

The voice of nature and the power of women: the analysis of ecofeminism of *The Temple of My Familiar*

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Abstract. *The Temple of My Familiar*, a representative work by the African American female writer Alice Walker, profoundly reveals the oppression and sufferings endured by women and nature under patriarchal rule through the life experiences of characters such as Lissie, Fanny, Suwelo, Carlotta, Zedé, Arveyda, and Hal in different historical periods. Through the way of women telling their own stories and inheriting cultural traditions, the work highlights the tenacious strength shown by women during the process of awakening and resistance, and at the same time expresses the longing for the harmonious coexistence of human beings and nature. Interpreting *The Temple of My Familiar* from the perspective of ecofeminism, this paper aims to analyze the dual oppression of the patriarchal society on women and nature, as well as the close emotional bond established between women and nature during the process of resistance, so as to promote the construction of an ideal world picture where men and women live in harmony and human beings coexist harmoniously with nature. In addition, this paper also provides useful references for promoting the application of ecofeminism in literary research and offers inspiration and lessons for building an ideal society with gender equality and ecological harmony.

Keywords: Alice Walker, *The Temple of My Familiar*, ecofeminism, patriarchy

1. Introduction

As a sequel to Alice Walker's landmark work *The Color Purple*, *The Temple of My Familiar* breaks through the limitations of a single historical period. Through its narrative that spans half a million years and the interweaving of multiple voices, the novel presents a comprehensive portrayal of the interconnection between gender oppression and ecological oppression throughout the course of history. The main character, Lissie, possesses numerous memories of past lives. Her experiences, which traverse history, reveal the living conditions of women in different cultural contexts. Fanny, as Celie's granddaughter, demonstrates the healing and growth of women in spirit and nature through her connection with her ancestors. Additionally, Carlotta, a Latina woman, reflects the struggles and resistances of women under the oppression of colonialism and patriarchy.

Currently, the academic research on *The Temple of My Familiar* mainly focuses on the following themes: the Lucifer Effect, the relationship of animal ethics, and black women. For example, Guo focuses on the survival dilemmas of people of color in the context of globalization and points out that Walker, through the narrative strategy of "juxtaposing space and time, exposes the anti-human nature of racism and sexism." [1] Zhao analyzes the text from the perspective of animal criticism, believes that "Walker has reconstructed the new relationship between animals and humans and described an ideal world where all living beings are an inseparable whole." [2] Chen notes that the novel, through the perspective of black women, shows the inheritance of black cultural traditions, the pursuit of earth harmony, and the realization of self-worth. He believes that Walker, through techniques such as character naming, endows black women with the pursuit of the meaning and integrity of their own existence [3]. Although some scholars have also interpreted this work from the perspective of ecofeminism: Jin Ling, by comparing *The Color Purple* with *The Temple of My Familiar*, points out that Walker has shifted her focus from early concerns about race and gender issues to incorporating nature into her writing [4]; while Xu has explored the revelation and solutions of the root causes of oppression in the work from the perspective of ecofeminism [5]. However, there is still room for further exploration in the ecofeminist research on *The Temple of My Familiar*, especially the internal connection between gender oppression and ecological destruction, as well as the awakening of women's protection of nature when they resist gender oppression, which urgently needs a more in-depth exploration.

Ecofeminism originated in the 1970s and witnessed significant development in the 1990s. As an emerging literary criticism theory, it combines ecologism and feminism, emphasizing the similar experiences of oppression and the same root causes that nature and women face in a patriarchal society, while advocating the construction of a harmonious relationship between humans and nature, as well as between men and women. As the French ecofeminist Francoise d'Eaubonne argues that the patriarchal culture has made the destruction of nature and the domination of women an acceptable social reality [6]. Cheryll Glotfelty also points out that "A related endeavor is being carried out under the hybrid label 'ecofeminism,' a theoretical discourse whose theme is the link between the oppression of women and the domination of nature [7]."

Ecofeminism emphasizes the close connection between the fate of nature and that of women, and Walker provides vivid examples in *The Temple of My Familiar*. Under the patriarchal social system, women, like nature, suffer from dual oppression both physically and mentally. This oppression may stem from men's deprivation of women's autonomous rights, much like humans' unrestrained plundering of natural resources; it may also be reflected at the social and cultural level. Just as nature is defined as an appendage of human beings, women are placed in a subordinate position. At the same time, Walker, by drawing on African goddess beliefs and indigenous oral traditions, exposes the plundering of women's bodies and land resources by male hegemony in colonial history. Black women, caught in the intertwined predicament of racial discrimination, gender violence, and ecological exploitation, are both victims and resisters. Therefore, it is of great significance to interpret *The Temple of My Familiar* from the perspective of ecofeminism.

