

## Escaping to Nature: Ecofeminism in the Children's Book *Bridge to Terabithia*

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**Abstract.** Similar minor positions between women and nature inspired the emergence of ecofeminism theory, which is suitable for analyzing literary works, including children's literature. This research investigates the issue of how women and nature spiritually empower one another in a children's book entitled *Bridge to Terabithia*. This paper aims to analyze the harmony of the female figure with the surrounding nature and its impact on gender and class equality. The result of re-reading and analyzing the novel from the perspective of ecofeminism shows that the characters' struggle against social class oppression and gender stereotypes manifested through their escapism to nature. The main female character's courage in rejecting gender stereotypes made the relationship between humans and nature egalitarian. This novel presents nature as the *Terabithia* Kingdom. The *Terabithia* Kingdom is where the main characters can escape from all oppressions they experienced in social life.

**Keywords:** *children's book, ecofeminism, stereotype, gender, nature*

<http://jos.unsoed.ac.id/index.php/jes>

### INTRODUCTION

It is not new that patriarchy has grown a common understanding that women are considered minor compared with men. Men are usually associated with public affairs, while women are with domestic affairs, such as: giving birth, taking care of children, or being responsible for household needs. Women's position is closely related to nature's position, which is on the lower level of the hierarchy system (Campbell, 2008). Women are often associated with nature; it has lived for years. Campbell (2008) states that many metaphoric terms related to nature describe women, such as flowers, honey, or the ocean; it leads to the creation of global terms about ecological phenomena, for instance, "raping the land," "virgin forest," and "motherland." The words "raping" or "rape," "virgin," and "mother" are always associated with women. This understanding reinforces the emergence of a

feminist theory called ecofeminism. Wiyatmi et al. (2019) argued that people's responsibility, including scholars, is to end the long domination of the patriarchy system on nature, the environment, and women. Ecofeminism focuses on the interrelation between nature and women and supports a social and intellectual movement correlating women and ecology.

This theory starts from the idea that both subordination of women and the environmental crisis indicates the same illness (Sydee & Beder, 2001). They refer to the destructive patriarchal domination symptoms. Mother Earth symbolizes nature; however, the basic principle of the patriarchal system overshadows this symbol through its archetype: 'natural, limitless and exploitable' (Stearney, 1994). Warren (in Phillips, 2016) makes an analogy that ecofeminism is similar to a patchwork quilt as it stitches various issues and perspectives into one entity. What unifies all the patches is the mutual idea that kinds of injustice are cross-cutting and intertwined (Cudworth 2005; Glazebrook 2005; Plumwood 1993; Warren 2000).

The principle of ecofeminism is that nature is supposed to be the central consideration for protection and preservation. It requires the efficient use of natural resources (Yudina & Grimwood, 2016). Ecofeminism also proposes nurturing, community growth, and development, as its basic principle is to protect and preserve. Ecofeminists believe that social domination extends beyond sex domination because sex, race, class, and nature domination are mutually reinforcing (Jabeen, 2019). The term 'ecofeminism may seem to imply that ecofeminists are concerned only about the oppression of women and the oppression of the earth. But, as Warren (1997) argues that since all feminists are against the principle of thought domination, which creates and preserves oppressive conceptual frameworks, all feminists must oppose any ideologies that are maintained and justified by that logic. Many ecofeminists argue that there is no primary form of oppression, as all oppressions are related and reinforce each other. The differences in social positions result in different social oppressions. King (in Warren, 1997) states that the original domination in human society was the domination of women, as it supports other hierarchies: rank, political, and class hierarchy.

Historically, ecofeminism was first born from cultural feminism or sometimes referred to as radical feminism (Raju, 1997). It first appeared in the early 1970s. Cultural feminism believes the connection between women and nature is liberating and empowering; women are responsible for natural things. Furthermore, some cultural ecofeminists argue that women's reproductive capacity strengthens the bond between women and nature, which makes women closer to nature than men. Others believe in a strong bond between women and nature in social and psychological structures (Warren, 1997). It creates knowledge and reasoning of women as more suitable to solve environmental problems. However, there is one thing that every cultural feminist agrees on. Women have a particular and beneficial relationship with nature which can help to fight for the unfair domination of both nature and women.

