

A Cognitive Stylistic Ecofeminist Analysis of Barbara Kingsolver's *Prodigal Summer* (2000)

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Abstract

This paper aims at analyzing an ecofeminist novel, which is entitled *Prodigal Summer* (2000), an English novel by Barbara Kingsolver, an American novelist, essayist, and feminist. This novel is analyzed through Lakoff & Johnson's (1980) Conceptual Metaphor Theory (CMT) and Charteris-Black's (2004) Critical Metaphor Analysis (CMA), which results in knowing the source domains and the target domains, which, by turn, affect the power relations tackled by

Lazar's (2005a) Feminist Critical Discourse Analysis (FCDA). The novel undergoes, as well, Bednarek's Modified Appraisal Theory (MAT) (2008), to figure out the statistical curve of emotions of the females in the novel in relation to the status of mother nature, and how females are related to, connected to, and identified with mother nature, especially that the heroes of the novel fall under the patriarchal society. The significance of this paper lies in its relation to one of the most critical issues nowadays, which is Ecology in general, and Ecofeminism in particular.

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1. Introduction

Ecofeminism, according to Patil (2020), is “an amalgamation of environmental studies and feminism” (p. 1); it is a multidisciplinary movement, political and intellectual, which gained power in the 1980s (Patil 2020). According to Parini (1995), Ecofeminism began in the sciences of Geology, Biology, and Meteorology, but it has expanded to include humanities and social sciences; it is considered as a meeting place for both Ecology and Feminism.

“Feminism” or “Feminist Criticism,” according to Berger (1995), is centered around gender studies, which analyses the roles of women, their exploitation as sex objects, being dominated by men in workplaces, in sexual relationships, and in other areas of life.

The fact that feminism has identified with ecology is, according to Patil (2020), the concept of exploitation. Women and Nature are being exploited badly in this world by men, or as it's commonly known, the Patriarchal Society; that's why Strugeon (1997) defines Ecofeminism as a term that indicates “a double political intervention, of environmentalism into feminism and feminism into environmentalism” (p. 169), which portrays the patriarchal society as feminists' first enemy, and which, by turn, has been considered as “a new discourse in the history of Humanities” (Patil 2020, p. 2). Ecofeminism's main agenda is to blend feminine problems with environmental problems. According to Warren (1994), ecofeminism “emerges from a multiplicity of voices, especially women's voices across cross-cultural context” (p. 84).

1.1 Synopsis of *Prodigal Summer* (2000)

This novel starts in three simultaneous stories happening in Zebulon County, which might be thought of to be separated; however, at the end, the reader finds out that the three stories are related. The first story talks about a woman, in the second half of her forties, named Deanna Wolfe. This woman has been living in the woods for two years as a Forest Service lady paid by the government, in which she studies and examines the wildlife, in addition to protecting the forest from any hunters.

The second story speaks about a young woman in the second half of her twenties, named Lusa Landowski, who has been married to Cole Widener, who has recently died and leaves her with his unloving family, in which she finds herself responsible of a whole land under his name and becomes the landlord.

The third story speaks about a man, known as Garnett Walker, a man in his eighties, who has a seventy-five-year-old woman, Nannie Rawley, who is always a pain in his neck for not accepting insecticides to be spread on her crops and always scolds Mr. Walker of doing that bad issue, claiming that insecticides kill her useful worms, in addition to the fact that she wants all her crop to be organic and healthy.

1.2 Objectives

This paper aims at analyzing *Prodigal Summer* (2000), a novel by the American writer, Barbara Kingsolver from a cognitive stylistic perspective, to examine Ecofeminism tackled and discussed in this novel; in other words, how women are

identified with nature, and how they suffer from the patriarchal society and its effect on them. The analysis of this is novel is built upon Feminist Critical Discourse Analysis (Feminist CDA), Conceptual Metaphor Theory (CMT), Critical Metaphor Analysis (CMA), and the Modified Appraisal Theory (MAT).

2. Theoretical Framework

2.1 Ecofeminism

2.1.1 Definition

Ecofeminism, according to Zein and Setiawan (2017), is a branch of feminism that combines the relation between women and the environment and sees that this relation is fundamental in analysis and in practice. Ecofeminism, along with ecofeminist theorists, asserts that the feminist perspective of ecology has nothing to do with having the females as being dominant or practicing power; however, it calls for ‘egalitarian’ collaborative society, in which there is no group dominating the other; all are equal (Merchant 2005; Zein & Setiawan 2017).

The term “ecofeminism” was coined by Francoise d’Eaubonne, a French writer, in 1974, in her work *Le Féminisme ou la mort*, which is translated in English as “Feminism or Death” (El Shokrofy 2021; Merchant 1992; Mihailov and Sakelarieva 2013; Patil 2020; Warren 2002b; Zein and Setiawan 2017). Warren (2002a) illustrates that this term has been coined to draw the attention of all women around the world to bring about an ecological revolution. She also claims (Warren 2000, and Warren 2014) that ‘Nature’ is a feminist issue, that’s why it’s related to all women.