2. The tragedy of gender: the shackles of patriarchy and Women's resistance

Simone de Beauvoir pointed out in *The Second Sex* that "And she is nothing other than what man decides; she is thus called 'the sex,' ... She is determined and differentiated in relation to man, while he is not in relation to her; she is the inessential in front of the essential. He is the Subject; he is the Absolute. She is the other [8]." Against the backdrop of long-term patriarchal domination in human society, women have been labeled as "the Other". This definition of "Other" is like an invisible yet heavy shackle. It not only profoundly shapes women's situation and status at all levels of society but also systematically restricts women in multiple dimensions, including culture, economy, and ideology. "Women are striving to liberate themselves from the fetters of male culture and economy, which have long kept them subservient to men [9]." The layout of Zede's home is a microcosm of gender inequality. "Their compound consisted of two small houses, ... the cooking one was never entered by Zede's father or brothers... [10]" Men (father and brothers) deliberately stay away from the kitchen, turning the kitchen into a place where women silently endure oppression. Cooking is thus defined as "women's exclusive labor" and obligation, which is actually the men's oppression and prejudice against women in patriarchal society.

This mechanism of gender oppression reaches its extreme form in colonial violence. During the period when the African slave trade was prevalent, "There were, in the earliest days, raids on the women's temples, which existed in sacred groves of trees, with the women and children dragged out by the hair and forced to marry into male-dominated tribes...that a man could own many women, as he owned many cattle or hunting dogs [10]." The women's temples, located in the sacred groves of trees, symbolize women's independence and divinity. They are the spiritual homes and places of faith. However, men, through violent acts, drag women from the "realm of goddesses" into the "patriarchal society", thus completing the colonization of both their bodies and beliefs. Women are forced into a male-centered social structure and lose their original freedom and dignity. At the same time, men themselves can possess many women just as they can own many cattle and hunting dogs, demonstrating their social status by possessing multiple women, just as owning livestock symbolizes possessing wealth and power. Conversely, women are deprived of their right to choose and their autonomy.

In the novel, the system of gender oppression is also integrated into daily life. In Nzingha's family, she alone shoulders the heavy responsibility of taking care of the children, which makes her physically and mentally exhausted. However, her husband, Metudhi, in the face of his wife's difficult situation, not only fails to offer a helping hand but also stays out of it. From "He had eaten and muttered something about a meeting, as he made for the door [10]." it is not difficult to see that Metudhi shows an almost absolute indifferent attitude towards family affairs. After finishing his meal, he just mumbles vaguely about going to a meeting and then hurries out the door without showing the slightest consideration for his wife's toil. His hurry is not due to dedication to his job, but an evasion of family responsibilities. Metudhi's neglect of family responsibilities is, in fact, a disrespect for women's labor. In his concept, women's contributions are taken for granted and do not require attention. This attitude intensifies the gender oppression within the family, putting women in a disadvantaged position in family relationships and subjecting them to both physical and psychological stress.

However, such phenomena and concepts are widespread in African society. Many people believe that a man can be regarded as a "good man" simply by providing financial support for the family [10]. Yet, this is a typical gender role stereotype. It divides family responsibilities into a single gender-based division of labor: men are responsible for financial support, while women are tacitly assumed to be the caregivers within the family, in charge of household chores, child-rearing, and many other matters. Women are confined within the family and deprived of the opportunities to demonstrate other values and abilities both in the family and in society. Stereotype simplifies women's value to the role of family caregivers, marginalizing their other abilities and needs as independent individuals. The gender oppression phenomena that pervade family division of labor, colonial violence, and daily indifference precisely confirm that "gender not only indicates that human gender is constructed by society and culture, but it

also implies a premise: that women have always been in a subordinate position under the existing gender system and are the oppressed [11].”

