

An Ecofeminist and Taoist Reading of Louise Glück's *A Village Life*

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Abstract—Born and bred in the Western lands in the context of ecological crisis and feminist movement in the 1970s, ecofeminism views men's rule over women and human's rule over nature as two aspects of the same issue, and believes that there is an inherent connection between them. By criticizing the oppressive status of women and nature, and eliminating the dualism rooted in western patriarchy, ecofeminism aims to promote equality and harmony among all things. Taoism, an ancient Eastern philosophy with a history of thousands of years, also places great emphasis on harmony among individuals, nature, society, and the universe. Its principles of "the unity of man and nature", and balance between "Yin" and "Yang" provide philosophical support for ecofeminism which rejects dualisms and encourages wholeness and harmony. As society and economy develop rapidly, humanity faces a series of crisis, and this paper just intends to combine ecofeminism with Taoism to make an analysis on Louise Glück's poem collection of *A Village Life* to explore her ecofeminist consciousness and how she advocates the establishment of a diverse but harmonious world without hierarchical differences in her poems.

Index Terms—Louise Glück, *A Village Life*, ecofeminism, Taoism, harmony

I. INTRODUCTION

A Village Life is the winner of Nobel Prize for literature of Louise Glück's later collection of poems published in 2009. Unlike her early works full of autobiographical materials and mythology rewriting, in this collection, Glück returned to a more direct depiction of a peaceful village and its inhabitants, as well as the plants and animals that live there and the events that take place on a daily basis which is filled with strong natural atmosphere and feminine connotation.

Indeed, Louise Glück's poetry is inherently influenced by her multiple female identities with rich feminist themes of love, marriage, divorce, and women's roles and responsibilities that cannot be ignored. Glück's poems are believed to explore and illustrate the truth of the perilous journey a young woman takes as she grows up and becomes a woman of and beyond her body and mind (Cooke, 2017). Besides, Louise Glück is also adept at using natural images, primarily incorporated into the color of female characters and her poetry also expands the types of natural images and her unique personal experience as a female, which not only illustrates the unfairness between women and men but also illustrate the relationship between nature, female group, and the entire human society.

The year of 2020 has witnessed a global crisis year with the global outbreak and spread of COVID-19 which might be a fortuitous, but significant factor in Glück's winning the 2020 Nobel Prize for Literature. When faced with grief and quarantine brought by COVID-19, Louise Glück's poems probably provide readers with comfort and guidance by re-examining the relationship between man and nature and man and man.

At present, aside from COVID-19, both the ecological crisis and the female crisis are serious issues facing the whole humanity at present. Overexploitation and pollution of natural resources result in natural ecological crises, including global climate change, biodiversity loss, and environmental degradation, while the female crisis is reflected in the restriction and discrimination of women in the political, economic, social, cultural aspects and so on. Those series of crisis just confirm to us that the current development mode must be changed, the anthropocentrism must be abandoned, sustainable development must be pursued and a community with a shared future must be created by promoting harmony among human beings.

In light of the above, the purpose of this article is to examine Louise Glück's poetry selection of *A Village Life* from dual lens of ecofeminist perspective and Taoist perspective to explore her ecofeminist concerns and how Taoist principles of harmony are reflected in her poems, as well as Glück's vision of a harmonious society, in which she envisions nature, both female and male, the relationship between humans and nature, the relationship between oneself

and oneself, mutual care, and equal assistance for all. In *A Village Life*, Louise Glück' primarily describe nature, survival, love, marriage, and daily life in a way that is rich and simple in its ecological wisdom. By examining the relationship between women and nature from an ecofeminist perspective through poetry, we can increase the spiritual connection between women and nature, resulting in a relationship of empathy and a reassessment of how human culture and nature interact and conflict. From the perspective of Taoist philosophy, it is possible to see what kind of ideal harmonious world exists in the heart of Louise Glück who has experienced the joys and sorrows in her old age.

