

DECODING ECOFEMINISM IN BARBARA KINGSOLVER'S NOVELS: GENDER, ECOLOGY AND NARRATIVE PRACTICE

<https://doi.org/10.70728/phil.v05.i05.023>

Khayrullayeva Nigora Ne'matilloeyevna
Kamolova Hakima G'ulamjonovna
Bukhara State University

Abstract: This article explores the ecofeminist imagination of Barbara Kingsolver, one of the most widely read contemporary American novelists. It argues that Kingsolver's fiction systematically links the domination of women with the exploitation of nature and offers narrative models of ecological responsibility grounded in women's everyday experience, scientific knowledge and community activism. Drawing on ecofeminist theory (Merchant, 1980; Mies & Shiva, 1993; Plumwood, 1993; Warren, 2000) and ecocritical approaches to American literature (Buell, 1995; Glotfelty & Fromm, 1996), the article first outlines the historical development and core principles of ecofeminism, emphasising its intersectional and postcolonial strands. It then situates Kingsolver's work within the wider field of ecofeminist writing by women, including Rachel Carson, Margaret Atwood, Leslie Marmon Silko, Linda Hogan, Alice Walker and Helena María Viramontes. The central sections offer close readings of *The Poisonwood Bible* (1998), *Animal Dreams* (1990), *Prodigal Summer* (2000) and *Flight Behavior* (2012). These readings show how Kingsolver's narrative techniques - polyphony, focalisation through female protagonists, use of ecological metaphor, incorporation of scientific discourse and multi-scalar plotting - encode ecofeminist critiques of colonialism, corporate agriculture, toxic pollution and climate change. At the same time, the novels imagine forms of resilience and solidarity grounded in women's environmental labour and situated knowledges. The article concludes that Kingsolver's fiction exemplifies an intersectional ecofeminism that challenges dualistic thinking and contributes to public debates on environmental justice and gender equality.

Keywords: ecofeminism; Barbara Kingsolver; American literature; environmental justice; gender and environment; climate fiction; women's writing

Introduction

The contemporary ecological crisis - marked by accelerating climate change, biodiversity loss, toxic pollution and widening socio-economic inequality - has generated intense debate about the cultural narratives that legitimate or contest destructive relations between humans and the non-human world. Literature plays a

significant role in shaping these narratives: it provides imagined scenarios of environmental catastrophe and survival, gives voice to communities affected by environmental injustice and invites readers to reconsider their relationships with land, animals and other people. Within this broad field, ecofeminism has emerged as a particularly influential framework for analysing how gendered power relations intersect with environmental exploitation.

Ecofeminist theorists such as Françoise d'Eaubonne, Carolyn Merchant, Vandana Shiva, Val Plumwood, Greta Gaard and Karen Warren argue that patriarchal systems organise both gender relations and human-nature relations according to hierarchies of domination and control (Merchant, 1980; Plumwood, 1993; Shiva, 1989; Warren, 2000). Hierarchical dualisms - man/woman, culture/nature, mind/body, reason/emotion - are used to justify the superiority of the first term and the inferiority and expendability of the second. Ecofeminism insists that the oppression of women and the degradation of nature are not merely metaphorically related but structurally interconnected in history, economy, science and daily life.

Barbara Kingsolver's fiction brings these theoretical debates into the sphere of popular literature. A trained biologist and former science writer, Kingsolver has developed a distinctive literary voice that integrates ecological science, feminist concerns and social justice activism. Novels such as *The Bean Trees* (1988), *Animal Dreams* (1990), *Pigs in Heaven* (1993), *The Poisonwood Bible* (1998), *Prodigal Summer* (2000), *Animal, Vegetable, Miracle* (2007) and *Flight Behavior* (2012) foreground women who live at the front lines of environmental and social crises in rural communities, postcolonial contexts and globalised economies. These protagonists confront polluted rivers, toxic industries, deforestation, agricultural monocultures and climate-induced species disruption while simultaneously negotiating motherhood, migration, poverty, racism and religious authority.