However, the awakening of women poses challenges to such traditional concepts and gender oppression. When facing her husband who shirk their responsibilities of taking care of the family, Nzingha straightforwardly stated, “We are trying to bring back to people’s consciousness that it takes two parents to raise a child [10].” In essence, this is a challenge to the traditional family division of labor—men are responsible for external affairs and women for internal affairs. For a long time, child-rearing and housework have been tacitly regarded as the sole responsibility of women, and they are the unpaid labor of women. It is very rare for men to take the initiative to participate in family affairs, and they evade their responsibilities by using the excuse of “work”. Nzingha’s remarks have broken the “contractual” division of labor in traditional families, explicitly criticized the unfair model, and exposed the lie that “housework is a woman’s calling”. Her awakening not only promotes woman’s re-examination of their own family roles but also lays the foundation for the realization of gender equality.

Fanny’s reflections on marriage are even more radical: “Marriage simply hadn’t fit us.” “It probably didn’t fit anybody [10].” What Fanny rejects is not only Suwelo but also the shackles of marriage itself. Under the traditional marriage system, women are often in a subordinate position. Marriage is more regarded as a transaction of economic and social status rather than a union based on equality and love. In marriage, women not only have to undertake heavy housework but may also face numerous restrictions on their economic and personal freedom. By refusing the unequal marital relationship, she expresses her resistance to patriarchy. She not only achieves personal awakening but also encourages more women to bravely examine their own marital relationships, break free from the shackles of unreasonable marriages, and pursue a truly equal and free life. The resistance of Nzingha and Fanny forms an ingenious echo: Nzingha fights for the equal distribution of responsibilities within an existing marriage, while Fanny directly steps out of the limitations of marriage to seek freedom. But no matter which way they choose, they both prove one thing – when women start to replace “I have to accept my fate” with “I deserve better”, the patriarchal order that oppresses them is doomed to collapse. Although “‘Woman’ has become a cultural metaphor, representing all those who have been or are still in a marginal position in human history, and are the vulnerable groups that are bullied by the dominant oppressors such as men/humans/bourgeoisie/the West/whites, etc. [12].” the comprehensive struggle of women in the novel, from the family to the marital level, not only demonstrates women’s new recognition of their self-worth and their powerful resistance to patriarchy but also gradually disintegrates the social and cultural shackles that confine them to a subordinate position through continuous impacts.

In addition to the awakening of women, the author also exquisitely depicts the cognitive transformation and positive actions of men in this process. When Lissie was in excruciating pain during childbirth, Hal, as her husband, could not do anything to help her. He went through a profound inner struggle and epiphany: “I couldn’t stand the thought that I was causing her this pain. That making love with her caused this sad, pitiful behavior of hers [10].” He realized that the intense pain and burden of childbirth were all borne by women. For a long time, men often only focused on the outcome of childbirth – the continuation and integrity of the family, without realizing that fatherhood comes at the cost of women’s heart-wrenching pain. They seldom considered the price women had to pay during the process. Hal saw clearly the exploitation of women by men in the issue of childbirth. So, he would rather give up the life of having many children and grandchildren than let his wife experience the pain and suffering of childbirth again. Hal’s transformation not only reflects his empathy for women’s painful experiences but also marks his awakening in gender equality awareness.

Suwelo, an African American professor who studies American history, also transformed from initially rejecting reading books written by women to actively paying attention to women’s issues: “I read all the modern women’s stuff on politics and men [10].” Suwelo began to recognize that women also have unique insights in the fields of politics and gender. He is willing to listen to women’s thoughts and viewpoints, and tries to look at problems from a woman’s perspective, allowing women’s voices to fill the gaps in his thinking. Through the change in his reading habits, Suwelo subtly broke down the gender barriers. Whether it is Hal’s empathy towards the issue of childbirth or Suwelo’s change in reading and thinking, they all reflect the gradual awakening of men regarding gender equality. Their changes are not only a personal progress but also provide positive examples for gender equality in the whole society. Through these depictions, the author shows that the awakening of gender equality awareness is not just a one-sided effort and struggle by women. Instead, it requires men to take a step out of their own world, to see, acknowledge, and respect women’s pain and wisdom that have been neglected. And their subtle changes are exactly the first step towards establishing an equal relationship.

Alice Walker not only vividly portrays the long-term oppression of women by patriarchy but also depicts the positive impact brought about by women’s awakening and men’s transformation. True liberation requires not only the courage of women to awaken but also the willingness of men to reflect on their own privileges and take action to break them down.

