort Tiffany about him.

During Kate’s stay in the tree, Tiffany, just like Charlene, brings Kate many things she needs, supporting her in the best way she can. These women are the ones supporting each other, understanding the nonhuman world as much as they understand one another, and they are always ready to do whatever they can for this world. With their attitude against speciesism, they stand against the view adopted by patriarchy with every step they take on this path. A defensive statement is asserted by many people who build new constructions by cutting down trees or harming nature for various reasons; they claim that each step they take is for the benefit of people. However, according to Peter Singer, they make a mistake by covering the underlying fact in it; since “The disruption in the natural life cycles of the plants and animals means that the forest will never again be as it would have been had it not been cut. The gains made from cutting the forest – employment, profits for business, export earnings and cheaper cardboard and paper for packaging – are short-term” (Singer, 2011, p. 242). While promoting the short-term benefits of their actions, these profit-oriented people, regrettably, ignore the subverter long-term consequences. This issue has been fraught for Kate and her friends, who are sensitive to nature. Hence, although it is Kate up in a tree, with those on the land helping and taking care of Kate’s every need, they are battling against this hegemony altogether.

As stated at the beginning of this chapter, the reason for Kate living in the tree is not clarified by her. However, along with her objection against the construction company’s project and finding the breath in nature, it is also related to her past, her traumas, and present relationships with the people whom she is so close to, but at the same time distant from. In her childhood, she has to endure many difficulties, which can directly cause trauma in a person’s life. First, her mother suddenly leaves her family in the middle of the night, leaving behind Kate, her brother Nathan, and her

father. Although there is not even the slightest possibility, Kate blames herself for her mother's disappearance for a long time, and she says: "When my mother left home, sneaking away in the middle of the night, leaving her two children and her husband wordless and clumsy in her wake, I kept thinking it was my fault" (Hinton, 2018, p. 76). As she thinks that her abandonment is because of her, she does her best while dealing with the chores and thinks that if she is good enough, her mother will be back home. Yet, she never comes back, and this hurts Kate so much. Her mother's departure affects Kate's relationship with her father negatively, as in order not to hurt his children more, he does not tell them that their mother left for another man. As Kate grows older, questions, and learns the truth, she feels so devastated for not being with her father in his hard times, and this sadness turns into a rage in time, since she is also angry with him for lying to her for years. After her brother Nathan's death, the only thing Kate clings to is her father; nevertheless, she cannot find the same intimacy from his side, as her father also feels sorry for having lied to Kate.

Kate's father undertakes all the burden his wife left him, and he thinks that it is even very burdensome to live with this as an adult; therefore, he wants to keep Kate away from the realities as much as he can. Because of his decisiveness and Kate's anger toward him, the father-daughter relationship does not remain the same as it was in the past. After Kate's mother is gone, her brother Nathan's death becomes another trauma for her and her father. Kate feels incomplete after these consecutive losses, and it takes much time for her to accept and keep living with that. At present, years after Nathan is gone, too, Kate always reminisces about their memories while camping together in the woods, dreaming about the future, and holding on to one another. Keeping Nathan and their good memories in her heart eternally, Kate devotes herself to her work in the Forest Service. Then she marries Dwayne, but it ends up in divorce and causes Kate to blame herself one more time although it is Dwayne who leaves for another woman. While talking to Charlene, Dwayne's sister, Kate states that it may be her fault, but Charlene opposes unambivalently: "You think, you've always thought, that you weren't good enough for my brother, and where you got that from I don't know. I never see you act like that with anybody else at the office or in the field but you do with Dwayne. And you need to stop" (Hinton, 2018, p. 35). While giving an account to herself about her past and considering her decisions, Charlene does not

leave her alone and supports her anew. All these strenuous overlapping events and relationships create a need for Kate to distance herself and lead her to take shelter where she feels safest.

In the meantime, Kate's father, the sheriff of their town, has been watching her secretly in a corner so as not to leave her alone in case of an emergency, especially after the gang's attack. Though Kate recognizes a man standing out of sight, she cannot see enough to understand that he is her father. In fact, he always thinks about Kate's well-being and is ready to do anything for her, but he can never make it obvious. One day, when she is sure that someone is watching her from afar, Kate decides to go up to the upper branches of the tree to challenge him because she thinks that this person comes to find the appropriate time to attack her and that he is sent by the construction company, just like the gang. When she makes another move to the higher branches and is ready to shout at that man, she slips and falls. When she opens her eyes, the person she finds next to her is her father. She feels as if she is back to her childhood and says that: "I open my eyes and there is my father, kneeling over me. I almost forget who I've become, where I am. I feel like a child, my dad waking me from my sleep, calling me to life again, my protector, my guardian" (Hinton, 2018, p. 185). What she feels for a moment is how much she really needs her father and how much she misses him. After Kate recovers herself, she wants to climb up the tree again, and her father helps her. Her father climbs the tree with Kate, too, and they sit side by side on one of the branches.