A. Ecofeminism

In the context of global ecological crisis, which has posed a serious threat to the entire world during the second wave of feminist activism, Francoise d'Eaubonne, a French biologist, first introduced "ecofeminism" through her work *Le Féminisme ou la Mort* in 1974 which marked its birth. She asserted that male control of production and of women's sexuality brings the twin crises of environmental destruction (Mellor, 1997). In her opinion, women cannot be liberated without liberating nature from patriarchal oppression. Ecofeminists believe that there are strong similarities between women and nature. Physically, women and nature share similar characteristics, both creating and reproducing life in an ecological manner. Historically, women and nature have had an intimate relationship, which is rooted in matriarchy and ancient cultural memory, representing mankind's collective unconsciousness and embracing life, mothers, and harmony. Culturally, in the dichotomy between civilization and nature, women are seen as nature, representing emotions and passivity, in need of rational and strong men to guide them. For that, K.J. Warren, pointed out clearly that "controlling nature and controlling women operate under the same system, which is the patriarchy central system" (Karen, 1994, p. 102). Thus, ecofeminism primarily "analyzes the interconnection of the oppression of women and nature" (Bressler, 1999, p. 236) and "one task of ecofeminists has been to expose these dualisms and the ways in which feminizing nature and naturalizing or animalizing women has served as justification for the domination of women, animals and the earth" (Garrard, 1993, p. 5). In other words, the core of ecofeminism is to combine women's issues with environmental issues, to oppose oppression of women and the environment under patriarchal values and dualistic thinking, advocate the establishment of a new relationship between humans and nature as a means of fighting gender oppression, pursuing women's liberation, and resolving ecological crises.

Since the birth of ecofeminism, scholars from many disciplines, such as history, philosophy, literature, anthropology, biology, and others, have contributed to ecofeminism and have provided their own interpretations of ecological feminist issues. In this cultural atmosphere, scholars in the field of literary studies have gradually begun to engage in ecological thinking and actively attempt to construct a literary research and criticism theory that integrates ecofeminist perspectives. According to Garrard, "as a sub-branch of ecocriticism, the main focus of ecofeminist criticism was on the configuration and representation of male and female in relation to culture and nature" (Garrard, 2007, pp. 359-383). So, ecofeminist literary criticism just explores the relationship between literature and nature and women from a perspective that emphasizes the natural and feminine aspects, revealing the connection between two forms of oppression within the literary field and examining the androcentric dualism of man/woman in relation to the natural world (Garrard, 2004).

B. Taoism

The Taoist school of thought is one of the ancient Chinese philosophical thought systems, mainly represented by Taoism, is a component of traditional Chinese culture, which "contributed to the making of Chinese culture and society and has continued to evolve for the past two thousand years" (Girardot et al., 2007, p. 56). Nature is Taoism's basis, and its core concept is "the unity of man and nature", which is Taoism's best integration with nature. The Taoism philosophy provides a true philosophical foundation for the development of an ecological society and provides a means of resolving the historical conflict between humans and nature (Marshall, 1992).

The Taoist philosophy is based on the concept that all things are transformed and generated by "Dao", which is the theoretical foundation of Taoist thought. In *Tao Te Ching*, originally named Laozi "The Dao produced the One, The One produced the Two; The Two produced the Three; The Three produced All Things. All Things carry "Yin" and hold to "Yang"; Their blended influence brings Harmony" (Tzu & Mitchell, Chapter 42). As described by Laozi, "the One" which is produced by "Dao" (or the natural course) refers to the entire universe. "The Two" represents Yin-Yang, and "The Three" represents heaven, earth, and humans, which produce "All Things." "All Things" also have "Yin" and "Yang" whose influence brings "Harmony" or the Yin-Yang oneness is the foundation of Taoist harmony (Fei, 1984; Lee et al., 2008). In addition, as the highest philosophical category in Taoist thought, "Dao" has been endowed with a significant feminine quality. According to Wikipedia, in *Tao Te Ching*, which contains just over 5,000 characters, the word "mother" appears seven times, whereas the word "father" only appears once, which is sufficient to demonstrate the Taoist reverence for feminine characteristics.

Taoism emphasizes equality in all things, respect for all living beings, and the harmonious development of men and women, animals and nature, which is just consistent with the ecofeminist ideas born in the 1970s. According to the Western scholar C. Spretnak, "Ecofeminist thoughts is a parallel concept to ancient Chinese Taoist thought, which aims to create a world of gender equality, harmony between humans and nature, humans and animals, humans and others, and tranquility" (Jenkins, 2002, pp. 39-52). American scholars of Sharon Rowe and James D. Sellmann also maintained that ancient Chinese Taoist thought provided strong support for ecofeminist criticism of dualism, and Chinese Taoist thought has remarkable consistency in seeking non-dualism and harmony with ecofeminism (Rowe & Sellmann, 2003).