Social feminists challenged cultural feminism. Social feminists believe that women's identities are socially constructed, historically fashioned, and materially reinforced through the diversity of race/ethnicity, class, sexual orientation, age,

ability, marital status, and geographic factors. Social feminist argues that the connection between women and nature is socially constructed (Warren, 1997). Women's bodies and reproductive capacities have become the central part of the oppression of women and the thing that bounds women with nature. The social, material, and political relationship between women and nature are matters (Gough & Whitehouse, 2020).

Then, in the 1980s, the concerns over ecofeminism focused on nuclear warfare and militarism, toxic waste pollution, and deforestation. As a result of this concern, ecofeminists believe that women are biologically and socially associated with nature. There is a link between women's subordination and environmental degradation (Vijayaraj, 2017). Further, women are commonly, but not necessarily, associated with nature. Women were associated with the fertility of the earth and the passivity. Linked to the ecofeminist movement, by the early 1980s there were more animal advocacy groups emerged. Ecofeminists believe that concerns for nature and the environment include animal welfare. Ecofeminists started to argue that animals are individuals with needs, feelings, and the capacity to love and suffer. However, animals are often mistreated or exploited by humans. Ecofeminists believe in human perception and animal treatment based on a patriarchal system. Patriarchy sees and treats animals with the perception and treatment they use toward women. In other words, women's treatment in patriarchy has been similar to the perception and treatment of animals (Adam & Gruen, 1993).

As for its applicability, ecofeminism examines both universal issues and literary works (Campbell, 2008). In literary works, the study of ecofeminism is often associated with the issue of racism and classism or with the issue of gender itself. The purpose of applying ecofeminism in this study is to find the balance of female characters with the natural surroundings and the impact of that balance on racial and class equality. Ecofeminism in literary studies is significant. It considers literature as an aesthetic portrait of life. Many literary works reflect or criticize the impact of environmental crises as an effect of the marginal position of nature in the hierarchical system. Chandra et al. (2019) analyzed an Indonesian novel entitled *Sawitri dan Tujuh Pohon Kelahiran* and discovered three types of ecofeminism portrayed in the book, namely natural, spiritual, and socialist ecofeminism. Kaur (2013) combined the perspective of ecofeminism and post-colonialism to analyze Indian novels in English. In her study, Kaur argued that there is ambivalence in the relationship between women and nature. She mentioned that nature and the environment have a duality that affects gender. Another study of ecofeminism in literary works by Joseph et al. (2014) examined the textual and conceptual foundation of ecofeminism in Sarah Joseph and Anita Nair's novels.

However, studies of ecofeminism focusing on children's literature are still barely known. McCallum and Stephens (2010) stated that no text is innocent from hidden ideologies, no matter how simple the text is. It includes children's literature. Several literatures deal with the relationship between the female characters and nature. One of the most classic is *Alice's Adventure in Wonderland* by Lewis Carroll. It tells about the journey of a young girl named Alice who fell down a rabbit hole and entered a peculiar place called 'Wonderland.' Through her journey, several events highlight her connections with nature. Another famous

novel is *The Chronicles of Narnia*, written by C. S. Lewis. It is a series of fantasy novels. It consists of seven books that narrate the adventure of several children. They have their journey to Narnia. Like 'Wonderland,' Narnia is a magical world occupied by talking animals, mythical creatures, and be-witched lands.

Another worthy piece of literature to review with ecofeminism theory is *Bridge to Terabithia* by Katherine Paterson; the story narrates two classmates: Jesse Aarons and Leslie Burke built an imaginary kingdom near their homes and called it "the *Terabithia* kingdom." They used a rope hanging from a tree to cross the dry creek as the border to reach the kingdom. Lewis Carroll's *Chronicles of Narnia* inspires Paterson's work. Leslie, the female central character in the story, owns the collection of novels and urges Jesse to read them. The name of the imaginary kingdom, *Terabithia*, is similar to a *Narnian* island, *Terabinthia*. Since they are the rulers of their kingdom, they are free to fantasize, behave, and act as they wish without following any social expectations. The novel exposes nature as a significant place to escape from all gender stereotypes and the demands of life under capitalist pressure. The female central character in this story is the key to the ecofeminism movement in *Bridge to Terabithia*.