From that moment on, Kate and her father talk about all the problems that they could not confront in the past; they cry, smile, in short, they pour out all the emotions they have suppressed. Kate is angry with her father because she thinks that he lied to her and her brother Nathan. Her father does not tell her children that their mother left them to live with another man and that she wanted to see her children after she began a new life with that man. Kate is both angry with her father for hiding the truth from his children and offended as he bears all this burden alone. Her father admits that what he did was wrong and confesses that he acted thus because he was hurt a lot and wanted to hurt his wife in the same way. However, he realizes too late that by acting like this, he punishes not only his wife but also his children, and he sincerely apologizes to Kate for all this. After many years, this confession and apology from her father comfort

Kate, and she also feels sympathy for him. Through this conversation with her father, Kate hears what she needs and yearns for years, and she fulfills something inside of her that she has always felt lacking. Kate states that: “We sit in silence, everything said that needed to be said, and we watch as Delores stands at the edge of her nest, peering across the way at us. I don’t even have to show him. He sees her, too” (Hinton, 2018, p. 190). Kate can face her past and her problems in nature, where she feels more at peace and belonging. As stated by Paul Waldau in his book *Animal Studies*, it is only after discerning and internalizing nonhuman beings that one can establish a closeness with them. He states that: “Attempting to know the actual biological, communal, individual, and even personal realities of other beings forces us beyond ourselves and the parts of the world most easily accessible to our natural abilities” (Waldau, 2013, p. 4). Living in the tree, amid nature and animals, Kate becomes integrated there; she considers and achieves forgiveness. For Waldau, “Some wish to track other animals to feel connected, and others hunt them for food or to prevent them from harming one’s family or livelihood” (Waldau, 2013, p. 4). Kate becomes the one choosing to track nature and animals; she even makes nature her home for some time to feel at peace and to feel complete again.

Kate and her father witness miraculous moments when they talk; the first thing she realizes is that Mrs. Delores gives birth to her babies, and the owl lets Kate take a photo with her camera. However, Kate thinks that it would be inappropriate, and she says: “She’s giving me this view but still, I have no right to photograph the young birds. It’s too sacred for that” (Hinton, 2018, p. 201). Though she feels so excited, she prefers to respect their lives and safety. Another thing that surprises and excites Kate so much is the appearance of the red-cockaded woodpecker bird, since it is an endangered species, and the only thing that will stop the construction company from cutting down trees is the proof that this bird species is not extinct yet. To prove that the red-cockaded birds still live in the trees in that forest, Kate takes the camera Jim brought for her in advance, and she takes some photos. Moreover, there is a witness seeing the bird with her, and that person is her officer father. Kate sees Delores’ babies; she encounters the red-cockaded woodpecker, the only bird species which can prevent the trees in the forest from being cut, she can take a picture of it, and she can confront

her past problems and talk to her father. After all these processes and endeavors, she thinks it is time to get down from the tree.

Caused by more than one issue, Kate's life in the tree comes to an end with all these issues gradually resolved. She faces her father and her past, says everything she has repressed until that time, and hears what she wants to hear; besides, all of these take place in nature, where she feels most peaceful for years. Finally, she sees the endangered bird species, the red-cockaded woodpecker, the only thing that will prevent the company from slaughtering the trees in the forest. Kate knows that this bird species lives in that forest, and she believes it wholeheartedly, but the only problem is that she has not been able to prove it. The act of climbing a tree, considered a protest, actually buys Kate time, then she proves that this bird species still lives in that forest, and she prevents the trees from being destroyed. This process becomes a quest for Kate; she both reconsiders her inner peace, identity, past, and relationship with the people around her, and finds where she belongs. She resolves her problems with her father and forgives those who hurt her in the past. In addition, she decides to have a clean slate in her life, and once she gets down from the tree, she and Ray decide to get married. Her staunch supporters, the peace that nature and animals give her, and their warm welcome help Kate to reach where she is now. Connie, the protagonist in the second chapter of the thesis, finds the same peace in Mattapoissett and takes refuge there so that she tries to stay away from every cruelty she encounters in her world.