To further understand the term “Ecofeminism,” the terms “Ecology” and “Feminism” should be further explained. “Ecology,” as a term according to Mihailov and Sakelarieva (2013), “was coined in 1866

by the German biologist evolutionist Ernst Haeckel in his book *Generelle Morphologie der Organismen* (p. 248).

According to Haeckel (1866), this term is derived from two Greek words: *oikos* and *logos*, in which “oikos” means “a house” or “a place to live in,” and “logos” means “study.” Therefore, “Ecology” is the study of the environment and the places that people live in. According to Patil (2020), the term “Ecology” was coined in 1868 by Reiter, which tackles the relationship between human beings, or living organisms in general, and the environment in which they live.

“Feminism” or “Feminist Criticism,” according to Berger (1995), is concerned with matters and issues that are related to gender studies. It tackles the issues related to the roles of women which are seen in texts and in everyday life, exploitation of women as being regarded as sex objects, domination of men to women in workplaces, in sexual relationships and in other areas of life, and the consciousness of women being related to their lives. It is the “struggle to end the sexist oppression” (Jenainati and Groves 2007, p. 3).

2.1.2 Aims of Ecofeminism

Pande (2003) states that Ecofeminism develops a new perspective to underline the prominent value of women along with nature. Women are life givers, assigned with fertility, nurturing, care, kindness, even pain and its tolerance. Thus, ecofeminism celebrates the fact that both women and nature are alike, and that both pass through draining phases; however, they are able to stand up again and continue their messages.

Moreover, ecofeminism rejects the negative perspective of claiming women and nature to be the other, and not a part of the self, which allows anybody to abuse and exploit them till destruction. This is a very dangerous thing because who knows nature,

knows its rage, and how it comes back to take revenge, and when it does, through natural crises and natural phenomena, it is unstoppable.

Ecofeminism is known to be focusing on morals, ethics, and values. According to Mihailov and Sakelarijeva (2013), Ecofeminism's new principals and spiritual orientations are "related to the emergence of a unity of new consciousness and behavior" (p. 254); in which oppression, violence, and power abuse shall be excluded to reach social equality between men and women, and to prevent negative domination upon mother nature (Warren 2014).

In the end, nature holds the upper hand, and when this rage stops, a new life begins. This is exactly what happens with women while giving birth to kids, making both nature and women deeply connected and resemble each other in more than one aspect. All what is required in this area is full respect, and both mother nature and mothers in general will give endlessly, being life givers by nature in the first place.

2.2 Feminist Critical Discourse Analysis

According to Ringrow (2016), Feminist Critical Discourse Analysis (FCDA) is viewed as a sub-discipline of Critical Discourse Analysis (CDA), which is "an approach to language that considers its connections to power through linguistic analysis" (Lazar, 2014, p. 6). CDA, according to Lazar (2005a), studies social injustice as represented and reinforced in the language and the image. However, Wodak (2008) suggests that Feminist CDA focuses on the study of the gender, as opposed to the other relevant variables.

Feminist CDA contributes "a feminist perspective to Critical Discourse Studies in addition to suggesting the relevance of language to feminist research" (Ringrow,

2016, p. 107. What differentiates FCDA from CDA, according to Lehtonen (2007), is that FCDA has developed a more sophisticated theory regarding gender, which has been influenced by the third wave of feminism.

Feminist Critical Discourse Analysis, according to Lazar (2005a), is a combination between the studies of CDA and the feminist studies of the language, in which it studies power and ideology in discourse within the gendered social order.

According to Lazar (2005b), the "issues of gender, power, and ideology have become increasingly complex and subtle," in which speaking and differentiating between men and women are problematic, as "[g]ender as a category intersects with other categories of social identity such as sexuality, ethnicity, social position, and geography (p. 1).

2.2.1 Aims of FCDA

Lazar (2005b) states that "[t]he task of feminist CDA is to examine how power and dominance are discursively produced and/or resisted in a variety of ways through textual representations of gendered social practices, and through interactional strategies of talk" (p. 10), especially that "the primary notion of authority is associated with masculinity" (Rojo & Esteban 2005, p. 74), whether this authority is revealed in positions or communicational behavior.

This task of feminist CDA has been generated based on what Bourdieu (1991) focuses on concerning the kind of hegemony that controls society, in which he states that the effectiveness of the modern power, or what is known as hegemony - the hidden power - is mostly cognitive, based on the internal gendered norms that are being practiced and acted upon on everyday text and talk.