II. DISCUSSION

A. *The Relationship Between Nature and Women in A Village Life*

In *A Village Life*, there are three perspectives on women and nature: affinity between women and nature, empathy between women and nature, as well as both being the victims of patriarchy.

(a). *Affinity Between Women and Nature*

According to cultural ecofeminism, women are more closely connected to nature than men, emphasizing that women and nature share many biological similarities, such as the ability to reproduce, nurture, and care for children. *Primavera*, a short poem from *A Village Life* just captures the fragile and tender quality of early spring with an evocative sense of femininity. With just a few lines, Glück captures the beauty and fragility of early spring, as well as the power and resilience of the female spirit behind it.

*Spring comes quickly: overnight
the plum tree blossoms,
the warm air fills with bird calls.
How beautiful the blossoms are—emblems of the resilience of life.
The birds approach eagerly.* (Glück, 2021, p. 603)

From the excerpted stanzas, it is evident that spring is a scene full of vitality when plants sprout and blossom and animals reproduce, representing the feminine capacity to nurture life, a renewal of nature, and the beginning of a new era. Here, a feminine image of rejuvenation and renewal is painted, featured by maternal qualities by Louise Glück. Warm air filled with bird calls depicted in the spring scene with blooming plum blossoms is simply a perfect symbol of motherliness and femininity, associated with gentleness, nurturing, and sensitivity as exemplified by the plum blossoms and birds of spring. Due to their beauty, gentleness, fragility, and fleeting youth, women are often compared to flowers. Consequently, the plum blossom, a symbol of strength and resiliency, may also be seen as a tribute to mothers and women. Today's society presents women with many pressures and challenges, yet they remain resilient, adaptable, and passionate about life despite these challenges. A woman's resilience is cleverly illustrated in Glück's last sentence of "The birds approach eagerly", which indicates that the birds are attracted to them since they appreciate the strength of women so much.

(b). *Women and Nature Under Patriarchy*

According to Warren, nature and women are ruled by the same system: the patriarchal logic system. Androcentrism is the essence of anthropocentrism, which positions man in a dominant position and oppresses nature (Warren, 1990). As a consequence, women and nature under the control of patriarchy frequently appear as 'others', who are frequently marginalized and ignored and considered to be objects of dominance.

1. *Women Under Patriarchy*

Identity is people's concepts of who they are, of what sort of people they are, and how they relate to others (Abrams, 2016), which is a characteristic that is distinct from others. However, in a patriarchal society, women are defined by men from a subjective perspective, as attachments and objects constructed by them. In Glück's poems, women are frequently depicted as women whose identities are lost or marginalized.

In her poetry, Glück emphasizes the lack of women's identity, in which many women are confined to the role of 'other' and are unable to fully realize their social significance. Here is the excerpt from the poem called *Fig* in which women's subordinate role can be seen clearly.

*I make these things for my husband,
but he doesn't like them.
He wants his mother's dishes, but I don't make them well.
When I try, I get angry
He's trying to turn me into a person I never was.
He thinks it's a simple thing
you cut up a chicken, throw a few tomatoes into the pan.
Garlic, if there's garlic.
An hour later, you're in paradise.
He thinks it's my job to learn, not his job
to teach me. What my mother cooked, I don't need to learn.* (Glück, 2021, p. 604)

The first stanza of the excerpt begins with the wife preparing food for her husband, but he is not satisfied. Traditionally, women are expected to be proficient in the kitchen and prepare delicious meals for their families. In this excerpt, however, the heroine is not good at being her husband's mother's favorite dish. As Glück illustrates here, women are expected to fulfill certain roles in traditional families that may not be aligned with their actual interests. To her husband, cooking is a woman's responsibility, not a man's. Furthermore, he doesn't feel that it is his responsibility to teach her how to cook the dishes that his mother has prepared, which just reflects that women are often expected to assume more responsibilities and obligations within the family in response to this social expectation.

The line of “He’s trying to turn me into a person I never was.” just shows her husband is attempting to change her into someone she has never been before. A woman in a marital relationship may be under pressure and expected to alter her personality, interests, and abilities to meet her husband’s expectations and needs, which may cause women to feel confused, anxious, and helpless, since they may feel that they must give up their own identity and sense of self to accommodate their husband. Additionally, this reflects a patriarchal ideology in which husbands believe they should dominate and control their wives.

