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**Environment Shaping Existence: Exploring the Journey from Environmental to Existential in Sarah Moss's *Ghost Wall* and *The Fell***

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**Abstract**

This research study titled “Environment Shaping Existence: Exploring the Journey from Environmental to Existential in Sarah Moss’s *Ghost Wall* and *The Fell*” examines how eminent British novelist Sarah Moss reframes environmental issues into existential inquiries in her novels. Sarah Moss’s novels portray environment as a background or setting. By closely reading select novels such as *Ghost Wall* and *The Fell*, this research study explores how environmental issues intersect with existential problems. Landscapes in Moss’s novels, ancient land, lake, dense forest, domestic spaces and isolated communities reflect the psychological states and ethical dilemmas of human existence. The study demonstrates those ecological crises are inseparable from human existential issues. This study invites readers to re-envision human relationship with nature. This study redefines that the environment as a condition of existence. Sarah Moss’s novels reflect environmental awareness to existential reflection. By examining how natural calamities influence human nature and inner lives. The study focuses on select novels such as *Ghost Wall* and *The Fell* which clearly depict hostile or marginal environments, remote landscapes, archaeological sites, lockdown spaces and historically charged terrains. These environments operate as space of psychological pressure. Drawing on eco-critical theory, existential philosophy and eco-feminism, this research analyzes how Moss establishes anthropocentric perspectives. Environment disrupts existential condition. Natural disasters resist human control in her novels. This study emphasizes lived experiences. This study also highlights Moss’s engagement with gender equality, showing how marginalized women’s experiences of environment. Female protagonists are constrained social positions and power. Sarah Moss’s novels such as *Ghost Wall* and *The Fell* articulate a literary vision. Her novels contribute on climate literature, existentialism and the ethics of living in a materialistic world.

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**Keywords:** Environment, Existence, Eco-feminism Sarah Moss, *Ghost wall*, *The Fell*

### **Introduction**

The relationship between human existence and natural environment has flourished as an important part in the modern literary writings. Literature no longer merely treats as a symbolic ornament. It foregrounds the environment as an important existential component. Emerging British Novelist Sarah Moss stands as a significant voice in modern literary history. Sarah Moss literary writings are considered prominent environmental evidence. She stands as a significant voice in this modern literary transition era. She is known for her environmental and psychological intense novels. She was born in 1975 in Glasgow, Scotland and grew up in northern England. She developed an interest in environment, history and literature. Environmental crisis, isolation related issues and human vulnerability are strongly appears in her many novels. She pursued higher education at the oxford university. She completed Dphil at Oxford University. She worked as a lecturer and professor of creative writing and English literature at various prestigious universities. She is currently working as a professor in the Warwick University. Her debut novel *Cold Earth* is published in the year of 2009. This novel reflects her extreme interest in environment and human existence. This novel explores the themes of archaeology, climate action, isolation and psychological tension. This novel concerned with how environment shapes human existence. Her second novel *Night Waking* is published in the year of 2011. This novel gained significant attention and was long listed for several literary awards. This novel set on a remote Scottish island, it examines the impact of motherhood, history and environmental awareness. Her many novels strengthened her reputation as a predominant voice in contemporary British fiction. Her later novels *Bodies of Light* and *Signs for Lost Children* explore gender discrimination in modern world, psychological awareness and social confinement.

Her famous novel *Ghost Wall* published in the year of 2018. This novel brought recognition in world wide. This novel explains the complicated relationship with a father-daughter relationship set during an Iron Age reenactment camp. This novel is shortlisted for women's prize for fiction. This novel examines the themes of history, patriarchy, emotional imbalance and the environmental issues related to existence. Moss's next novel *Summer water* is published in 2020. This is set in a Scottish holiday park during rainy season. This novel portrays the various types of environmental and emotional struggles in modern society. Moss's realistic novel *The Fell* is published in the year of 2021. This is set during the COVID-19 pandemic period in rural England. This novel is the reflection of environmental and existential reality in the modern society. Moss's most recently published novel *The Ghost Theatre* is published in 2023. This novel portrays the themes of identity and survival.

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She is admired for her powerful depiction of environmental and emotional settings. She creates ecological awareness in worldwide through her creations. She has written memoir and non-fiction. Her memoir *Names for the Sea* is published in 2012. This literary work develops the themes of natural landscape and environmental condition. She is widely regarded as an important contemporary British novelist. She contributes to environmental based existential issues in contemporary society. Her literary works examine how environment shapes existence. In Sarah Moss novels *Ghost Wall* and *The Fell* becomes a powerful force that shapes the concept of environment as existence. Both novels present that humans are not separate from natural environment.