The goal of Feminist Critical Discourse Analysis, according to Lazar

(2005b), is to help feminists identify and theorize “the commonalities of gender oppression,” and tackle and achieve “concrete political goals,” which by turn is a contribution to “feminist politics” (p. 17). She also states that “once certain equality indicators (such as rights to educational access, labor force participation, property ownership, and abortion and fertility) are achieved by women, feminism is considered to have outlived its purpose and ceases to be of relevance” (Lazar, 2005b, p. 17).

Lazar (2006) uses the term “Power Femininity” to denote and refer to the powerful or the empowered identity of feminism, in which she states that “feminism has achieved everything it set out to and in this new context of equality, women can do whatever they desire” (Ringrow, 2016, p. 22).

Ringrow (2016) also states that Lazar (2005a) identifies what are regarded as the five tenets of the Feminist CDA. The first tenet speaks about the establishment of any feminist work in society to further the cause of gender equality. In other words, feminists believe that their work should be a useful catalyst which would change the ideology of the Patriarchal Society into a society of gender equality with no differences.

The second tenet deals with the resistance of the ideological construction of some existing ideas, in which some ideologies are used to construct gender differences, which, by turn, try to reinforce some power relations from the Patriarchal Society based on these constructed gender ideologies, to maintain the differences and uphold authority. By turn, FCDA helps in resisting those established ideological constructions.

The third tenet acknowledges the complexity between gender and power relations, and that feminist analyses and works have contributed to better understand this complexity. The fourth tenet deals with

the deconstruction of gender, in terms of how gendered norms are being generated and produced in discourse: in text and talk in different contexts. Therefore, the role of Feminist Critical Discourse Analysis is to analyze these contexts to whether construct or deconstruct the gendered norms and ideologies resulting from these different contexts.

The final tenet has to do with reflexivity, which comprises the broader reflections of gender constructions and their reflection on society, to reach the ultimate goal of changing the ideologies in society and transform the gendered norms and ideologies to reach equality in the Patriarchal Society.

3. Methodology

In this paper, the quantitative and the qualitative approaches are used to analyze Barbara Kingsolver’s *Prodigal Summer* (2000) to test the ecofeminist framework within this novel by employing Charteris-Black’s (2004) Critical Conceptual Metaphors, and Bednarek’s (2008) Modified Appraisal Theory.

3.1 Conceptual Metaphors

Conceptual Metaphors or Cognitive Metaphors are introduced by Lakoff & Johnson (1980), in which they define ‘metaphors’ as “understanding and experiencing one kind of thing in terms of another” (p. 5). By using the definition, they extend the concept of ‘metaphors’ to surpass the language level to the conceptual one, in which Lakoff and Johnson state that “most of our ordinary conceptual system is metaphorical in nature” (p. 4).

3.1.1 Metaphors

Charteris-Black (2004) refers to the etymological origin of the word ‘metaphor’ to be divided into two parts. The first is ‘meta,’ which bears the meaning of ‘after’ or ‘with,’ while the second part of the word is

'pherein, 'which means 'to carry 'or 'to bear. 'This etymology carries in itself the central notion and the central function of the metaphor, which is carrying or transforming meaning to have a better understanding of the expressed words.

3.1.2 Conceptual Metaphor Theory

Conceptual metaphors are based on cross-domain mappings between conceptual domains, based upon previously built experiences. Mappings, as stated by Charteris-Black (2004), "involve a set of relations rather than single attributes so that what is transferred is a knowledge of a set of properties, their behavior and interrelationships" (p. 14). The transferred from conceptual domains are known as 'source domains, 'whereas the conceptual domain acquiring the same concepts from the source domain is known as 'target domain.'

Lakoff and Johnson (1980) illustrate the concept by an example, which says *I won an argument*. In this example, the argument is considered to be a war to be won, and since it is a concept, Lakoff and Johnson (1980) argue that it should be written in small capital letters to be: ARGUMENT IS WAR.

In this concept, the argument is understood in terms of war, which makes the concept WAR a source domain, which is the main object to understand and comprehend from, and the word ARGUMENT the target domain, which is being understood through the comprehension of the source domain.

3.1.3 Criteria

Based on the linguistic, the cognitive, and the pragmatic criteria, Charteris-Black (2004) redefines some key terms in which the metaphor is a linguistic representation that shifts from being used in a certain context with a certain meaning to be used in a context that it is not expected to be used in. As for the cognitive criterion, it is based on Lakoff and Johnson's (1980) conceptual theory, as

previously mentioned. As for the pragmatic criterion, it is related to the concept of ideology.

According to the **linguistic** criteria, the metaphor is the word or the phrase that arouses semantic tension by reification, personification, or depersonification, in which **reification** gives the abstract a concrete texture. This is done by "referring to something that is abstract using a word or phrase that in other contexts refers to something that is concrete" (Charteris-Black 2004, p. 21).

Personification gives the inanimate entity a characteristic of the animate one. This is done through "referring to something that is inanimate using a word or phrase that in other contexts refers to something that is animate" (Charteris-Black, 2004, p. 21).