Indeed, the title of *Fig* itself just has metaphorical implications of women’s inferior position to men. As the flower and fruit of fig are fused together and its flowers do not compete with other flowers but silently preparing fruit, therefore, fig itself has an introverted and silent dedication to the language of flowers. As a symbol of quiet dedication, the fig just suggests that women’s efforts and sacrifices may often go unnoticed or unappreciated, which further illustrates their disadvantaged position in a patriarchal society.

2. *Nature Under Patriarchy*

In a patriarchal society, men share the same destiny as women as victims of the oppressed. In the poem of *Sunset*, the poetess just depicts a farmer burning dead leaves.

*At the same time as the sun’s setting,
a farm worker’s burning dead leaves.
It’s nothing, this fire.
It’s a small thing, controlled,
like a family run by a dictator.
Still, when it blazes up, the farm worker disappears;
from the road, he’s invisible.* (Glück, 2021, p. 567)

In this poem, during the setting sun, a farm worker burns the dead leaves. It shows that humans often view nature as their own resource and tool, ignoring the inherent value and existence of nature in favor of their own utility. For human, this behavior is nothing which is compared to a family ruled by a dictator, suggesting human’s control over nature. The fire is viewed here as a tool, much like how a dictator controls a family, as humans attempt to satisfy their needs and desires by manipulating the nature. Based on the discussion of women’s social status in patriarchal societies, the word “indicator” here just refers to men and cleverly highlights the dual oppression imposed by men on both nature and women. The “invisible” in the following stanza is a pun which refers to both the farmer disappearing from view as well as human ignorance and neglect of the nature.

The oppression and control of nature by humans are even more explicit and direct in another poem called *Burning Leaves*. Here is the excerpt from it.

*The fire burns up into the clear sky,
eager and furious, like an animal trying to get free,
to run wild as nature intended
When it burns like this,
leaves aren’t enough—
it’s acquisitive, rapacious.* (Glück, 2021, p. 591)

At the beginning of the poem, it describes a blaze which is “eager and furious”, simply symbolizing humanity’s unbridled behavior towards nature. “When it burns like this, leaves aren’t enough” literally means that intense fire cannot be satisfied by just a few leaves. Here the fire has metaphorical meaning of greed which indicates humanity’s insatiable desire and greed for natural resources. Therefore, the following sentence just further complement humanity’s greedy behaviors with “acquisitive, rapacious”.

From the above it can be found that nature’s status is similar to women in society in an anthropocentric view. In a patriarchal society, both nature and women are oppressed, and ecological crisis and gender oppression are the root causes of human social crisis (Sun, 2011).

(c). *The Empathetic Relationship Between Women and Nature*

Ecofeminists believe that women are intimately connected to nature and are intertwined with it. “In literature, this connection is primarily expressed through symbolic or metaphorical means. Nature becomes feminized as women become more naturalized” (Luo, 2004, p. 175). In *A Village Life*, there is a poem called *First Snow* which just reflected this kind of metaphorical meanings.

*Like a child, the earth’s going to sleep,
or so the story goes.
But I’m not tired, it says.
And the mother says, You may not be tired but I’m tired
You can see it in her face, everyone can.
So the snow has to fall, sleep has to come.
Because the mother’s sick to death of her life
and needs silence.* (Glück, 2021, p. 574)

In this excerpt of the poem, such images of “child”, “earth sleeping”, and “mother” just personify the earth as a child

and the natural world as a mother, which connects the earth and mother through figurative means, suggesting the close connection between women and nature. As a physical characteristic of women, maternity is not only concerned with giving birth and rearing children, but also with protecting and nurturing the next generation. Women often care for and protect others. Moreover, nature's maternal nature is also evident in the propagation of life and its continuation.

Due to the exploitation and exploration of the earth's natural resources, human activity has had a significant impact on the planet's ecosystems and so the earth needs to rest and recover just like a vulnerable as a child. In this context, the poetess used the word "sleep" to convey the earth's eagerness to rest. Unfortunately, humans do not intend to stop abusing nature but continue doing so.