### **Literature Review**

The literature review investigates the intersections of gender, nature, and systemic oppression through the lens of eco-feminism and eco-criticism. The theoretical foundation of these literary studies rests on the "parallel of oppression," a concept introduced by Françoise d'Eaubonne in the year of 1974, which depicts that patriarchal and capitalist structures treat both women and the natural world as objects for exploitation and oppression. Scholars argue that anthropocentric worldviews justify the simultaneous subjugation of the environment and marginalized communities, suggesting that the logic of domination used to colonize land is the same logic used to disenfranchise women.

In literary analysis, this framework is applied to a vast range of texts, from Victorian classics to contemporary global fiction. For instance, Thomas Hardy's *Tess of the D'Urbervilles* is re-read as a critique of a mechanized civilization that manipulates both the female body and the natural landscape. Charlotte Brontë's *Jane Eyre* is analyzed as an early subversion of patriarchal binaries, where environment becomes a site for the awakening of female consciousness. The literature also identifies "proto-ecofeminists" like Virginia Woolf and Mary Austin; Woolf's stream-of-consciousness technique is used as mirroring the organic flow of nature, while Austin's 1917 novel *The Ford* links female activism directly to environmental preservation and water rights.

Contemporary works like Richard Powers' *The Over story* and Barbara Kingsolver's *Prodigal Summer* further emphasize the interconnectedness of all living beings, portraying women as intuitive guardians. This theme is echoed in regional studies of South Asian and Indonesian literature, where authors like Arundhati Roy, Amitav Ghosh, and Dian Purnomo explore how culture and patriarchy act as "partners in crime" against the nature and the feminine. These narratives often highlight indigenous ecological knowledge and "care ethics" as vital tools for resisting the "slow violence" of neoliberalism and industrial expansion. Ultimately, the research advocates for an "ecofeminist literary pedagogy" that moves beyond Western essentialism. By integrating these perspectives into the classroom

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and cultural critique, scholars argue that literature can actively reconstruct narratives of sustainable coexistence, envisioning a future where social justice and environmental health are seen as inseparable.

### **Sarah Moss's Eco-feministic Vision**

Eco-feministic vision refers to a way of understanding the entire world that connects the exploitation of nature with the oppression of women. It is originated in eco-feminism. Eco-feminism is a theory that connects environment and feminism. Eco-feminism does not treat environmental problems and gender inequality as separate problems; instead, it seems both as interconnected problems created by the same structure of power. An eco-feministic vision in literature, Philosophy, science and social thought reveals compassionate relationship between environment and existence. At the heart eco-feministic vision lies in the idea of power. Men are connected with culture and reasons but women are connected with emotion and environment because environment is identified as something to control and use. Women are symbolically treated as objects of control and dominance. Eco-feministic vision challenges the traditional concept of nature and women are placed in subordinate positions. The important aspect of eco-feministic vision is the criticism of domination. Another important key aspect is interdependence because humans are not separate from natural environment. Eco –feministic vision recognizes the voiceless circumstances of women and nature. This vision does not merely portray environment as gentle or nurturing. Earth is symbolically considered in the position of motherhood. Eco-feminism draws attention to all sorts of societal realities. It is considered the transformation of social change. It remains a powerful initiative for analyzing and transforming our environmental friendly existence.

Ecofeminism is a way of thinking that brings together two big ideas feminism and environmentalism. It looks at how the same systems that have led to the oppression of women are also responsible for the destruction of nature. Eco feminists believe that there's a strong connection between the way society treats women and the way it treats the Earth. It's about seeing patterns of control, exploitation, and power that affect both women and the environment, and imagining a better, more balanced way of living. (Kumar 85)

Environment has emerged as a constructive force that shapes human existence. Environmentalism is an interdisciplinary framework that explains the dynamic relationship between literature and environment. The emerging literary theory eco-feminism analyses the exploitation of women and environment in patriarchal systems. Moss ecological vision is an important aspect in modernized society. Her famous fiction presents a dynamic eco-feministic vision. Her eco-feministic vision does not romanticize nature; it reveals nature as

a power, resistance and survival guidance. Her literary works reflect this idea that how female bodies and climate are subjected to societal domination.

I had refused to sleep wearing scratchy tunic that my father insisted in the absence of any evidence whatsoever to be Ancient British nightdress as well as day wear, but even through brushed cotton pyjamas the straw- stuffed sack was prickly, smelt like a farmyard and rustled as if there were small mammals frisking in it every time I moved. The darkness in the hut was complete, disconcerting; I lay on my back moving my hands in front of my face and saw nothing at all. My father turned, sighed and began to snore, an irregular bovine noise that made the idea of sleep ridiculous. (Moss 8)

Sarah Moss's *Ghost Wall* is a powerful eco-feminist vision. Environment in Moss's *Ghost Wall* is not gentle or protective. It is in the state of domination. This novel examines the relationship between the oppression of young adult woman and the domination of nature in patriarchal system. Silvie, a teenage girl forced to participate in an Iron Age reenactment led by her dominated father. This story reveals the mindset of dominant nature seeks to dominate women. Silvie's father obsessed with ancient British history. He uses history and tradition to justify domination. The natural setting in this novel becomes a space where Silvie understands her own existential reality. Even in oppression and dominance, she identifies her inner strength.