Finally, **depersonalization**, which deprives the animate entity of a lively characteristic by giving it the feature of an inanimate entity. This is done through "referring to something that is animate using a word or phrase that in other contexts refers to something that is inanimate" (Charteris-Black, 2004, p. 21).

3.2 Modified Appraisal Theory

Martin and White (2005) introduce the appraisal theory which maps feelings, dealing with the affect, the judgment, and the appreciation. In their theory, Martin and White (2005) deal with un/happiness, in/security, dis/satisfaction, and dis/inclination. In 2008, Bednarek modifies their theory and introduces a new concept of analysis concerning the emotions and the affect, in which she differentiates between portraying emotions and creating emotions, along with providing a new taxonomy of affects with some modifications to the main theory.

In her book, Bednarek (2008) introduces a new classification of affection to

address some of the limitations of the main theory, in which she categorizes the affects into five categories, after Martin and White (2005) have introduced three categories only. The changes that Bednarek (2008) introduces lie in the categories of in/security and

disinclination, in addition to introducing a new category, which is ‘surprise.’ The new modified categorization has offered a clearer understanding of the theory, which meets the real affections in life rather than the old categorization.

Table 1: Comparison of Affect Types (Bednarek, 2008, p. 167)

Old	New
un/happiness	un/happiness
unhappiness happiness <i>misery antipathy cheer affection</i>	unhappiness happiness <i>misery antipathy cheer affection</i>
in/security	in/security
insecurity security <i>disquiet surprise confidence trust</i>	insecurity security <i>disquiet distrust quiet trust</i>
dis/satisfaction	dis/satisfaction
dissatisfaction satisfaction <i>ennui displeasure interest pleasure</i>	dissatisfaction satisfaction <i>ennui displeasure interest pleasure</i>
dis/inclination	dis/inclination
disinclination inclination <i>fear desire</i>	disinclination inclination <i>non-desire desire</i>
	surprise

4. Ecofeminist Analysis of *Prodigal Summer* (2000)

In this section, Barbara Kingsolver’s *Prodigal Summer* (2000) is analyzed through Charteris-Black’s (2004) Critical Metaphor Analysis (CMA), and Bednarek’s (2008) Modified Appraisal Theory (MAT). It also undergoes the Cognitive Stylistic Ecofeminism Analysis found throughout this novel through its examination within Feminist Critical Discourse Analysis (FCDA).

4.1. Critical Metaphor Analysis (CMA)

4.1.1 Reification

1. ““Feminine” was a test like some witch trial she was preordained to fail.”

FEMININTY IS TEST. In this conceptual metaphor, femininity, the target domain, is seen to be a test for females, the source domain, in which one could pass or fail, and Deanna, as described by her husband, is preordained to fail that test according to him because of her mentality and the nature of her job.

In this metaphor, femininity is being recognized by the eyes of the patriarchal

society as a means of examination to test the success or the failure of a woman. It is crystal clear that the patriarchal society views the woman of mentality or tough work as a failure to femininity; a woman who has failed her test.

4.1.2 Personification

1. **“They’re the most despised species in America. Even the U.S. Government is in the business of killing them, to the tune of maybe a hundred thousand animals a year, using mainly cyanide traps and gunning from helicopters. Not to mention the good work done by your pals at the predator-hunt extravaganzas.”**

COYOTES ARE ENEMIES AT WAR.

In this conceptual metaphor, Deanna informs Eddie how the US Government kills and murders coyotes, the target domain, as if they are their human enemies, the source domain, who cause destruction. The government treats them as enemies as if they are having a war against them, in which they use cyanide traps and gunning from helicopters, in addition to what the hunters already do through hunting them.

This shows the tendency of human beings to kill and destroy whoever is different from them. People do not understand the importance of coyotes in the hierarchy of the food chain and in the biosystem; they even kill them as if coyotes themselves are criminals who hold weapons and fight the government.

4.1.3 Depersonification

1. **“You were watching me like some damn predator and you think you have me now?”**

In this question, Deanna portrays herself along with Eddie Bondo as animals, as if he were the predator, while she is the prey. The two conceptual metaphors are DEANNA IS A PREY and EDDIE IS A PREDATOR, in which Deanna and Eddie are the target domains, while prey and predator are the source domains. This is also extended to what happens in society, in which men deal with women as if they were preys to them, put under their control and dominated by their power.

In this conceptual metaphor, the writer sheds light on how society sees women, in which they are seen as preys, the weak entity, to men, the strong predators. This could be compared to the dominant and the dominated groups, in which the dominant group is men, the predators, who have the upper and superior hand over women, the inferior dominated group, who are controlled by the power of men.