Both Kate and Connie, for their own reasons, get away from the world they live in and take shelter in nature, in an area where there is no place for speciesism and oppression. While Connie transcends to Mattapoissett, Kate lives in the tree with nonhuman beings in order to achieve this. Both women experience what it means to be exposed to male dominance, which is far from the idea that all living species are equal and sees woman, nature, and animals as inferior; however, both Connie and Kate are well aware that all species are interconnected and have equal rights to life. As Gaard suggests, they believe that "the interdependence among human, animal, and environmental health is a knowledge legacy of the feminist, antitoxics, and environmental justice movements" (Gaard, 2017, p. 154). By adopting this legacy, they both set on their own journeys. For Kate, it is a journey taking place in nature where she leaves behind her dilemmas, releases her emotions, and feels complete. By making nature her home and the animals living there her companion, she concentrates on herself for a while and completes her quest in this peace.

## CONCLUSION

Ecofeminism is an umbrella term that emerged in the 1970s, arguing that woman and nature are pushed into a secondary position according to the hierarchical order perpetuating in male-dominant societies. The same order places men in a superior position and causes the designation of woman and nature as the other. As the studies carried out in the field progressed, women's ability to exist without any pressure has been associated with the issues such as the abuse of natural resources, the protection of nature, sustainability, and animal rights. In Marge Piercy's *Woman on the Edge of Time*, presented in the second chapter of the thesis, Connie is exposed to various despotisms in the society she lives in, and she takes shelter in the edenic world of Mattapoisett at these times. Similarly, in Lynne Hinton's novel *The View from Here*, Kate makes nature her refuge during a difficult period of her life. This thesis aims to show that the women in *Woman on the Edge of Time* and *The View from Here* find themselves a refuge nowhere but in nature in response to the imposition of masculine hegemony in their societies, and thereby becoming representations of woman-nature affinity.

Woman and nature have been associated with each other in different ways. Initially, with its constant renewal of itself, nature is associated with the fertility and the life-giving competence of woman, and it is called "Mother Earth" or "Mother Nature" as both woman and nature are capable of being nurturing and productive. Subsequent scholars have also discussed this connection from different dimensions and approached it more holistically, focusing on the well-being of all species and their equal right to life. Being anthropocentric brings out many problems for the lives and welfare of nonhuman beings; therefore, it is quite important to avoid this demeanor and develop better attitudes for all living beings. While Connie and Kate are marginalized in their societies, they become independent by finding a better alternative shelter in nature away from anthropocentrism. For both main characters, emancipation ceases to be related only to their own individual problems; they feel secure and serene as long as the nature they take shelter in is not threatened and abused. That being the case, Connie feels safer and elated with the Mattapoisett community, and Kate feels at ease with her nonhuman companions in nature.

In *Woman on the Edge of Time*, Connie becomes the victim of everything that is established according to the patriarchal ideology of her society; moreover, since she is not given the right to speak according to this ideology, she is condemned to live in a mental institution. In this mental institution she is admitted, she is often given drugs under the name of treatment, making her numb; however, these drugs are given to Connie only to prevent her from causing problems and to silence her yet again. When she meets the future world of Mattapoissett through Luciente coming from that world, she increasingly feels herself belonging to this egalitarian society that respects all species. Connie's society, adopting the patriarchal ideology, positions all human and nonhuman species that do not fit their expectations as the other and establishes a way of life based on the exploitation of these marginalized groups. Connie, who cannot find a place for herself in this order and has difficulty in clinging to life, sees the existence of the living conditions she deserves in Mattapoissett. In Mattapoissett, everything is established in contrast to Connie's society; everything has an ideal order, structure, and functioning. As nonhuman beings are unable to defend their rights, Mattapoissett assigns advocates, such as the advocate of Earth and the advocate of Animals, to maintain their welfare and wellbeing. As Connie gets to know this world, the feeling of belonging and the desire to live there increase. Rather than an anthropocentric one, these women, along with all women exploited by patriarchy, are happy and peaceful in a society where all species are safe and prosperous.