Kingsolver's work is situated at the intersection of North-American nature writing, feminist literary criticism, postcolonial studies and environmental justice movements. Her novels demonstrate how questions of gender, race, class and place are inseparable from questions of sustainability and ecological responsibility. By foregrounding female protagonists who interpret ecological change through embodied experience and relational responsibilities, Kingsolver constructs narrative worlds in which personal life, scientific knowledge and political struggle are deeply intertwined. Everyday choices about food, land use, parenting or migration acquire far-reaching ecological and ethical consequences.

The aim of this article is to explore how Barbara Kingsolver's fiction articulates ecofeminist ideas and how her narrative practice contributes to contemporary American environmental literature. The article asks:

1. How does Kingsolver draw on and transform key ecofeminist concepts such as critique of dualisms, environmental injustice and women's situated knowledges?
2. How do her narrative strategies encode ecofeminist critiques of colonialism, industrial agriculture, toxic pollution and climate change?
3. In what ways do her novels imagine forms of ecological resilience and feminist agency?

To address these questions, the article first outlines the historical development and core principles of ecofeminism and then situates Kingsolver's work within the broader field of American ecofeminist literature. The central sections provide close readings of *The Poisonwood Bible*, *Animal Dreams*, *Prodigal Summer* and *Flight Behavior* as key texts that exemplify different dimensions of Kingsolver's ecofeminism. The conclusion summarises the main findings and suggests directions for further research.

2. Ecofeminist Theoretical Framework

Ecofeminism crystallised in the 1970s and 1980s at the intersection of environmental movements, anti-nuclear activism and second-wave feminism. The French writer Françoise d'Eaubonne first coined the term "écoféminisme" in *Le féminisme ou la mort* (1974), arguing that patriarchal control over women's reproductive capacities and over natural resources threatened the survival of humanity (d'Eaubonne, 1974). Around the same time, feminist activists were involved in struggles against nuclear power plants, toxic waste disposal and resource extraction, noting that women - particularly poor women and women of colour - were often the first to notice and protest environmental hazards in their communities.

Carolyn Merchant's *The Death of Nature: Women, Ecology and the Scientific Revolution* (1980) is widely recognised as a foundational ecofeminist text. Merchant shows how the scientific revolution of the sixteenth and seventeenth centuries replaced earlier organic images of the earth as a living, nurturing mother with mechanistic models of nature as inert matter, legitimating more aggressive forms of resource exploitation (Merchant, 1980). This conceptual shift coincided with the decline in the social status of women whose traditional roles and knowledges - healing, midwifery, food production - were marginalised or criminalised, most dramatically in witch persecutions. Merchant's historical analysis underlines the co-production of ideas about nature and femininity.

In the 1980s and 1990s, ecofeminism diversified into several strands:

- Cultural ecofeminism emphasised symbolic and spiritual connections between women and nature, often drawing on goddess traditions and earth-based spiritualities. Writers such as Mary Daly and Starhawk celebrated values coded as "feminine" - care, cooperation, cyclical thinking - as alternatives to patriarchal domination (Daly, 1978; Starhawk, 1989).

- Socialist and materialist ecofeminism, represented by Maria Mies, Vandana Shiva, Ariel Salleh and Mary Mellor, analysed how capitalism depends on the unpaid reproductive labour of women and the “free” exploitation of nature, arguing that both are rendered invisible in dominant economic accounts (Mies & Shiva, 1993; Salleh, 1997).

- Spiritual ecofeminism explored religious traditions that honour the earth as sacred and valorise the feminine divine (Christ, 1997), while also facing critiques of cultural appropriation and essentialism.

2.2. Intersectional and postcolonial developments

From the 1990s onwards, ecofeminism was profoundly reshaped by intersectional and postcolonial feminist thought. Influenced by scholars such as bell hooks, Audre Lorde and Kimberlé Crenshaw, ecofeminists began to foreground how gender interacts with race, class, sexuality and nation in structuring environmental vulnerability (Crenshaw, 1991). Environmental burdens - polluted air and water, hazardous workplaces, lack of green space - disproportionately affect poor communities and communities of colour.