4.2 Modified Appraisal Theory

4.2.1 Un/happiness

4.2.1.1 Happiness: Affection

1. **“I will not cut down those trees. I don’t care if there’s a hundred thousand dollars’ worth of lumber on the back of this farm, I’m not selling it. It’s what I love best about this place; the trees, the moths. The foxes, all the wild things that live up there.”**

I (Lusa Landowski)	Love	The trees on the farm, the moths...
Emoter	Emotion	Trigger

In this affect, Lusa states her affection for the trees of the farm and refuses to cut

them down, even if it was worth of a hundred thousand dollars. By stating her affection to

the tress, she states the feminine care to mother nature and how important it is to all females, who are ready to protect mother nature against the patriarchal destruction.

4.2.1.2 Happiness: Cheer

1. “They had reckoned it to be theirs, for a ten-year-old boy will happily presume ownership of a miracle of nature, and then carve on it with his knife.”

Garnett	Happy	To own a miracle of nature
Emoter	Emotion	Trigger

Interestingly, Garnett, a man, shows interest in mother nature to the extent that he considers her a miracle. Garnett is an old man, who has been brought up to appreciate mother nature and to protect it, before the pandemic of the patriarchal hegemony over women and mother nature.

4.2.2 Dis/satisfaction

4.2.2.1 Satisfaction: Pleasure

1. “The cluster of puffball mushrooms she’d paused just a minute before to admire.”

She (Deanna Wolfe)	Admired	The clusters of mushrooms
Emoter	Emotion	Trigger

In this affect, Deanna shows her admiration, her pleasure, and satisfaction with the clusters of mushrooms, which links her feminine appreciation to mother nature resembled in one of its plants and fruit.

4.2.2.2 Dissatisfaction: Displeasure

1. “He’d not been automatically impressed with Lusa’s status as a postdoctoral assistant.”

He (Cole)	Hadn’t been impressed	Lusa’s status as PhD assistant
Emoter	Emotion	Trigger

In this affect, Cole, Lusa’s husband shows his dissatisfaction with Lusa’s work as a PhD assistant. This example, in particular, addresses the first tenet of FCDA, which states the importance of any feminist work in society to change the ideology of the patriarchal society towards men. In this example, Cole, instead of being proud of his wife to have reached a high position in the university, he, led by the mentality of the

patriarchal society, does not approve of his wife working.

4.2.3 In/security

4.2.3.1 Insecurity: Distrust

1. “She could teach at the community college in Franklin. (Would that also shame him? She wasn’t sure.”

She (Lusa Landowski)	Was not sure	Cole would accept her being a university professor
Emoter	Emotion	Trigger

In this affect, Lusa states her insecurity towards the fact that her husband might be ashamed if she was a professor at the community college in Franklin. Again, this is another instance addressing the first tenet of the FCDA, concerning how women want to achieve higher ranks in society, and

how men demean that ambition and might even be ashamed of their wives' work.

4.2.3.2 Security: Quiet

1. "This forest was the one thing she'd always been sure of."

She (Deanna Wolfe)	Had always been sure	Of this forest (the one thing)
Emoter	Emotion	Trigger

In this affect, Deanna shows that she is no longer secure around men, and that the only thing she feels secured about is the forest. This shows that nature never fails women, and that they reciprocate the same feeling of security to one another, unlike what people can do to one another.

4.2.3.3 Insecurity: Disquiet

1. "She'd been genuinely afraid they'd burn down her barn."

She (Lusa Landowski)	Had been afraid	They'd burn down her barn
Emoter	Emotion	Trigger

In this affect, Lusa expresses her fear that her brothers-in-law would burn down her barn as they are using fireworks all around. In this situation, she couldn't forbid the use of those fireworks as that is their tradition while partying together; however, she is so grateful that rain has fallen to put out all the fireworks. This situation shows that Lusa cares so much about her barn, a piece of the

environment, while her brothers-in-law carelessly use fireworks to entertain themselves, no matter what the consequences are.

4.2.4 Dis/inclination

4.2.4.1 Desire

1. "Lusa had wanted to be different."

Lusa	Wanted to be different
Emoter	Emotion

In this affect, Lusa desires to be different from the women around her, namely her in-laws. Ahe has seen how reckless they are in treating mother nature, and how hateful they are towards her, the educated one. She wants to be different in running her barn, not to let her male in-laws do it for her as they do with their wives'.

4.2.5 Surprise

1. "He had never felt her touch or her grip before and was shocked by this little woman's strength."

He (Garnett Walker)	Was shocked	By this woman’s strength (Nannie)
Emoter	Emotion (negative)	Trigger

In this affect, Garnett is shocked to see Nannie’s strength although she is so little. This situation reflects a lot of the ideologies found in the patriarchal society, in which women are looked upon as weak entities, who are unable to do what men can do. This affect shows that despite women having little

bodies, they are capable of showing strength and help men. Women are no longer inferior to men; they are both equal.