For Kate in *The View from Here*, the case is not much different; just like Connie, she becomes a victim of her society and chooses nature as a shelter by living in a tree for a while. During this period, Kate is exposed to the anthropocentric approach of people who judge and tease her for living in a tree. As a forest service worker, Kate is a woman with endless respect for all living species in nature, and she lives her life accordingly. However, she cannot find the same sensibility in most people in her society and in most people with whom she interacts. For Kate, nonhuman species are not beings of a lower class than hers, but rather the ones she sees closest to her and she should protect. The subordination and exploitation of nonhuman beings are no different from what is done to Kate. She is aware of the fact that the case of women and animals bear great similarities. Due to this reason, when she is attacked by the gang while living in the tree, she feels so scared for the animals and nature, which is

home to many animals, as much as she feels scared for herself. She also tries so hard to take a photo of the endangered red-cockaded woodpecker bird since if she can prove that bird species is not extinct yet, the construction company has to give up its project, and many species can keep living in that forest area. Kate's identity quest and recovery are only possible provided the nonhuman species lead an unthreatened and peaceful life. In the end, her recovery coincides with the recovery of the red-cockaded woodpecker bird and thus with all other animals, as well as nature.

The ongoing male-oriented ideology in patriarchal societies causes both Connie and Kate to remain unheard and to be exploited in their societies. Connie develops closer relationships with the people of Mattapoissett, whom she meets after her admission to the mental institution, than with her own family. Even though she needs help, she is ignored by her full brother and niece while her family in Mattapoissett takes her hand. Kate's living in the tree, seen as a reaction to a construction company's decision to cut down trees in the forest area to make space for new buildings, helps Kate resolve her conflicts with her past and get in touch with the people around her in a healthier way. It also connects Kate with many animals and nature; therefore, she finds the peace she has been seeking for years. Both the Mattapoissett world that Connie constantly visits through transcendence and the world Kate is trying to create in nature understand and promise them a dependable and happy life. The living condition and world order these women need is based on a system approaching women, nature, and every subordinated living species from an egalitarian perspective, which understands them and does not allow them to be exploited. By the same token, there is no place for speciesism and marginalization in this world order. Both main characters strive for the welfare of all species considered inferior because of the dualities created in the patriarchal societies. They will be able to get rid of this hegemony only by creating unity and maintaining solidarity.

In nature, Connie and Kate express themselves more comfortably, and they feel blissful in a place where never-ending peace and order prevails. The intimacy Kate and Connie establish with nature has a great impact on their emancipation from the oppression created by the androcentric ideology. And yet, this highlights the woman-nature affinity once again by referring to the fact that both protagonists make nature their shelter as an escape from their subordination. Though Connie's fate in her world

does not change, she could spend her time in the mental institution in a more bearable way only through her transition to the utopian world of Mattapoisett. As regards Kate, she makes nature and the animals living in the forest her best company during a difficult period of her life, and she gets rid of all her past burdens with the help of this nonhuman world. Herewith, for both characters, nature and a community with nonhuman beings ensure a refuge through the journey to their emancipation.



## BIBLIOGRAPHY

- Adams, C. J. (2014). Groundwork. In C. J. Adams, & L. Gruen (Eds.), *Feminism: Feminist Intersections with Other Animals and the Earth*. London & New York: Bloomsbury.
- Adams, C. J. (2018). *Neither Man nor Beast: Feminism and the Defense of Animals*. London & New York: Bloomsbury.
- Attfield, R. (2015). *The Ethics of the Global Environment*. (2nd Edition). Edinburgh: Edinburgh University Press. Retrieved 08 16, 2021, from [search.ebscohost.com/login.aspx?direct=true&db=nlebk&AN=1140072&site=ehost-live](http://search.ebscohost.com/login.aspx?direct=true&db=nlebk&AN=1140072&site=ehost-live).
- Barry, P. (2009). Ecocriticism. In P. Barry, *Beginning Theory: An Introduction to Literary and Cultural Theory*. Manchester and New York: Manchester University Press.
- Barry, P., & Welstead, W. (2017). *Extending Ecocriticism: Crisis, Collaboration and Challenges in the Environmental Humanities*. Manchester: Manchester University Press. Retrieved 01 26, 2021, from [search.ebscohost.com/login.aspx?direct=true&db=nlebk&AN=1661943&site=ehost-live](http://search.ebscohost.com/login.aspx?direct=true&db=nlebk&AN=1661943&site=ehost-live).
- Beauvoir, S. d. (1953). *The Second Sex*. (H. M. Parshley, Ed., & H. M. Parshley, Trans.) London: Jonathan Cape.
- Berg, B. J. (1978). *The Remembered Gate: Origins of American Feminism: The Woman and the City*. New York: Oxford University Press.
- Breton, M. J. (1998). *Women Pioneers for the Environment*. Boston: Northeastern University Press. Retrieved 01 07, 2021, from [search.ebscohost.com/login.aspx?direct=true&db=nlebk&AN=1090873&site=ehost-live](http://search.ebscohost.com/login.aspx?direct=true&db=nlebk&AN=1090873&site=ehost-live).
- Buell, L. (2005). *The Future of Environmental Criticism: Environmental Crisis and Literary Imagination*. Oxford: Blackwell Publishing.