KATE IS OUT and moving and going somewhere, the hill rising under her feet and the sky ahead of her. Wind in the trees and her body working at last, climbing, muscle and bone doing what they're made for. She won't be long, really she won't, only a sip of outside, fast up the lane and over the fields, just a little way up the stone path for a quick greeting to the fells. She'll come near no one; there won't be hikers out here now, barely an hour of daylight left, nothing in the weather to call folk onto the hills. (Moss 55)

Sarah Moss's *The Fell* treats a powerful eco-feministic vision by exploring interconnection between women's real life experiences and the natural environment during the COVID-19 lockdown in rural England. The novel revolves around the central character Kate, a woman who leaves her house for a walk and lives on nearby hill. Kate feels loneliness in isolated situation. Kate emotional state reveals how patriarchal expectations, emotional labor and environmental difficulties intersect in shaping women existence. She carries emotional burden silently. This novel *The Fell* is considered as a space of freedom and struggle. The hill represents that human existence depends on environment in this novel. The feminist protagonist kate's vulnerability in environment represents the vulnerability of humanity during the pandemic. She feels guilty for breaking rules and regulation of the

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society. Her anxiety symbolizes physical danger and moral responsibility. This novel reflects humans are part of a larger ecosystem. Nature environment in *The Fell* is entirely different. Nature does not punish her, it does not save her. Nature intensifies existential awareness. Nature is neither romanticized nor demonized but it is analyzed in this novel. Sarah Moss's eco-feministic vision is clearly demonstrated in this novel *The Fell*.

### **Sarah Moss's Existential vision**

Sarah Moss's literary works are closely associated with existential vision. Her existential visions are freedom, confidence, equality, identity and moral responsibility. According to Moss existence is not abstract- it is deeply connected to physical, emotional and environment. Moss's key existential vision is real life experience. Another central vision is isolation because her characters often feel alone. Time plays an important aspect in Sarah Moss's existential based literary works.

Oh Silvie, she said, the marks are still there, you poor love, and she knelt and touched my thighs with her cool fingers. I looked down at her golden hair, her breasts free under a borrowed T-shirt, and she stood up and held me, her arms gentle against my back. I laid my face against her hair and thought that as I breathed in, I could still somehow catch inside me the scent of her bog myrtle crown. (Moss 148).

Sarah Moss's *Ghost wall* considers a powerful existential vision through its exploration of isolation, fear, identity and physical abuse under oppressed circumstances. This novel is short and simple in words, it carries in-depth philosophical meaning. This novel reveals lived experiences through weather, poverty, silence and violence. Environment is not comfortable or secure; existence is fragile, uncertain and shaped by powerful environment in this novel. The teenage protagonist Silvie feels emotionally isolated from her family and society. She is forced to involve in some old rituals. Her silence against oppression is the first existential issue in this novel.

Respect for authority is dangerous, she says, how do you think totalitarian governments work? How much does authority respect you, Raven, or me or any of us? And I have motivation, enough motivation to get out of bed every morning and get Matt off to school and go to work and come home and do the shopping the cooking and pay the bills, that's not nothing, that's actually a whole lot, day after day, year after year. I sing. I do gardening. I'm even on the Parish Council. Not at the moment, the raven says, none of that. No, she says not at the moment, no. (Moss 116)

Sarah Moss's *The Fell* represents a powerful existential vision by investigating freedom, isolation, fear, responsibility and human psychological states during the pandemic

period. This novel is keenly investigating Kate's existential journey. Uncertainty, fragility and moral tension are noticed by Kate's existential journey. Kate's journey emphasizes isolation and the search for self. The wall in her house symbolizes the slavery of herself. Kate's walk on the mountain symbolically represents the existential truth. She cannot escape from her responsibility. She is confused in collective life. The environment in this novel is central to its existential vision. The hill is beautiful but painful in Kate's self-discovery. Landscape in this novel is not comfort but simply exists. Existentialism focus on individual experience is clearly portrayed in this fiction. Fear of freedom, illness, judgment, physical harm and anxiety are played key factors in this literary creation.