## **RESEARCH METHOD**

This research uses content analysis as its research design. Content analysis is a branch of qualitative methods to analyze textbooks or literary work. The primary data of this research are from *Bridge to Terabithia* by Paterson. The data are related to the issue discussed in this research. The secondary data are any information from books concerning ecofeminism, gender, and children's literature. The data were collected by reading and categorizing sentences and paragraphs in the novel. After classifying the data, it identifies two big themes: gender stereotypes and interaction between the protagonist and nature as escapism. Elaborating the data from the perspective of ecofeminism is to examine the relationship between the characters: women and nature. The argument was elaborated based on the data quoted from the novel. The following sub-chapters present the results of the analysis.

## **RESULT AND DISCUSSION**

By applying ecofeminism, this section covers two sub-sections. The first section discusses gender stereotypes and the dynamic relationship between the two main characters in the novel, Jesse and Leslie, with society's expectations. After that, the second section discusses the interaction between the characters and nature as a form of escapism.

### **Gender Stereotypes in *Bridge to Terabithia***

*Bridge to Terabithia* is a children's novel that revolves around the friendship of a boy and a girl named Jesse Aarons and Leslie Burke. Both live next to each other in a village in Washington, United States. Jesse is the main character who is at the center of the story's perspective. Yet, Leslie's position in the story is equally important. Thomas (2011) even stated that Leslie is the center of the narrative because of her intelligence and highly enthusiastic characterization. Her friendship

with Jess creates unconventional bonds that provide them space to act and express their feelings without being concerned with social expectations.

This novel uses simple language typical of children's reading. The theme discussed was also simple, such as family, school, and friendship. However, despite its simplicity, this novel contains criticisms of important issues regarding gender. As discussed throughout the world, gender is a complex and universal issue. Equality and gender differences are issues in adult and children's environments (James, 2009). James (2009) also added that social construction is formed in certain groups of people to create associations with certain gender groups. For example, women are always associated with tenderness and flowers, while men are always associated with strength and agility. Eventually, this association ended in the formation of stereotypes in society.

*Bridge to Terabithia* implicitly shows some gender stereotypes through the relationships and dialogues among the characters, especially between Jesse and Leslie. Jesse is the portrayal of a boy who bears society's expectation to have masculine characteristics attached to common gender stereotypes. Society's expectation is in Jesse's father, who expects him to become a real man and the backbone of the family. According to Jesse's father, men should bear a burden by becoming the head of the family. Gently treating men will only make them weak. In the novel, Jesse is the portrayal of a man not having a good and close relationship with his father, as evident in the following:

Durn lucky kid. She could run after him and grab him and kiss him. It made Jess ache inside to watch his dad grab the little ones to his shoulder, or lean down and hug them. It seemed to him that he had been thought too big for that since the day he was born. (Patterson, 2004: 10)

Unlike his younger sister, May Belle, Jesse has never had a close relationship with his father. As the only boy in the family, Jesse was raised not to be a spoiled child. Moreover, male children often train to fulfill masculinity characteristics in society, such as being tough, strong, and brave. They cannot freely express their emotions. Thus, they are emotionally distant and sometimes neglected by their parents compared to girls (Thomassin, Bucsea, Chan, & Carter, 2019). However, regardless of his gender, Jesse is only a young child who should not have borne such expectations from society.

Jesse is aware that the expectation he bears is becoming a strong and macho boy, and it makes him do various things to prove himself to his father. He has an obsession with becoming the fastest runner in his school.

Even his dad would be proud. Jess rounded the corner. He couldn't keep going quite so fast, but he continued running for a while it would build him up. May Belle would tell Daddy, so it wouldn't look as though he, Jess, was a bragger. (Patterson, 2004: 5)

Running is considered a masculine activity. Jesse assumes that he can satisfy his father's expectations by winning a running competition at his school. Moreover, it also shows his endurance and struggles to win the race. He hopes his father will

know about his struggle in the race to prove that he is a strong boy, just like his father always wanted him to be.

Jesse is in a period of searching for his identity. At this time, the role of parents and family is significant. In Jesse's case, his parents expected him to be a masculine man, so he tried to make it happen even though sometimes that effort meant hiding his interest and passion. The following quote shows it:

He would like to show his drawings to his dad, but he didn't dare. When he was in first grade, he told his dad that he wanted to be an artist when he grew up. He'd thought his dad would be pleased. He wasn't. "What are they teaching in that damn school?" he had asked. "Bunch of old ladies turning my only son into some kind of a..." He had stopped on the word, but Jess had gotten the message. It was one you didn't forget, even after four years (Patterson, 2004: 6)

Jesse's real passion is drawing, but he has to hide it from his family because it does not meet the standard of masculinity created by his father. Painting is a woman's job, while men should prefer masculine things, such as sports and farming.