3. The pain of ecology: the elegy of nature and the awakening of humanity

Martin Kheel believes that “Humans are not husbands of nature, and nature is not our wife [13].” In a patriarchal society, nature and women share similar situations – both suffer from the oppression exerted by the male-dominated power structure. As a widely existing social system, patriarchy not only restricts women’s rights and status but also extends its domination to the control and exploitation of nature. Under the influence of the social environment, nature, just like women, finds it difficult to escape the fate of being oppressed and plundered:

The men used machetes and pickaxes and saws to fell and uproot the trees and vines, and the women used hoes and rakes to complete the slaughter of the earth [10].

Men use machetes, pickaxes, and saws to cut down trees and uproot vines, turning the once vibrant forest into a battered landscape in an instant. Trees crash to the ground, and vines are pulled out by the roots, brutally shattering the balance of the ecosystem. Women, on the other hand, continue to damage the land with hoes and rakes, causing the land to lose its original fertility and vitality. In a patriarchal society, during the process of “slaughtering” the land, not only do men oppress nature, but women also participate in it. They all have a strong desire to conquer and control nature. This represents that as a whole, under the guidance of the wrong social values, humanity neglects and tramples on the natural ecosystem. In the pursuit of economic development and material interests, humans often overlook the vulnerability and importance of the natural ecosystem and regard nature as an object that can be utilized and exploited at will. At the same time, it also implies that the behavior of destroying nature is universal and systematic, that is, both men and women, to some extent, have become participants in the destruction of nature. Human behavior not only causes irreversible harm to the natural ecosystem but also reflects a serious lack of ecological awareness and the profound and urgent nature of the ecological crisis.

Zedé “was sent to collect the peacock feathers used in the designs... held them in ashen, scratched hands and tore out the beautiful feathers one by one [10].” In the natural ecology, peacock feathers are not only an important tool for peacocks to attract mates, court and reproduce, but also a protective mechanism for them to withstand the natural environment. Violently pulling out the feathers not only damages the normal physiological functions of peacocks, interferes with their natural life and reproductive process, but also has an extremely serious negative impact on the survival of the species and the ecological balance. In order to make exquisite capes and satisfy their own aesthetic pursuit in design, people spare no effort to collect peacock feathers. They cause great harm to peacocks, ignoring the great pain their actions have brought to peacocks. They regard natural creatures as resources to satisfy their own interests and wantonly plunder the ecology. However, this is more than just harm to peacocks only. It is even the destruction and desecration of the beauty of nature. The peacock feathers, which originally symbolize the harmony and beauty of nature, are stripped from the peacocks and become tools for humans to satisfy their selfish desires. The violent process of feather collection actually implies that humans are trying to demonstrate their power and status by conquering and possessing the beauty of nature. “Ecofeminism calls for an end to all forms of oppression and believes that without the struggle to liberate nature, any effort to liberate women or other oppressed groups will be in vain [9].” There is a close connection between the liberation of nature, the liberation of women and the liberation of other groups. Therefore, only by breaking the oppression of nature is it possible to break the entire oppressive system and achieve comprehensive liberation.

In *The Temple of My Familiar*, Alice Walker presents humans’ awareness and actions of protecting nature through a series of plots. In *Shug’s Gospel*, it is mentioned that “HELPED are those who love the Earth, their mother, and who willingly suffer that she may not die; in their grief over her pain they will weep rivers of blood, and in their joy in her lively response to love, they will converse with trees [10].” By comparing the Earth to a mother, it vividly portrays the close connection between the Earth and humanity. “Women and nature have an age-old association—an affiliation that has persisted throughout culture, language and history [14].” Mother is the nurturer and provider of life, providing the foundation for her children’s survival and offering unconditional love and support. Similarly, the Earth is the nurturer of all life. It provides the resources necessary for the survival of humans and other organisms, such as air, water, soil, and food. This not only emphasizes the grace of nature’s nourishment but also implies that humans bear the responsibility towards the Earth just like children towards their mother. It can be seen from this that humans are gradually realizing that the Earth should not merely be regarded as a resource repository for human exploitation; it has irreplaceable value in itself.

The transformation of human cognition is also put into practice in the lives of Suwelo and Fanny:

there was forest all around, and we shared the land with deer, squirrels, rabbits, raccoons, and birds of all description. There were enormous hawks playing—actually looking for food, but hovering, and appearing to play—against the wind, and the most graceful vultures, with huge wingspans, and owls—which, Fanny always said, I resembled, and so perhaps the owl was my totem—and sometimes sea gulls, for we weren’t too far from the sea [10].