### **Environment Shaping Existence**

There was a light mist tangled in the trees and the sun still too low for shadows. The sky was pale, branches vague against it. I stepped into cold grass wet with dew and my sun burnt feel liked it. I wrapped my arms around myself and took a deep breath of cool air that smelt of green things growing. Birdsong, something high and excitable in a nearby bush and the blackbird I'd heard yesterday in the oak tree. No wind, the dawn still. I thought briefly, lightly, of going back to the water, but I knew I wouldn't. (Moss 72)

Environment transforms personal and collective identity. Characters reflect their environment in literature. Many writers assert environment as existence in many of their literary creations. "Environment as Existence" is a profound literary framework that connects environmental things and existential philosophy. Environment is not just a place; it is an important existential reason. Human emotion is changed by ecological conditions. Sarah Moss's novels are typical example of the concept of "Environment as Existence". Her realistic novels *Ghost Wall* and *The Fell* associated the truth of "Environment Shaping Existence". The natural world in *Ghost wall* is reflected the nature of the teenage protagonist. The emotional state of teenage girl is not separable from the Northumberland landscape. The characters of this novel assert that existence itself is ecological condition. The environmental consciousness affects the existential condition. The natural setting reinforces power politics. From environmental hardship to existential awareness are portrayed Moss's many novels. Moss's powerfully illustrates the concept of "Environment Shaping Existence". Natural environment is vast, open, uneven and unpredictable. Human existence is interconnected with tiny particles of the environment. No individual can live in this world alone without help of natural environment. Human beings existence is the part of ecological system. Environment functions as a catalyst for human existence. Sarah Moss's novels are symbolically representing the concept of "Existential Environmentalism". The environment is not metaphor in Moss's novels. It is acting like an effective force in her novels. Natural environment, weather, climate, and non-human life are connected with human existential circumstances. Climate change is not just environmental issue but as existential condition.

A breeze came down from the moor and breathed on my belly and chest. I kept slipping on slimy rocks, knew the water wasn't deep enough to cushion a fall. If I knocked my head, I thought I would lie here and drown, they would find me in my wet undies, blood wavering like weed, but I kept going, my mind now full of the image of myself sitting in the pool which had become rounded and deep, dappled with leaf- shade, where my arms could lift and float tanned by the rusty water. (Moss 60)

Existential Environmentalism in *Ghost Wall* presents how environmental circumstances modify human existence, self identity, fear and social awareness. Natural environment is not background but active force in this novel. Historical background settings influence thought, behavior and survival. These backgrounds shape existential struggles. She turns her head and the pain hammers. OK, don't move your head. So she is here, and cannot go, cannot stand up and walk away from the pain and the mess, from confinement and indignity and the consequences that are most certainly waiting. She lies still, does not need the raven to list what she has done. They fall upon her like a smothering cloth, her errors, the cost of the errors and from the window at the end of the ward the sun comes out and its light rests on her closed eyes, shows on the screens of her eyelids oxygen in blood, the sweet water dripping through the needle in her hand and surging into the cells of skin and brain, heart and lungs and guts. (Moss180)

In novels like *The Fell* and *Ghost Wall*, Moss does not describe natural environment, she places her characters within the raw forces of the real world. In *The Fell*, mountain, wildlife and terrific environment are not natural scenery but active participants that interconnect with marginalized women's inner life, anxieties, and mental states of the characters. Natural environment, climate and weather are not romantic or comforting in these novels. It is raw and entirely different from reality. The characters of these novels are forced to control their physical limits and emotional fears. The character's internal struggles are clearly dramatized in many circumstances. Natural environment becomes a space of existential awakening. Thus, existential environmentalism in *Ghost Wall* and *The Fell* lies in presenting that human identity is shaped- and sometimes threatened- by the relationship with landscape, land, history and survival instincts. Existential environmentalism as the idea that environmental crisis shape human identity, morality and human existence. Natural environment is not decorative but fundamental to being human.

### **Conclusion**

This research study investigates how Sarah Moss's select novels move beyond environmental issues to human existence. This study raised a deeper vision of "Environment Shaping Existence". *Ghost Wall* and *The Fell* articulate the path from environment to human existence. These novels speak to a modern world about environmental and existential crisis

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in the contemporary society. Understanding our environment is the only solution for understanding our notion for our existence. Environmental exposure becomes the path toward existential enlightenment. Moss literary writings challenges ecological indifferences and existential struggles. Human survival depends on independence and interdependence. This research explores the concept of dominant of land, history and gender bias in contemporary society. Environment is not just background; it is a backbone for peaceful survival. This study tries to proven the immense concept of “Environment Shaping Existence”. In modern life people control their surroundings through technology and digital development. Moss asserts that human existence cannot be separated from natural environment. The emerging concept “Environment as Existence” means that the environment is not outside human existence; it is also the part of human existence. Through her powerful storytelling, Moss teaches us that environment is not just word; it is the worth of human existence. She does not demonstrate environment as evil. Instead, she demonstrates it as powerful tool to enrich human existence.

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