In addition, Jesse does not only hide his passion from his father but also from his friends, teachers, and family.

Jess had written about football, which he hated, but he had enough brains to know that if he said drawing, everyone would laugh at him. Most of the boys swore that watching the Washington Redskins on TV was their favorite hobby. (Paterson, 2004: 8)

Football is known to be more popular among men because it is considered masculine and follows male gender stereotypes. This assumption influences Jesse. He is willing to lie when writing his assignments regarding hobbies and activities.

On the other hand, gender stereotypes that oppress Jesse's real passion as a developing child do not affect Leslie. Leslie is Jesse's new best friend who has just moved from the city to live next to the Aarons family ranch. Leslie is the most influential figure because her character is the rejection symbol of gender stereotypes. Leslie deconstructs the structure of gender opposition embedded in society and the surrounding environment.

Unlike the introverted Jesse, Leslie is braver and more spontaneous. She is the portrayal of a girl who rarely wears skirts - clothes identical to the image of women - and always wears trousers and sneakers. Leslie also defeated all the boys in a running race at school. The race was not for girls, but Leslie joined it and eventually won it.

Gary lowered his head like a bull. "Girls aren't supposed to play on the lower field. Better get up there before one of the teachers sees you."

"I want to run," she said quietly.

"You already did."

"Whatsa matter, Fulcher?" All Jess's anger was bubbling out. He couldn't seem to stop the flow. "Whatsa matter? Scared to race her?"

Fulcher's fist went up. But Jess walked away from it. Fulcher would have to let her run now, he knew. And Fulcher did, angrily and grudgingly. She beat him. She came in first and turned her large shining eyes on a bunch of dumb sweating-mad faces. (Patterson, 2004: 21)

Leslie's presence influences Jesse until the end of the story. Leslie's breakthrough as the fastest girl in fifth grade changed Jesse's perspective on gender and the stereotypes in his understanding. Leslie is the portrayal of a girl from a family who has unusual habits. While most people in the city work as factory workers and farmers, Leslie's parents work as writers. The profession encourages Leslie's parents to shape their family to be free and democratic so that Leslie grows up to be a brave and imaginative child.

It was this background that led Leslie to become the most influential character in the story. Leslie is a symbol of gender stereotypical resistance in a suburb of Washington. She is intelligent, imaginative, strong, and agile. She has a unique relationship with nature, especially around where they live. As a newcomer in the suburbs, Leslie is more passionate about exploring nature when compared to Jesse, who grows up in that area. This different perspective in seeing and treating the environment is because of the parenting differences between Jesse's and Leslie's parents. Unlike Leslie's parents, Jesse's family thinks earning money is more important than exploring and appreciating nature. Nature is not to be loved nor guarded. It is a source of food and household needs. It is appreciated as long as it can provide what they need. Jesse's family's view of nature is almost similar to how they view women: weak and functional. The relationship between the family members and Miss Bessie, their dairy cow, symbolizes The relationship between nature and the Aarons family. Miss Bessie is by no means a particular creature except that it can produce milk to consume every day. Although the family gave a name to the cow, the way they treated it was nothing more than a means of supplying family needs.

On the contrary, Leslie's experience is very different. She and her family decided to move to a village so they live in a more natural environment, as they were too tired of the crowd and busyness of the city. This different perspective creates curiosity in Jesse's mind, as shown in the following quote: "Jess followed, still trying to figure out why two grown people and a smart girl like Leslie wanted to leave a comfortable life in the suburbs for a place like this."(Patterson, 2004: 24)

Furthermore, as a spontaneous girl, Leslie also likes to break boundaries. The boundaries are in the form of rules. Leslie has a close relationship with nature. She believes in the forest and animals as if they cannot hurt her. On the other hand, Jess thinks of nature as something that exists, not as something special. He has a common belief that the forest and the animals are dangerous. Jesse's doubts and fears are in the following quote: "There were parts of the woods that Jess did not like. Dark places where it was almost like being underwater, but he didn't say so." (Patterson, 2004: 57)

Leslie's closeness to nature was also apparent when Jesse gave her a puppy as a gift. Leslie names him Prince Terrien and treats him as their best friend and colleague on an adventure into the forest instead of treating him as only a pet.