The two of them live in a yurt surrounded by forests. They coexist peacefully with animals and plants such as deer, squirrels, hares, and raccoons, sharing the gifts of nature and maintaining a relationship of mutual respect. Fanny holds a sense of awe for nature and regards the owl as her totem, establishing a connection with nature in an ancient and profound way. Suwelo and Fanny carefully observe the activities of various animals, noticing the playful postures shown by eagles when they were foraging, and admiring the graceful flight of vultures with their huge wingspans. They don’t simply regard the animals’ behaviors as just foraging but feel the fun and grace in those behaviors. The careful observation and appreciation of the behaviors and forms of wild animals reflect that they can deeply integrate into nature, respecting and cherishing the uniqueness of every living being. Such an attitude is an important emotional foundation for the protection of nature. Their awareness of natural conservation may stem from their awe and respect for nature, or perhaps from the realization that the balance of the natural ecosystem is vital to their own lives. When humans learn to look at nature with equal eyes, protecting the ecological environment is no longer a heavy burden but an instinctive choice just like protecting their own family members.

Nature has undergone a transformation in human behavior and concepts, shifting from being oppressed and plundered to being revered and protected. This transformation is not only a reflection and correction of human actions but also a vivid manifestation of the concept of ecofeminism, which calls for people to respect and protect nature so as to achieve harmonious coexistence between humanity and nature.

4. Women and nature: the construction of an ideal world and the embrace of hope

Ecofeminist scholar Susan Griffin mentions in *Woman and Nature: The Roaring Inside Her*: “We know ourselves to be made from this earth. We know this earth is made from our bodies. For we see ourselves. And we are nature. We are nature seeing nature. We are nature with a concept of nature [15].” Women bear the great mission of giving life, and because they have experiences closely connected with life, they have a natural empathy for the growth and change of all things in the world. Therefore, compared to men, they are more able to keenly and profoundly appreciate the value of nature.

Celie kept a dog named Creighton. Creighton clung to its owner with the demeanour of an “worshipper” and an “absolute servant” [10], yet he was labeled with negative attributes such as “stupid, lazy, clumsy, ugly, and inferior” [10]. Shug couldn't bear to see such a situation and took Creighton away for a whole summer. “The next time Mama Celie tried to beat him, he bit her. And Miss Shug laughed. Mama Celie never dared attempt to beat or humiliate Creighton again... She began to feel for everything: ant, bat, the hoppy toad flattened on the road [10].” Creighton's resistance broke the conventional perception that humans have unilateral control over animals. In the past, humans might have thought that they could deal with animals at will, but Creighton's action indicated that animals are not submissive beings; they have the instinct to safeguard their own rights and interests. Shug's laughter was a form of emotional support, and her attitude had a profound impact on Mama Celie: Celie's change was not just a shift in her attitude towards Creighton, but also a transformation in her attitude towards the entire natural world. Shug made Celie realize that there was not an antagonistic relationship between herself and animals, but a close connection. Celie no longer remained insensitive to the feelings of animals. She began to notice and pay attention to animals like ants, bats, and the toads flattened on the road. Her empathy was gradually awakened, and her perception and emotions toward animals underwent a significant change. The shift of Celie's attitude towards Creighton witnesses the profound change in the way women interact with nature, and Shug's guidance opens the door for Celie to understand nature.

In Lissie's life story, the traces of women's harmonious coexistence with nature can also be captured from the symbiotic details between women and creatures such as trees and pythons. Moreover, the appreciation and attachment to nature continue across different times and spaces, demonstrating the unbroken emotional connection between women and nature. When Lissie lived in the time of the dwarfs, “The trees then were like cathedrals, and each one was an apartment building at night...we shared the tree with other creatures, who in raucous or stealthy fashion—there was a python, for instance—looked out for us [10].” Trees then were compared to “cathedrals” and “apartment buildings,” reflecting their significant role in people's lives. Cathedrals symbolize holiness and protection, and the trees, like cathedrals, embody women's reverence and respect for nature. Apartment buildings represent safety and a sense of belonging, and the trees, like apartment buildings, shield them from the wind and rain and provide a safe place for them to live in the embrace of the night. Children played freely under the trees, just as relaxed as urban children on bustling streets, showing that nature had long been quietly integrated into the children's lives, becoming a joyful place for them to frolic and explore the world. In the lives of children and women, women taught kids by example. As a result, the seeds of getting close to nature are sown in the young hearts of the children.