Vandana Shiva’s work on women and development in India emphasises how rural women’s environmental knowledge and subsistence labour are systematically devalued by industrial agriculture and development projects (Shiva, 1989). Bina Agarwal (1992) examines gendered rights to land and resources in South Asia, arguing that women’s lack of ownership exacerbates ecological and economic insecurity. These perspectives contributed to ecofeminism’s shift from a primarily Western, white middle-class focus to a more global, South-centred orientation.

Contemporary ecofeminism therefore tends to:

- criticise dualistic thinking and the construction of nature, women and racialised others as inferior;
- analyse environmental injustice as a gendered and racialised phenomenon;
- recognise women’s situated knowledges and everyday practices without assuming a biologically “natural” closeness to nature;
- emphasise agency, resistance and coalition-building across differences (Gaard, 1993; Warren, 2000).

This intersectional ecofeminism provides a nuanced framework for reading Kingsolver’s fiction, which consistently links environmental issues to histories of colonialism, class relations, race and rural marginalisation.

Ecofeminism in Contemporary American Literature

American environmental literature has long been associated with male authors such as Henry David Thoreau, John Muir and Aldo Leopold, whose writings helped to construct an ideal of “wilderness” as a site of spiritual renewal and national identity. Ecofeminist critics have pointed out that this tradition often marginalises

women, Indigenous peoples and working-class communities, framing them as either absent or obstacles to wilderness preservation (Buell, 1995).

The environmental movement of the 1960s and 1970s generated new literary forms. Rachel Carson's *Silent Spring* (1962) is frequently cited as a proto-ecofeminist text: it exposes the masculinist, militaristic logic underlying the chemical industry's use of pesticides and challenges the authority of "objective" science by foregrounding the voices of affected communities (Carson, 1962). Carson's treatment at the hands of critics - who dismissed her as emotional and hysterical - reveals the gender politics of environmental discourse.

From the 1970s onward, women writers across genres began to experiment with ecofeminist themes. Ursula K. Le Guin's speculative fiction imagines societies based on cooperation, ecological balance and gender fluidity. Novels such as *The Dispossessed* (1974) and stories like "The Ones Who Walk Away from Omelas" present ethical dilemmas about sacrifice, justice and collective responsibility. Margaret Atwood's dystopias (*The Handmaid's Tale*, 1985; *Oryx and Crake*, 2003; *The Year of the Flood*, 2009) depict near-future worlds shaped by environmental catastrophe, genetic engineering and renewed control over women's reproductive capacities, dramatizing the convergence of biopolitics and eco-politics (Atwood, 2009).

Indigenous, African American and Chicana ecofeminist voices

Native American women writers such as Leslie Marmon Silko and Linda Hogan have contributed powerful narratives linking colonisation, land dispossession and ecological devastation. Silko's *Ceremony* (1977) and *Almanac of the Dead* (1991) interweave myth, ritual and political struggle, presenting land as a living entity and history as a web of human and non-human relationships. Hogan's *Solar Storms* (1995) portrays Indigenous women resisting hydroelectric projects that flood ancestral lands, highlighting intergenerational trauma and the resilience of traditional ecological knowledge (Hogan, 1995).

African American writers have revealed how environmental racism shapes black communities' relationship to land and nature. Alice Walker's *The Temple of My Familiar* (1989) links the abuse of women's bodies with the exploitation of animals and earth, insisting that environmental justice cannot be separated from racial and economic justice (Walker, 1989). Toni Morrison's novels, including *Beloved* (1987) and *Paradise* (1997), depict landscapes marked by the history of slavery and racial violence, challenging romantic images of "untouched" nature.

Chicana and Latina authors focus on border ecologies, migration and labour. Ana Castillo's *So Far from God* (1993) and Helena María Viramontes's *Under the Feet of Jesus* (1995) show how toxic exposure and precarious labour conditions shape the lives of women farmworkers on the U.S.-Mexico border (Viramontes,

1995). These texts foreground the racialised and gendered nature of environmental harm.