There was no mistaking the delight in Leslie's eyes. She dropped to her knees on the cold ground, picked the puppy up, and held it close to her face. "Then we'll name him Prince Terrien and make him the guardian of Terabithia." (Patterson, 2004: 137)

A democratic family background shapes Leslie into a more open-minded person. She broke the boundaries of gender stereotypes by defeating all boys in a running competition. It is because she thinks men and women have no differences. The perspective does not only apply to gender differences but also to nature and the environment. She positioned herself as equal to the natural environment around her neighborhood. She treats nature and animals like friends rather than as inanimate objects or functional facilities. The attitude and spontaneity of this character in treating nature and the environment show a significant little movement toward ecofeminism.

### **Interaction between Protagonists and Nature as a Form of Escapism**

Leslie's unique relationship with the surrounding environment affects her personality and Jesse in the same direction. The spirit and spontaneity of Leslie's character are very influential on the development of Jesse's character and his relationship with other figures and the natural surroundings. Leslie's perspective of nature makes Jesse finally realize the beauty of nature around them for the first time. It is because Jesse and his family used to only focus on making money to keep the family surviving. The following quote show where Jesse saw Leslie running across a large yard around their house.

She just took off running to the old Perkins place. He couldn't help turning to watch. She ran as though it was her nature. It reminded him of the flight of wild ducks in the autumn. So smooth. The word "beautiful" came to his mind, but he shook it away and hurried up toward the house (Patterson, 2004: 30)

As the relationship between Jesse and Leslie gets closer, their natural exploration deepens. It is led by Leslie because, from the beginning, she has more trust in nature. Jesse's attitude shows her doubt, but for fear of being seen as a coward, he follows Leslie.

"We need a place," she said, "just for us. It would be so secret that we would never tell anyone in the whole world about it." Jess came swinging back and dragged his feet to stop. She lowered her voice almost to a whisper. "It might be a whole secret country," she continued, "and you and I would be the rulers of it." Her words stirred inside of him. He'd like to be a ruler of something. Even something that wasn't real. "OK," he said. "Where could we have it?" "Over there in the woods where nobody would come and mess it up." (Patterson, 2004: 78)



From the quote above, it is clear that besides being afraid to be seen as a coward, Jesse wants some form of validation to make himself known. It is probably also because he often feels unrecognized by his father and overshadowed by his sisters. By being a ruler, he will gain power and be free to do anything he wishes.

The adventure that began with their curiosity brought them deeper into the forest, where the effects of social construction do not exist. Jesse was a child who used to be oppressed by gender stereotypes, and Leslie was a child who broke down all stereotypes, joined together, and built their imagination. Leslie names the forest a kingdom called *Terabithia*. Jesse and Leslie created *Terabithia* as a place that only the two of them knew.

Leslie named their secret land "Terabithia," and she loaned Jess all of her books about Narnia, so he would know how things went in a magic kingdom-how the animals and the trees must be protected and how a ruler must behave. That was the hard part. When Leslie spoke, the words rolling out so regally, you knew she was a proper queen. He could hardly manage English, much less the poetic language of a king. (Patterson, 2004: 82)

*Terabithia* is a copy of Land that Leslie read in *The Chronicles of Narnia*, and Jesse tags along with her imagination. It also represents that Jesse is fascinated by Leslie's persona. He puts Leslie on a pedestal and positions himself as less than her. Jesse's lack of confidence is the result of his father's upbringing. Although *Terabithia* merely looks like a child's imagination, its existence has a deeper meaning. This secret imaginary kingdom is a form of liberation from all social demands and oppression in their life. *Terabithia* is where nature is significant. Animals are protected and made friends, and all constructions that produce hierarchy do not exist.

In short, *Terabithia* is a form of escapism for the two figures from the cultural world. Escapism can offer a temporary haven for individuals through participating in ecofeminist activities since nature provides places for exploration, self-care, and creative imagination. Therefore, Jesse and Leslie leave "real" life for several hours to explore the natural world. This regular movement from the cultural to the natural environment shows an escape or escapism.