5. Statistics

5.1 Reification

Target Domain	Source Domain
1. Wildflowers	Waves on the Mountain
2. Spring Season	A Flame A Building
3. Femininity	Test
4. Secrets	Precious Things to be Hidden
5. Sunbeams	Dance Floors
6. Thoughts	Smooth Stones
7. Breeze	Concrete
8. Air	Hair
9. Invitations	Bees
10. Summer of Love	Book
11. Condolences	Running Water
12. Old Chestnuts	Valuable Gold Treasure
13. Motherhood	Undefeated War
14. Cold Wind	Sharp Knife
Nature Related Source Domains: 6/ 15	

In the metaphors of Reification, the female heroines compare abstract concepts to Mother Nature in different aspects, which results in having a sum of **six** Nature related

source domains out of 15 employed reification withing the conceptual metaphors, showing how mother nature is of importance to women, of a percentage of **40%**.

5.2 Personification

Target Domain	Source Domain
1. Cabin logs	Animals
2. Cries of bobcat	Cries of Women Human-sounding Anguish
3. Rhododendrons	Human Beings Human Brides
4. Mountains	Lonely Groom Human Feet Human breathing ³ Human Warriors Human Beings
5. Buds	Sleeping People
6. Roots	Human Bare Limbs Human Dancers
7. Spring	Mother Human breathing Human fighting Human mating Human crying
8. Bears	Human Babies
9. Limestone	Human crying
10. Creek	Human Head Human running
11. Woods	People growing People breeding
12. Coyotes	Human Beings expanding Human Beings deciding Human Beings acting Sociable Human Beings Human Beings Human Mother talking to the Kids

	Human enemy at War
13. Lacewings	People dancing
14. Hawks	People speaking People understanding one another
15. Mount Peak	Human Head
16. Lighting	Woodsman
17. Mushrooms	Painter
18. Bees	Human Beings
19. Flowers	People of Will
20. Honeysuckle	Human Being killed
21. Moths	Human speaking Human delivering Love Messages Human Dancers Human speaking Human Beings ²
22. Birds	Human singing ³ Human cutting off Sheets of Calendar Human opening a New Season using their Voices Human waiting Human Hunters Human in War Human Opinion Human thinking Human understanding Human Beings
23. Insects	Human waiting Human Choir singing
24. Seeds	Human waiting
25. Summer	Human awaited
26. Kentucky birds	Elite Human Beings
27. Earth	Human singing
28. Music	Human Baby

TEXTUAL TURNINGS

29. Daylight	Human Mother
30. Nature	Living Human Being ² A Rich Human Being Human Mother
31. Air	Human Being
32. Mice	Human Being ²
33. Bass	Human Being
34. Mind	A Human Being
35. Sky	A Human Being
36. Days	Human Beings
37. Solitude	A Human Being
38. Orchards	Human Beings
39. Beetles	People camping
40. Nature Creatures	Human Friends
41. Chestnuts	Humans dying A Mother Human waiting for the Future
42. Water Rhythms	Police Officers
43. Cherries	Human Blood
44. Moon	Human Face
45. Trees	Humans trembling People of Different Opinions Humans suffering in Life Human Beings Human Enemy
46. Old Chestnuts	Dead People
47. Grape Vine Leaves	Human Skeleton People climbing on Trees
48. Dogs	Human Beings
49. Lizards	Human Opinion
50. Goats	Mothers sad that their Children are taken away from them

51. Mammals	Human thinking Human understanding
52. Phoebes	Human Mothers
53. Little birds	Human Babies
54. Oaks	Old Human
55. Forest	Human Servant obeying the Master
56. World	Human growing Human who is impatient Human grieving Human thinking
57. Turkeys	Human speaking
58. Land	Human Husband
59. White Flower Sap	Human Blood
60. Bobwhite	Human speaking
61. Coyotes → Goats	Murderers → Kids
62. Rain	Dead Human
63. Lighting	Human moving and changing Places
64. Wind	Beast
65. Storm	A Threatening Human Being
66. Moving Trees	Human Dancers
67. Rumors	People walking smoothly from one place to another
Nature related Target Domains: 63/67	Human Related Source Domains: 118/121

In the metaphors of Personification, the author has compared **63** Nature-related objects (**94%**) to **118** characteristics and actions of human beings (**97.5%**), in which one Nature creature might be compared to more than one human feature. The fact that

mother nature could be personified as human beings sheds light on the importance of mother nature, as it is life; no wonder it has been called ‘mother’ nature from the very beginning.