- Carson, R. (2002). *Silent Spring*. New York : Mariner Books.
- Cavallaro, D. (2003). *French Feminist Theory: An Introduction*. London: Continuum.
- Colebrook, C. (2007). Feminist Criticism and Poststructuralism. In G. Plain, & S. Sellers (Eds.), *A History of Feminist Literary Criticism* (pp. 214-235). New York: Cambridge University Press.
- Daly, M. (1990). *Gyn/Ecology: The Metaethics of Radical Feminism*. Boston: Beacon Press.
- Devall, B., & Sessions, G. (1985). *Deep Ecology* . Utah : Gibbs M. Smith, Inc.
- Emerson, R. W. (1940). *The Complete Essays and Other Writings of Ralph Waldo Emerson*. (B. Atkinson, Ed.) New York: The Modern Library.
- Gaard, G. (1993). Ecofeminism and Native American Cultures: Pushing the Limits of Cultural Imperialism? In G. Gaard, & G. Gaard (Ed.), *Ecofeminism: Women, Animals, Nature* (pp. 295-310). Philadelphia: Temple University Press.
- Gaard, G. (2017). *Critical Ecofeminism*. Maryland: Lexington Books.
- Glotfelty, C. (1996). Introduction. In C. Glotfelty, & H. Fromm, *The Ecocriticism Reader: Landmarks in Literary Ecology*. Georgia, The United States of America: The University of Georgia Press.
- Hinton, L. (2018). *The View from Here*. Alabama: NewSouth Books. Retrieved 01 07, 2021, from [search.ebscohost.com/login.aspx?direct=true&db=nlebk&AN=1849948&site=ehost-live](https://search.ebscohost.com/login.aspx?direct=true&db=nlebk&AN=1849948&site=ehost-live).
- Hooks, B. (1984). *Feminist Theory: From Margin to Center*. Boston: South End Press.
- Hooks, B. (2000). *Feminism is for Everybody: Passionate Politics*. Cambridge: South End Press.
- Humm, M. (1995). *Practising Feminist Criticism: An Introduction*. Hertfordshire: Prentice Hall/Harvester Wheatsheaf.
- Irigaray, L. (1993). *An Ethics of Sexual Difference*. (C. Burke, & G. C. Gill, Trans.) New York: Cornell University Press.

- Jonge, E. d. (2016). *Spinoza and Deep Ecology: Challenging Traditional Approaches to Environmentalism*. New York: Routledge. Retrieved 01 19, 2021, from [search.ebscohost.com/login.aspx?direct=true&db=nlebk&AN=1479955&site=ehost-live](https://search.ebscohost.com/login.aspx?direct=true&db=nlebk&AN=1479955&site=ehost-live).
- Leenaert, T. (2017). *How to Create a Vegan World: A Pragmatic Approach*. New York: Lantern Books. Retrieved 06 15, 2021, from [search.ebscohost.com/login.aspx?direct=true&db=nlebk&AN=1548748&site=ehost-live](https://search.ebscohost.com/login.aspx?direct=true&db=nlebk&AN=1548748&site=ehost-live).
- Merchant, C. (1983). *The Death of Nature: Women, Ecology, and the Scientific Revolution*. New York: Harper & Low.
- Merchant, C. (2010). *Ecological Revolutions: Nature, Gender, & Science in New England*. (Second Edition). North Carolina: The University of North Carolina Press. Retrieved 01 19, 2021, from [search.ebscohost.com/login.aspx?direct=true&db=nlebk&AN=358072&site=ehost-live](https://search.ebscohost.com/login.aspx?direct=true&db=nlebk&AN=358072&site=ehost-live).
- Mies, M. (2014). *Patriarchy and Accumulation on a World Scale: Women in the International Division of Labour*. London: Zed Books.
- Mies, M., & Shiva, V. (2014). *Ecofeminism*. London & New York: Zed Books.
- Piercy, M. (2016). *Woman on the Edge of Time* (2016 Ballantine Books Trade Paperback Edition ed.). New York : Ballantine Books .
- Plant, J. (1997). Learning to Live with Differences: The Challenge of Ecofeminist Community. *Ecofeminism: Women, Culture, Nature* . (K. J. Warren, Ed.) Indiana: Indiana University Press. Retrieved 08 25, 2021
- Plumwood, V. (1993). *Feminism and the Mastery of Nature*. New York: Routledge. Retrieved 01 25, 2021, from [search.ebscohost.com/login.aspx?direct=true&db=nlebk&AN=76647&site=ehost-live](https://search.ebscohost.com/login.aspx?direct=true&db=nlebk&AN=76647&site=ehost-live).
- Plumwood, V. (2005). *Environmental Culture: The Ecological Crisis of Reason*. New York: Taylor & Francis.