Situating Kingsolver within the ecofeminist field

Barbara Kingsolver's work participates in and extends this rich field of ecofeminist writing. Like Carson, she combines scientific discourse with accessible prose aimed at a wide readership. Like Atwood and Le Guin, she experiments with narrative form to explore alternative social and ecological arrangements. Like Silko, Hogan, Walker and Viramontes, she centres marginalised communities grappling with environmental injustice.

What distinguishes Kingsolver is her sustained focus on the everyday environmental labour of women in rural and small-town settings, her integration of scientific research into her fiction and her insistence on the interconnectedness of global processes and intimate domestic spaces. Her novels make visible the gendered division of labour in agriculture, parenting and community activism, showing how women's unpaid care work and local environmental knowledge are crucial for ecological resilience.

Barbara Kingsolver's Ecofeminist Poetics

Kingsolver's biographical trajectory strongly shapes her ecofeminist poetics. Born in 1955 in Maryland and raised in rural Kentucky, she spent part of her childhood in the then Belgian Congo, where her father worked as a physician. These early experiences exposed her to stark contrasts of landscape, culture and political power. She later studied biology and ecology at DePauw University and the University of Arizona and worked as a science writer, translating complex research for general audiences (Kingsolver, 1995).

In essay collections such as *High Tide in Tucson* (1995) and *Small Wonder* (2002), Kingsolver articulates a literary ethics that rejects the separation of art and politics. She argues that writers have responsibilities to their communities and to the more-than-human world and that narrative should foster empathy and critical thinking rather than mere escapism (Kingsolver, 1995, 2002). Her non-fiction account *Animal, Vegetable, Miracle* (2007), co-written with her family, documents a year of eating locally produced food; it functions both as personal memoir and as activism in favour of sustainable agriculture and food sovereignty (Kingsolver, 2007).

Women as environmental agents

Kingsolver's novels consistently foreground women as key interpreters and agents of ecological change. Her protagonists are not "naturally" closer to nature but become environmental subjects through their roles as mothers, daughters, workers and citizens in specific socio-ecological contexts. For example:

- In *Animal Dreams*, Codi Noline returns to her polluted hometown and gradually uncovers the links between industrial waste, women's reproductive health and community decline.

- In *The Poisonwood Bible*, Orleanna and Leah Price develop ecological and political awareness through their experiences of missionary life in Congo and later involvement in agricultural and independence struggles.

- In *Prodigal Summer*, Deanna Wolfe, Lusa Landowski and Nannie Rawley each embody different forms of ecological expertise and bodily knowledge, from predator ecology to organic farming and heirloom seed preservation.

- In *Flight Behavior*, Dellarobia Turnbow's encounter with displaced monarch butterflies propels her from a life of unnoticed poverty and frustrated desire into scientific collaboration and public advocacy.

In these narratives, women's bodies are sites where environmental harm is registered (miscarriages, illness, exhaustion) and where resistance is initiated (refusal, protest, alliance-building). Kingsolver avoids essentialising women as inherently nurturing; instead she shows how social roles and material conditions shape environmental perception and action.

Narrative strategies and ecological metaphor

Kingsolver's ecofeminism is inseparable from her narrative techniques. Among the most important are:

- Polyphony and focalisation: Many novels employ multiple first-person narrators or shifting focalisation, allowing readers to inhabit diverse perspectives across gender, age, race and species. *The Poisonwood Bible* is narrated by Orleanna and her four daughters, providing a kaleidoscopic view of Congo and missionary life. *Prodigal Summer* interweaves three narrative strands, gradually revealing ecological and familial connections. This multiplicity undermines single authoritative viewpoints and reflects ecofeminism's suspicion of universalising narratives.

- Ecological metaphor and symbolism: Non-human species and ecological processes function as metaphors for human relationships and social structures. The wisteria vines ("bean trees") in *The Bean Trees* symbolise symbiotic resilience in poor soil; the monarch butterflies in *Flight Behavior* embody climate-induced displacement and beauty endangered by neglect; coyotes and chestnut trees in *Prodigal Summer* figure debates on predator control and genetic diversity.