Then the poetess continues to say "And the mother says, You may not be tired but I'm tired". In analogy with the "earth", "mother" refers to mother of nature, which has been depleted by the excessive usage of natural resources by humans. And there is an important detail worth noting here, which is the use of a comma after "says", indicating that the sentence is incomplete. However, the capitalization of Y in "You" after the comma suggests a special significance of emphasis: a complaint is made about human greed and exploitation of nature in this text, which captures the readers' attention. In the following "I", an echoing "you" just express an exhaustion and desire for quietness. Additionally, this maternal role depicted in the poem implies the fragility of the environment abused by human beings.

The earth needs rest due to the over exploration from mankind, the mothers also confront pressure from traditional culture who are expected to give birth to and raise their children, which can also bring them both physical and mental exhaustion and challenges. By feminizing nature and naturalizing women, the empathetic connection between women and nature becomes increasingly apparent, as both of them are oppressed.

B. Harmony in Glück's Poems Through Taoist-Inspired Perspectives

In *A Village Life*, Louise Glück returns to the depiction of everyday life and the plain pastoral of the ordinary in which she not only reveals the strong connection between women and nature but also experiences an arcadian life outside of modern urban civilization where she offers her insights on how men and women, as well as people in general, can harmoniously coexist and relate to one another.

(a.) *The Ecological Awareness of "the Unity of Man and Nature"*

The relationship between man and nature is an important part of Taoist philosophy which embodies the basic concept of "the unity of man and nature". In chapter 25 of *Tao Te Ching*, it says: "Man takes his law from the Earth; the Earth takes its law from Heaven; Heaven takes its law from the Tao. The law of the Tao is its being what it is" (Tzu & Mitchell, chapter 25). Here, "The law of the Tao is its being what it is" simply explains the nature and logic of the existence and development of all things in the world and the harmonious relationship between the things in it is coexistence. In Zhuang zi's *On the Equality of all Things*, it says "The universe and I came into being together; I and everything therein are one" (Zhuangzi, 2021). From these, it can be found that in Taoism, humans and nature are homologous as an organic whole and all things in the universe, including humans, are interconnected, highlighting the ideal state of harmonious coexistence between man and nature. In Taoism, the ultimate goal is to achieve a state of oneness with the universe and to live in accordance with the *Dao*, which is considered as the origin of all things. And "the unity of man and nature" just focuses on harmony between man and nature, and each has its own unique nature. According to Taoist culture, man can only live and thrive if he is united with nature.

In *A Village Life*, Glück just enjoys nature's beauty and interacts with it wholeheartedly as a part of nature who describes a beautiful experience of becoming one with nature that is marked by love, closeness and participation mediated by all the senses. Here is the excerpt from *Sunrise*:

*This time of year, the window boxes smell of the hills,
the thyme and rosemary that grew there,
crammed into the narrow spaces between the rocks
and, lower down, where there was real dirt,
competing with other things, blueberries and currants,
the small shrubby trees the bees love
Whatever we ate smelled of the hills,
even when there was almost nothing.
Or maybe that's what nothing tastes like, thyme and rosemary.
Maybe, too, that's what it looks like
beautiful, like the hills, the rocks above the tree line
webbed with sweet-smelling herbs,
the small plants glittering with dew
It was a big event to climb up there and wait for dawn,
seeing what the sun sees as it slides out from behind the rocks,
and what you couldn't see, you imagined;
your eyes would go as far as they could, to the river, say,
and your mind would do the rest—
and the smell of the past is everywhere*

*the thyme and rosemary rubbing against your clothes,
the smell of too many illusions— (Glück, 2021, p. 614)*

In this excerpt, by using all human senses, Glück immerses herself completely in the natural world, allowing the readers to experience the freshness and vitality of it. The poem begins with the scent of the mountains and connects it to the various plants growing on the windowsill, all of which originate from nature. Such senses conveyed the words as “the smell of hills”, “thyme and rosemary”, “blue and white”, “sweet-smelling and glittering” which are related to human emotions just integrate seamlessly with the natural environment. Thus, humans can participate in nature with their senses to experience the beauty and magic of the natural world and achieve a sense of unity with nature.