- Salleh, A. (1995). Class Race, and Gender Discourse in the Ecofeminism/Deep Ecology Debate. In M. Oelschlager, *Post Modern Environmental Ethics* (pp. 79-100). New York: State University of New York Press.
- Schese, D. (2002). *Nature Writing: The Pastoral Impulse in America*. New York, London. Retrieved 02 05, 2021, from [search.ebscohost.com/login.aspx?direct=true&db=nlebk&AN=657794&site=ehost-live](http://search.ebscohost.com/login.aspx?direct=true&db=nlebk&AN=657794&site=ehost-live).
- Shiva, V. (1988). *Staying Alive: Women, Ecology and Survival in India* . New Delhi & London : Indraprastha Press & Zed Books Ltd.
- Shiva, V. (2014). *The Vandana Shiva Reader*. Kentucky: The University Press of Kentucky. Retrieved 02 05, 2021, from [search.ebscohost.com/login.aspx?direct=true&db=nlebk&AN=924880&site=ehost-live](http://search.ebscohost.com/login.aspx?direct=true&db=nlebk&AN=924880&site=ehost-live).
- Singer, P. (2002). *Animal Liberation*. New York: HarperCollins.
- Singer, P. (2011). *Practical Ethics* (Third Edition ed.). New York: Cambridge University Press.
- Singer, P. (2015). *The Most Good You Can Do: How Effective Altruism is Changing Ideas About Living Ethically*. New Haven and London: Yale University Press.
- Soromenho-Marques, V. (2012). Walden: A Tale on the 'art of living'. *Environment: Why Read the Classics?* (S. G. Vaz, Compiler) Sheffield: Greenleaf Publishing. Retrieved 01 16, 2021, from [search.ebscohost.com/login.aspx?direct=true&db=nlebk&AN=525570&site=ehost-live](http://search.ebscohost.com/login.aspx?direct=true&db=nlebk&AN=525570&site=ehost-live).
- Taylor, D. E. (1997). Women of Color, Environmental Justice, and Ecofeminism. *Ecofeminism: Women, Culture, Nature*. (K. J. Warren, Ed.) Indiana: Indiana University Press. Retrieved 08 25, 2021, from [search.ebscohost.com/login.aspx?direct=true&db=nlebk&AN=612&site=ehost-live](http://search.ebscohost.com/login.aspx?direct=true&db=nlebk&AN=612&site=ehost-live).

- Vakoch, D. A. (2012). *Feminist Ecocriticism: Environment, Women, and Literature*. (D. A. Vakoch, Ed.) Plymouth: Lexington Books. Retrieved 01 07, 2021, from [search.ebscohost.com/login.aspx?direct=true&db=nlebk&AN=477201&site=ehost-live](http://search.ebscohost.com/login.aspx?direct=true&db=nlebk&AN=477201&site=ehost-live).
- Waldau, P. (2013). *Animal Studies: An Introduction*. New York: Oxford University Press.
- Weisberg, Z. (2011). Animal Repression. *Critical Theory and Animal Liberation*. (J. Sanbonmatsu, Ed.) Plymouth: Rowman & Littlefield Publishers, Inc. Retrieved 07 01, 2021, from [search.ebscohost.com/login.aspx?direct=true&db=nlebk&AN=376857&site=ehost-live](http://search.ebscohost.com/login.aspx?direct=true&db=nlebk&AN=376857&site=ehost-live).
- Wolf, N. (2002). *The Beauty Myth: How Images of Beauty Are Used Against Women*. New York: HarperCollins.