- Multi-scalar plotting: Kingsolver consistently connects intimate, local events to regional and global processes - colonial history, Cold War politics, global commodity chains, climate systems. This multi-scalar approach resists the tendency to naturalise environmental problems as isolated or purely "local".

These narrative strategies enable Kingsolver to embed ecofeminist critiques in engaging, character-driven stories that reach beyond academic audiences.

5. Ecofeminist Readings of Selected Novels

The Poisonwood Bible (1998) offers perhaps Kingsolver's most ambitious exploration of the entanglement of gender, colonialism and ecology. The narrative follows the Price family - missionary father Nathan, his wife Orleanna and their four daughters - as they move from Georgia to the Belgian Congo in 1959. The novel is narrated retrospectively by Orleanna and the daughters, whose differing voices reveal competing interpretations of events.

From an ecofeminist perspective, Nathan Price embodies the destructive combination of patriarchal and colonial attitudes to both women and land. His refusal to adapt his farming practices to local conditions - insisting on planting American seeds in African soil regardless of climate and pests - symbolises Western technocratic arrogance (Kingsolver, 1998). He treats both his family and the Congolese villagers as objects to be shaped according to his will and theological convictions. His literalistic reading of the Bible parallels his literalistic and instrumental view of the environment.

By contrast, Orleanna's growing ecological and political awareness is grounded in embodied experience and care for her children. She notices the rhythms of seasons, the behaviour of insects, the dangers of floods and disease. Her eventual decision to leave Nathan and Congo, although it cannot undo the harm caused, constitutes an act of resistance to both marital and colonial domination. Leah's later work with sustainable agriculture and appropriate technology in Angola further enacts an ecofeminist commitment to collaboration, local knowledge and food sovereignty.

The novel's representation of Congo also interrogates Western environmental discourses. Rather than presenting Africa as a timeless wilderness, Kingsolver emphasises its complex human and non-human histories, the violence of colonial resource extraction and Cold War interventions. Ecofeminist themes intersect with postcolonial critiques, showing how environmental futures are shaped by long histories of racialised exploitation.

Animal Dreams (1990) is set in the fictional mining town of Grace, Arizona, where copper-processing waste has contaminated the river, causing health problems and threatening the community's survival. The protagonist Codi Noline returns to Grace to care for her ailing father and gradually uncovers the scale of environmental damage. Her personal sense of displacement - haunted by miscarriages and a troubled family history - mirrors the town's ecological and economic precariousness.

From an ecofeminist perspective, the novel foregrounds the gendered embodiment of environmental harm. Women in Grace experience unusually high rates of pregnancy loss and illness, which they initially interpret as private misfortunes rather than collectively produced environmental injustice. As Codi and her sister Hallie connect the pattern of reproductive problems with industrial

pollution, women's bodies become sites of environmental knowledge and political mobilisation (Kingsolver, 1990).

The local women's group, the "Stitch and Bitch Club," exemplifies how informal female social networks can transform into centres of activism. Through sewing, storytelling and mutual support, the women of Grace develop strategies to challenge the mining corporation, including boycotts, legal action and media campaigns. Their activism demonstrates ecofeminism's emphasis on community-based resistance and the transformation of "private" spaces into political arenas.

The novel also critiques technocratic approaches to environmental regulation. While external experts focus on legal limits and cost-benefit analyses, the community emphasises lived experience, intergenerational memory and care for place. Ecofeminism here appears not as abstract ideology but as an ethic of responsibility rooted in everyday reproductive labour and affective ties to land.

Prodigal Summer (2000) is perhaps Kingsolver's most explicitly ecological novel, intertwining three narrative strands set in rural Appalachia: Deanna Wolfe, a solitary wildlife biologist studying coyotes; Lusa Landowski, a young entomologist widowed into a conservative farming family; and Nannie Rawley, an elderly organic orchardist engaged in a long-running dispute with a neighbour over pesticide use. Each storyline explores different dimensions of ecological interdependence and human-non-human entanglement.