5.3 Depersonification

Target Domain	Source Domain
1. Eddie Bondo	A Kudzu vine Cow Animal Muscle A Sheet of Paper Possession Bone Liquid Dog
2. Deanna	Dough Animal
3. Nannie	Nasty Bane Harbor Tempting Devil Smoke
4. Men	A Real Trouble
5. People	Drops of Water Animals
6. Cole's Sisters	Blocks
7. Lusa	Animal Object ²
8. Cole	A Tooth
9. Jewel	Apparition
10. Lusa's Body	A Fragile Object
11. Deanna → Eddie	A Prey to Predator
12. People smoking	Animals trapped behind Bars
13. Sammy	A Plant
14. The Father of Deanna's baby	A Coyote
Total: 30 Instances	

In the metaphors of Depersonification, the characters in the novel are being dehumanized, in other words, human features are being taken away from

them based on the situation. They are either animalized or objectified, of a total number of 30 instances, in which men, who abide by the patriarchal society, are being animalized

or objectified by women, and at the same time, women are either animalized or objectified in the eyes of men, based upon the fact that they are inferior to men. That’s why women use the same language of depriving

men from their human characteristics as they do to them.

5.4 Modified Appraisal Theory

	Affects	Target
Deanna	Happiness: Affection	<ol style="list-style-type: none"> 1. Old log 2. Animals 3. Roots 4. Nature
	Happiness: Cheer	<ol style="list-style-type: none"> 1. Eddie turned away 2. She kept Eddie ahead of her trail
	Satisfaction	<ol style="list-style-type: none"> 1. Coyotes 2. Eddie is a silent walker 3. Keeping her secret for herself 4. Clusters of mushroom
	Security	<ol style="list-style-type: none"> 1. Being on the trail 2. The trail was a bobcat’s 3. Coyotes 4. These were coyotes’ footsteps
	Insecurity: Distrust	<ol style="list-style-type: none"> 1. Bearing Eddie 2. Eddie Bondo 3. Coyotes’ safety in the presence of Eddie 4. Being like Eddie 5. Eddie listening to her
	Security: Quiet	<ol style="list-style-type: none"> 1. Eddie would follow her 2. This forest
	Insecurity: Disquiet	<ol style="list-style-type: none"> 1. Eddie’s presence 2. Eddie Bondo next to her
	Inclination: Desire	<ol style="list-style-type: none"> 1. To have a look on a coyote’s face 2. To know the traits of the coyotes 3. Eddie not looking at her 4. To let her father see a coyote

		<ol style="list-style-type: none"> 5. Ginseng plant to persist forever 6. To explain that coyotes are family
	Surprise	<ol style="list-style-type: none"> 1. Bobcat 2. People refusing obvious facts about animals 3. Eddie Bondo staying and not going away
Lusa	Happiness: Affection	<ol style="list-style-type: none"> 1. Zebulon County 2. Trees 3. Farm 4. Moths 5. Bugs 6. Kids 7. Bobwhite
	Unhappiness: Misery	<ol style="list-style-type: none"> 1. Her indiscretion
	Satisfaction	<ol style="list-style-type: none"> 1. Earned Amity
	Dissatisfaction	<ol style="list-style-type: none"> 1. In-laws
	Insecurity	<ol style="list-style-type: none"> 1. Cole would accept her work as a University Professor 2. Pills 3. Sleeping 4. Faling down 5. Sobbing 6. Cole’s Family (intimidated) 7. Asking this family anything 8. Goat Project 9. Cole’s Family would burn down the farm 10. Crying and not stopping
	Inclination: Desire	<ol style="list-style-type: none"> 1. To be different 2. To shock people 3. The man hadn’t killed the coyote 4. Deafness when it comes to her sisters’-in law talk 5. The men could go away 6. To ask someone for advice

		<ol style="list-style-type: none"> 7. To say how hard it is to live with her in-laws 8. To hug Jewel being struck by cancer 9. To find a way out of this trap
	Surprise	<ol style="list-style-type: none"> 1. Jewel’s kindness and compassion
Garnett	Happiness: Affection	<ol style="list-style-type: none"> 1. Messing with chestnuts 2. Well-set orchards 3. Cool shaded ground 4. How trunks lined up
	Happiness: Cheer	<ol style="list-style-type: none"> 1. To own a miracle of Nature
	Satisfaction	<ol style="list-style-type: none"> 1. Chestnut Wood 2. Grapevine
	Insecurity	<ol style="list-style-type: none"> 1. Nannie is a tempt to his faith 2. Nannie
	Inclination: Desire	<ol style="list-style-type: none"> 1. To grab Nannie’s attention (to watch him) 2. Nannie not watching 3. To throw the ‘no spray zone’ sign away in the weeds
	Surprised	<ol style="list-style-type: none"> 1. Nannie Strength
Cole	Happiness: Affection	<ol style="list-style-type: none"> 1. Trees 2. Farm 3. Forest
	Dissatisfaction: Displeasure	<ol style="list-style-type: none"> 1. Lusa’s status as a PhD assistant
	Inclination: Desire	<ol style="list-style-type: none"> 1. Lusa to leave the house 2. The man to kill the coyote
Herb	Satisfaction: Interest	<ol style="list-style-type: none"> 1. What coyotes eat
Lusa’s brothers in-law	Satisfaction: Pleasure	<ol style="list-style-type: none"> 1. Lusa’s figure
Eddie	Satisfaction: Pleasure	<ol style="list-style-type: none"> 1. Information
	Insecurity: Disquiet	<ol style="list-style-type: none"> 1. Deanna² 2. Coyotes

Nannie	Dissatisfaction: Displeasure	1. Garnett getting all high and mighty
	Inclination: Desire	1. Garnett to see the beauty in plants and bugs working together in a balance for the environment

In these statistics, it is clearly shown that female heroines care more about Mother Nature, with all her components, while men want to kill what they fear of, unable to understand the importance of every animal, plant, and insect to the balance of the environment and to the food chain.