Trees are not only a part of nature, but also an essential support for the lives of women and children. They find spiritual comfort and physical shelter in nature. The elder women would forage in nature, sometimes with their children, and sometimes trustingly leaving them in the care of the trees. This profoundly reflects the trust women have in nature and the unspoken understanding between them and nature. For them, nature not only nourishes them and serves as a source of food, but also acts as a reliable partner that can help look after their children when they are busy. As an important part of nature, trees witness women's daily activities and become an integral part of women's lives. The interaction between women and nature shows that their relationship is not a one-way act of demand, but a two-way interaction and tacit understanding. In their intimate contact with nature, women feel the power and sense of security bestowed by nature, and establish an unbreakable emotional bond with it.

As a creature that usually evokes fear, the python is described as a “lookout for us”, that is, a guardian for everyone. The brand-new image the python's shatters the ingrained perception of it. Instead of being a threat to human safety, it integrates into a harmonious natural system centered around trees. In the world constructed by the author, a relationship of mutual trust and mutual assistance is established between women and seemingly dangerous animals, which serves as a powerful proof to the harmonious coexistence between women and nature. The relationship between women and nature is not one of domination and subjugation, but that of interdependent and cooperative partners. The author conveys the possibility of harmonious coexistence between humans and nature—the key lies in understanding, respecting, and integrating into the natural system, rather than attempting to control it. The above content presents a harmonious scene where women and nature were inseparably intertwined in the bygone days. However, when we shift our focus to the modern time, we can see that even women are living in the environment far from nature, their deep-seated affection and emotional connection to nature still remain fervent:

“‘Now woman,’ the letter continued...kept alive some feeling for the other animals, though she was reduced usually to the caring and feeding of one small house cat [10].” Deep in their hearts, women harbor a profound nostalgia for nature. This may stem from memories of their past lives, or it could be a longing for the authenticity of nature. The African Eden symbolizes a primitive, pure, and harmonious world. Women's memories of it reflect their desire for nature and their reflection on modern life. Nostalgia for nature is not merely an attachment to nature itself but also a longing for a better way of life. In modern society, women's living environments may be distant from nature and they are no longer able to interact freely with various animals and natural environments as they used to. Instead, they can only maintain their connection with nature by taking care of a kitten. However, deep down in their hearts, they still have an innate closeness to nature and animals. This sentiment is not the utilitarian

relationship commonly seen in modern society, but a pure emotional connection. Its root lies in women's instinctive love for nature and the nourishing effect that nature has on their souls.

Whether it is Celie's transformation in her attitude towards animals under Shug's influence, the harmonious coexistence between women and nature in Lissie's time, or the deep and inextricable affection that modern women have for nature, all these illustrate that the relationship between women and nature is not a one-way act of utilization or domination, but one of mutual dependence. This relationship is precisely the core viewpoint of ecofeminism, that is, there exists a natural empathy and symbiosis between women and nature.

5. Conclusion

The Temple of My Familiar reveals that under the oppression of the patriarchal society, there is an inherent correlation and interaction between women and nature. Gender oppression is manifested in the rigidity of family division of labor and the embodiment of colonial violence, and it also shares similar patterns and root causes with the oppression and exploitation of nature by humans under patriarchy. The awakening of women is characterized by a dual breakthrough: on the one hand, they break through the limitations of gender roles by rejecting the shackles of marriage and striving for shared responsibility of family duties; on the other hand, taking nature as a bond, they reconnect and maintain an interdependent living state and emotional connection with the land and animals. Walker does not simply portray men as oppressors. Instead, through the reflection and change of men, she implies that the realization of gender equality requires the change of social prejudices, rather than the struggle of a single group.

By employing the critical methodology of ecofeminism, this paper conducts an in-depth analysis of *The Temple of My Familiar*. The research demonstrates that patriarchal society inflicts long-term oppression on women and simultaneously causes severe damage to the natural ecosystem. The close connection between women and nature serves as both the core viewpoint of ecofeminism and an important driving force for social progress. The awakening and resistance of women not only contribute to their own liberation but also provide new perspectives and approaches for nature conservation. Meanwhile, men's awakening and active participation in gender equality and ecological protection are key to achieving comprehensive liberation and sustainable development. The integrated perspective of gender and ecology not only helps to promote social justice but also facilitates harmonious coexistence and development among human beings and themselves, among people, and between human beings and nature.

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