Deanna's narrative centres on predators and rewilding. Her defence of coyotes against local farmers' calls for eradication raises questions about fear, control and the role of apex predators in ecosystem health. Her sexual relationship with a younger hunter, Eddie Bondo, entwines erotic desire with ecological debate, suggesting that human intimacy and ecological understanding are both shaped by power and vulnerability.

Lusa's narrative foregrounds biodiversity and agricultural monoculture. As a Palestinian-American scientist married into a tobacco-farming family, she occupies multiple marginal positions. After her husband's death, she chooses to remain on the farm and slowly transitions it to diversified, sustainable production using heirloom crops and goats. Her scientific knowledge enables her to see possibilities where her in-laws see only economic decline. Ecofeminism here is embodied in a woman's decision to reconfigure rural livelihoods in ways that honour both family history and ecological limits.

Nannie Rawley's storyline highlights generational memory, seed saving and the politics of pesticides. Her conflict with her neighbour Garnett over the use of chemicals in orchards dramatizes tensions between industrial agriculture and

ecological stewardship. Her commitment to preserving heritage apple varieties aligns with ecofeminist values of diversity, resilience and respect for non-human agency.

Collectively, the three narratives present an “erotic ecology” in which desire, reproduction, death and regeneration are woven through human and non-human lives. The novel articulates an ecofeminist vision of rural community that resists both romanticisation and despair, acknowledging violence and loss but emphasising possibilities for renewal.

Flight Behavior (2012) addresses global climate change through the story of Dellarobia Turnbow, a young woman living in economic precarity in rural Tennessee. As she is about to initiate an extramarital affair, Dellarobia encounters a breathtaking sight: millions of monarch butterflies roosting in a valley near her home. The butterflies, displaced from their usual wintering grounds in Mexico by extreme weather events, function as a striking visual metaphor for climate disruption and migratory dislocation (Kingsolver, 2012).

Dellarobia’s journey from disillusioned housewife to ecofeminist subject unfolds through her engagement with scientists studying the butterflies, conflicts with her conservative community, and her struggle to articulate her own desires. Kingsolver carefully traces the class and cultural dynamics that shape public understanding of climate change. Many villagers interpret the butterflies as a divine sign or a potential tourist attraction; others see conservation efforts as a threat to logging jobs. Environmental issues are entangled with unemployment, religious belief and gender expectations.

By focalising the narrative through Dellarobia, Kingsolver foregrounds the voice of a woman who is neither a conventional environmental activist nor a scientist but who becomes an interpretive bridge between these worlds. Her embodied labour - childcare, housework, farm work - gives her intimate knowledge of local weather patterns and land use. As she acquires scientific vocabulary and confidence, she learns to challenge fatalistic and denialist narratives in her community.

The novel thus illustrates an ecofeminist approach to climate fiction that resists framing climate change solely as a matter of individual lifestyle or abstract global policy. Instead, it shows how climate disruption interacts with rural poverty, gendered labour, religious discourse and media representation. Dellarobia’s evolving agency suggests that ecofeminist transformation can emerge from the margins of power, through the voices of those most affected by environmental and economic injustice.

Conclusion

This article has examined Barbara Kingsolver’s fiction through the lens of contemporary ecofeminist theory. Drawing on key ecofeminist concepts - critique of dualisms, material analysis of environmental injustice, recognition of women’s

situated knowledges - it has argued that Kingsolver's novels consistently reveal the interconnectedness of gendered oppression and ecological degradation. Her work situates environmental crises within histories of colonialism, corporate power and rural marginalisation, while foregrounding the agency of women who, through everyday labour and embodied experience, become interpreters and defenders of their communities and ecosystems.

Close readings of *The Poisonwood Bible*, *Animal Dreams*, *Prodigal Summer* and *Flight Behavior* demonstrate how Kingsolver's narrative practice encodes ecofeminist insights. Polyphonic narration, multi-scalar plotting, ecological metaphor and the integration of scientific discourse allow her to translate complex environmental issues into accessible, emotionally resonant stories. Her protagonists are not idealised "earth mothers" but complex figures negotiating contradictory pressures, whose environmental awareness emerges from struggle, grief, love and curiosity.