In this novel, men do not even approve of women caring more about the environment, as men believe that what women are doing is opposite to the men’s welfare and interest; however, in this novel, having the female heroines establish their own position in each place makes men scared from their actions and their reactions; which makes them harm Nature no more, not out of persuasion, but out of fear from the female heroines and their acquired authorities.

6. Application of Feminist Critical Discourse Analysis (FCDA)

In *Prodigal Summer* (2000), the three intertwined stories of each heroine declare success and domination, on the aspect of feminism and on the aspect of ecology. In the first story, ‘Predators,’ the reader can find that Deanna Wolfe, working in the Forest Service, saves animals from hunters, saves trees from falling, and at the same time, protects the embryo growing inside her. This is a very hard work and very elite indeed, that’s why men’s ideology should appreciate such a work, due to the fact that if men were to have the same job, they would go after hunting animals, not protecting them, unlike women, who are mothers innately and know how to save and protect their little creatures,

even if those creatures were plants and animals.

In the second story, ‘Moth Love,’ Lusa is able to carry out her own business of growing goats and taking care of her farm after her late husband, Cole. She also succeeds in planting crops other than tobacco when she has been required by her in-laws to grow it. She refuses their request, stating that tobacco is harmful for the environment.

Finally, when she succeeds in her project, she hires her male in-law to work for her at her rules, which state that no animal is to be killed, no insect is to be touched, no pesticides are to be used, and not a tree to be cut. This shows a courageous character, especially with the presence of her brothers-in-law, who have wanted her to abide by their rules. She, however, refuses and establishes her own job, making everyone else appreciate her and look up on what she has done as a businesswoman.

In the third story, ‘Old Chestnuts,’ Nannie Rawley is able to dominate her ideology of no pesticides and no insecticides to be spread on her crops, and that her farm shall be organic forever. By doing this, she manages to reflect her ideologies on her society and change them according to her rules.

Findings and Conclusion

By employing Critical Metaphors, the analysis has shown that the heroines personify Nature with all its contents: animals, plants, trees, flowers, insects, thunder, and lightning, as if they were human

beings, who can breathe, dance, roar, smile, stand, etc...., while they depersonalize men who hunt animals, break down trees, plant tobacco, which is harmful to the environment, and who use pesticides to kill bugs, in which men are degraded from all their human features when it comes to harming the environment.

By employing the Modified Appraisal Theory, women are shown with all kinds of love and affection towards Mother Nature, while they are shown with anger, irritation, anxiety, discomfort, etc....when men get involved in anything harmful when it comes to Mother Nature. On the other hand, men only want their welfare even if it was harmful to Mother Nature.

In the first story, for instance, Deanna prevents Eddie Bondo from hunting coyotes, which are being viewed by his people to be a harmful predator to their sheep. She gives him her thesis to read in order to understand the importance of coyotes in the food chain, and that the absence of predators leads to harmful consequences to the environment. She teaches him that not everything a man is scared of should be eliminated from his view. In the end, he leaves the forest to protect it from his hunting coyotes, feeling that would be a favor to Deanna, except that he does not know that he has left Deanna pregnant from him.

In the second story, Lusa prevents her in-laws from planting tobacco in her farm, after she inherits the land from her late husband, Cole, despite its being profitable to her; however, she refuses to plant it fully aware of its harmful effect on the environment and on Mother Nature. She establishes her own business of growing up meat-goats for religious feasts being of Polish-Palestinian origins.

After the success of her business, she hires her nephew to work for her under her rules and instructions, of not applying pesticides or insecticides, being a bug professor herself, not to hunt any predator, even if that predator was to hunt one goat or two from her own farm, not to harm any tree, no matter what its kind is, in addition to keeping away any man from hunting.

In the third story, Nannie Rawley explains the harmful effect of using pesticides and insecticides, forcing her land to be organic and the crops to be sold at higher prices. She also stands by Deanna Wolfe, her boyfriend's daughter, when she tells her that she is coming down from the forest to live with her with her baby, in which she understands maternity and protection. She also encourages Garnett Walker to restore back the American chestnuts after having them crossed and backcrossed with Chinese chestnuts after the aftermath of the blight.

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