In the third stanza, it describes the experience of climbing to the top of a mountain to watch the sunrise, expanding one’s vision beyond and merging with nature. In this context, the word “imagine” refers to transcending one’s immediate surroundings through imagination and integrating with nature in order to realize “the unity between man and nature”, which enables one to feel as if there is no boundary between man and nature. In this experience, one uses one’s imagination to envision things that cannot be seen directly, and immerses oneself in the scenery. Poetic elements refer not only to the external landscape, but also to people’s emotions and feelings. The “past” as described in the line “the smell of the past is everywhere” is not only a matter of time, but also an emotional experience. Through the integration of natural elements and emotions, people can experience nature’s beauty and the intimate relationship between humans and nature in a more vivid way.

Based on the above, it can be seen that Glück is very adept at capturing nature’s signals, seeking out the joint of harmony between nature’s changes and inner emotions’ resonances, so that the poetess’s individual existence is intimately intertwined with the existence of nature in an incredibly subtle manner.

(b). Harmony Between “Yin” and “Yang” in Gender Relationship

In Taoist philosophy, there is a strong emphasis on the harmony between “Yin” and “Yang” throughout the universe. Yin/Yang divide corresponds to the differentiation of female/male, Earth/Heaven, Sun/Moon, Body/Mind, and many other polarized terms. “The Dao produced the One, The One produced the Two”. “Yin” and “Yang” make up the two which produce more things. “All things leave behind them the Obscurity and go forward to embrace the Brightness, while they are harmonized by the Breath of Vacancy (Tzu & Mitchell, Chapter 42). It shows that a coexistence of “Yin” and “Yang” exists within everything, as well as the existence of differences within it. “Yin” and “Yang” indicate gender differences, which contribute to the creation of the colorful world we live in today.

In traditional Chinese culture, male stands for “Yang” and female is “Yin”. Thus, harmony between “Yin” and “Yang” refers to an interaction between men and women in which neither party oppresses the other. Instead, it is only when men and women are able to retain their natural characteristics on the basis of independent personalities and play to their strengths that “Yin” and “Yang” can be harmonious. In Glück’s poems, Gender differences are acknowledged, but they should not be used as a basis for inequality. Instead, these differences should be embraced, comprehended, and mutually respected. Here is the excerpt from *In The Café*

Every month or so, we meet for coffee.

In summer, we’ll walk around the meadow, sometimes as far as the mountain.

Even when he suffers, he’s thriving, happy in his body.

It’s partly the women, of course, but not that only.

He moves into their houses, learns to like the movies they like.

It’s not an act—he really does learn,

the way someone goes to cooking school and learns to cook.

He sees everything with their eyes.

*He becomes not what they are but what they could be
if they weren’t trapped in their characters.*

For him, this new self of his is liberating because it’s invented— (Glück, 2021, p. 568)

In the first stanza, Glück describes the harmonious relationship between men and women who met monthly, tasted coffee, and walked the meadows in summer. Despite setbacks, a man can remain optimistic since the women are by his side. While in the second stanza, the man “learns to like the movies they like”, the man does not reject the woman’s preferences. Rather, he learns to appreciate her taste through movies in a similar manner to learning a skill like cooking, which illustrates his respect and appreciation for the women. The characteristics and preferences of men and women are different, but by balancing their differences can a harmonious atmosphere be created. And this complementary relationship not only promotes each other’s growth and progress, but also creates an atmosphere of harmony between “Yin” and “Yang”.

Based on the above, it can be found that the relationship between men and women is characterized by complementarity, harmony, and balance. By absorbing and merging with each other, men and women create a new, rich self, while also creating an atmosphere of harmony, which simply stems from balance and respect between each other, and this is also the focus of Taoist Yin-Yang thought. As a result, there must be mutual appreciation, respect, and understanding between men and women in order to grow and progress together in harmony.

III. CONCLUSION

As a work of Glück's later years, *A Village Life* embodies her simple life wisdom which not only reflects a kind of reverence for nature, but also includes her experience as a woman and her concern for gender issues. Her poems present the ecofeminist view that women are inextricably linked with nature and both belong to the oppressed group in need of mutual support and protection. Additionally, she draws on the Taoist idea of "the unity of nature and man", which argues that humans and nature are interdependent and interconnected, and that harmonious coexistence is possible only when nature is respected. The Taoist view of "Yin" and "Yang" without superiority or inferiority implies that the sexes are not separated but tolerate each other despite their gender-related differences. Through her poems, Glück simply conveys her ecofeminist and Taoist views on returning to nature and equality between men and women, as well as her efforts to change the marginalized status of women and nature and the wish to establish a harmonious world.

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