Kingsolver's ecofeminism contributes to the broader field of American environmental literature by bridging academic ecofeminist debates and popular readerships. Her novels can be read alongside works by Carson, Atwood, Silko, Hogan, Walker and Viramontes as part of a diverse, intersectional ecofeminist canon that challenges dominant narratives of nature, gender and progress. At the same time, her fiction participates in public discourse on climate change, food systems and environmental justice, inviting readers to consider their own responsibilities and capacities for action.

Future research might explore comparative studies of Kingsolver with other global ecofeminist writers, examine reception of her work in different cultural contexts or investigate how her fiction is used in educational settings to foster environmental and gender awareness. For now, it is clear that Kingsolver's novels offer rich material for ecofeminist analysis and continue to shape how readers imagine the entanglements of human and more-than-human worlds.

References

1. Agarwal, B. (1992). The gender and environment debate: Lessons from India. *Feminist Studies*, 18(1), 119-158.
2. Atwood, M. (2009). *The year of the flood*. Nan A. Talese.
3. Buell, L. (1995). *The environmental imagination: Thoreau, nature writing, and the formation of American culture*. Harvard University Press.
4. Carson, R. (1962). *Silent spring*. Houghton Mifflin.
5. Christ, C. P. (1997). *Rebirth of the goddess: Finding meaning in feminist spirituality*. Routledge.

6. Crenshaw, K. (1991). Mapping the margins: Intersectionality, identity politics, and violence against women of color. *Stanford Law Review*, 43(6), 1241-1299.
7. Daly, M. (1978). *Gyn/Ecology: The metaethics of radical feminism*. Beacon Press.
8. d'Eaubonne, F. (1974). *Le féminisme ou la mort*. Pierre Horay.
9. Gaard, G. (Ed.). (1993). *Ecofeminism: Women, animals, nature*. Temple University Press.
10. Glotfelty, C., & Fromm, H. (Eds.). (1996). *The ecocriticism reader: Landmarks in literary ecology*. University of Georgia Press.
11. Hogan, L. (1995). *Solar storms*. Scribner.
12. Kingsolver, B. (1988). *The bean trees*. Harper & Row.
13. Kingsolver, B. (1990). *Animal dreams*. HarperCollins.
14. Kingsolver, B. (1993). *Pigs in heaven*. HarperCollins.
15. Kingsolver, B. (1995). *High tide in Tucson: Essays from now or never*. HarperCollins.
16. Kingsolver, B. (1998). *The poisonwood Bible*. Harper.
17. Kingsolver, B. (2000). *Prodigal summer*. HarperCollins.
18. Kingsolver, B. (2002). *Small wonder*. HarperCollins.
19. Kingsolver, B. (2007). *Animal, vegetable, miracle: A year of food life*. HarperCollins.
20. Kingsolver, B. (2012). *Flight behavior*. HarperCollins.
21. Merchant, C. (1980). *The death of nature: Women, ecology, and the scientific revolution*. Harper & Row.
22. Mies, M., & Shiva, V. (1993). *Ecofeminism*. Fernwood Publications.
23. Plumwood, V. (1993). *Feminism and the mastery of nature*. Routledge.
24. Salleh, A. (1997). *Ecofeminism as politics: Nature, Marx and the postmodern*. Zed Books.
25. Shiva, V. (1989). *Staying alive: Women, ecology, and development*. Zed Books.
26. Starhawk. (1989). *Dreaming the dark: Magic, sex and politics*. Beacon Press.
27. Walker, A. (1989). *The temple of my familiar*. Harcourt Brace Jovanovich.
28. Warren, K. J. (2000). *Ecofeminist philosophy: A Western perspective on what it is and why it matters*. Rowman & Littlefield.
29. Williams, T. T. (1991). *Refuge: An unnatural history of family and place*. Pantheon.
30. Viramontes, H. M. (1995). *Under the feet of Jesus*. Dutton.