He believed her because there in the shadowy light of the stronghold, everything seemed possible. Between the two of them. They owned the world and no enemy, Gary Fulcher, Wanda Kay Moore, Janice Avery, Jess's fears and insufficiencies, nor any of the foes whom Leslie imagined attacking Terabithia, could ever really defeat them. (Patterson, 2004: 108)

The quote above shows that Leslie is the beacon for Jesse. He trusts her because she makes everything look possible. They imagine that bad kids in school will be able to find them in Terabithia. From children's perspective, it may appear that they only avoid bullying from their schoolmates. They avoid something more abstract than that, namely the social construction and community expectations that make Jess and Leslie oppressed.

Later in the story, readers can see a slight paradox. One day, Miss Edmunds invites Jesse to Washington to visit the Smithsonian. Jesse faces options between going to Washington with Miss Edmunds or staying in Terabithia with Leslie. Jesse, who is a child from a lower-middle-class family, is in a situation where he has to choose between the glorious city and the modesty of nature. It is a metaphor for modernity in a city and the primitive environment in Terabithia. He chooses modernity without inviting Leslie because Leslie is the key to his relationship with primitive life in *Terabithia*.

It didn't occur to him until the car was past Millsburg that he might have asked Miss Edmunds if Leslie could have come, too. When he thought about it, he couldn't suppress a secret pleasure at being alone in this small cozy car with Miss Edmunds. (Patterson, 2004: 173)

From the narration above, Jesse feels guilty because he did not invite Leslie to the trip and left her without notice. Jesse never regrets his decision to go to the city. What he regrets later is his decision to create a gap between himself and his best friend and his relationship with nature. Leslie is found dead later on that day in the forest where they used to play together.

Finally, his father spoke, his big rough hand stroking his wife's hair and his eyes downcast watching the motion. "They found the Burke girl this morning down in the creek."

"No," he said, finding his voice. Leslie wouldn't drown. She could swim real good." "That old rope you kids been swinging on broke." His father went quietly and relentlessly on. "They think she musta hit her head on something when she fell." (Patterson, 2004: 183)

Leslie's death on the trench denotes a failure towards escapism. The furrow symbolizes the border of their imaginary life in *Terabithia*, where they used to escape from reality in their everyday life. Leslie's death seems to break Jesse's relationship with *Terabithia* because Leslie is the one who creates egalitarianism between nature and humans, both male (represented by Jesse) and female (Leslie).

At the end of the story, Jesse realizes that the relationship developed between himself, Leslie, and *Terabithia* is a significant connection because that is where he can be himself. He can draw without having to cover his drawing paper and run as if he is the fastest runner in the world. He does not have to pretend to like football or try his best to please his father with some masculine activity. Because of this, Jesse decides to build a wooden bridge to reconnect his world and *Terabithia*.

The next day after school, Jess went down and got the lumber he needed, carrying it a couple of boards at a time to the creek bank. He put the two longest pieces across at the narrow place upstream from the crab apple tree, and when he was sure they were as firm and even as he could make them, he began to nail on the crosspieces. (Patterson, 2004: 206)

The bridge Jesse built is a way of making peace with nature. It is his place of escapism. The bridge replaces the spirit of Leslie, who had been connecting Jesse with the surrounding forest and natural things. In addition, he possibly builds the bridge so that the accident with Leslie will not happen again. He may also want people to discover and use the forest as their safe space.

## CONCLUSION

Gender stereotypes and the dominance of certain social classes affect adults and children. The influence can be in the form of oppression and marginalization because, at a certain point, children are involuntarily part of social construction. Leslie is an individual who has freedom from all these stereotypical gender oppressions. It is due to the background of Leslie's democratic family.

Jesse and Leslie reflect resistance to social class inequality and gender stereotype through the manifestation of escapism. The escape is carried out in the wild, led by a female figure. It proves the basic concept of ecofeminism which states that women have a unique relationship with nature. It departs from the status of being initially undermined by the patriarchal system.

Leslie's courage to reject gender stereotypes led to a friendship with nature and animals. She made the relationship between man and nature egalitarian. Nature, which used to be marginal, has become a place to escape from any oppression that Jesse and Leslie may experience in social life. Various analyzes bring us to the conclusion that *Bridge to Terabithia* is a novel that has its uniqueness because it brings the issue of ecofeminism to it.

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