

The Historical Narrative of Ecological Trauma and Redemption: On the Time Art and Ecological Ideal of the Over story

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Abstract: *In the global context of climate crisis and ecological collapse, Richard Bowers' "The Over story" constructs a literary allegory of ecological trauma and redemption through epic narrative. This article takes the novel as the research object, focusing on the mutual construction relationship between its time art and ecological ideals, and exploring how the work innovatively realizes the literary representation and redemption path of ecological trauma through narrative form. Research has found that the novel adopts a tree like narrative structure of "root trunk crown seed", breaking the linear time constraints; Through the dialectical analysis of natural time and artificial time, as well as the conflict between life time and physical time, we aim to criticize the temporal violence of industrial civilization; And relying on the narrative of anthropocentric violence and the perspective of alienation theory, the writing of trauma concretizes the diverse forms of ecological trauma. On this basis, the work constructs a redemption system of "deconstructing human centeredness, reconstructing natural divinity, and returning to ecological self" through deep ecological practice, ecological self-awareness, and collective redemption. This article combines the perspectives of deep ecology, Fromm's theory of alienation, and ecofeminism to reveal the ecological critical consciousness behind the time art of novels, providing theoretical references for the trauma writing and redemption narrative of contemporary ecological literature.*

Keywords: 'The Overstory', time art, ecological trauma, redemption narrative, deep ecology

INTRODUCTION

Time Narrative and Trauma Writing in the Context of Ecological Crisis

Research Background: The Time Shift and Trauma Issues in Ecological Literature

The "myth of progress" dominated by industrial civilization takes a linear view of time as its core, viewing nature as a quantifiable and conquerable resource object. This temporal cognitive bias directly triggers systemic ecological crises such as deforestation and species extinction. When the climate crisis becomes a global challenge, ecological literature begins to break through the traditional paradigm of "natural lyricism" and turn to deep questioning of the root causes of ecological crises. Among them, "time" as the core dimension of civilization cognition gradually becomes an important entry point for ecological criticism. Contemporary ecological literature researcher Lawrence Buell pointed out that "the reconstruction of time scales is a key feature that distinguishes ecological literature from traditional natural writing." This reconstruction not only means deconstructing the human centered view of time, but also contains the exploration of the historical origins and redemption of ecological trauma.

Richard Bowers' "The Over story" (2018), as the winner of the 2019 Pulitzer Prize for Fiction, has become a milestone work in contemporary ecological literature. The novel abandons a single human perspective and uses the life trajectories of nine groups of characters spanning hundreds of years as clues, embedding human history into the millennium life scale of trees, constructing a panoramic view of ecological trauma and redemption. Compared with similar ecological literature works, the uniqueness of 'The Overstory' lies in its use of 'time art' as the core carrier of ecological criticism - through the interweaving of narrative structure, time dimension, and character fate, it completes the criticism of industrial civilization's temporal violence, as well as the literary encoding of ecological trauma and redemption. This narrative strategy centered around time transcends simple ecological warnings and becomes a philosophical allegory that explores the relationship between civilization cognition and nature.

Research Status and Core Issues

The research on 'The Over story' in both domestic and international academic circles has formed a multidimensional perspective: foreign research focuses on the combination of narrative structure and ecological thinking, such as Laura DeLuca's analysis of the novel's deconstruction of the human centered view of time from a temporal perspective; Nikita Gandotra interprets the trauma healing paths of female characters from an ecofeminist perspective. Domestic research has mostly focused on non-human narratives and ecological ethics, such as Yuan Jie's exploration of the post human narrative characteristics of his works and Dai Zhaofeng's analysis of narrative innovation from a non-human perspective. However, there are two core gaps in existing research: firstly, the analysis of "time art" mostly stays at the surface level of structure, failing to deeply reveal its inherent logical connection with ecological trauma and redemption narratives; Secondly, the exploration of trauma and redemption lacks a systematic framework and fails to integrate interdisciplinary resources such as deep ecology and alienation theory, making it difficult to demonstrate the theoretical depth of the work.

Based on this, the core research question of this article is: How does "The Over story" achieve literary representation of ecological trauma through the art of time? How does this temporal narrative support the ecological redemption ideal of the work? This article will take "time art" as the core analytical dimension, combine deep ecology, Fromm's theory of alienation, and ecofeminism, construct an analytical framework of "structure time trauma redemption", and systematically explain the ecological narrative logic of the novel.

Research Methods and Theoretical Framework

This article adopts text analysis, interdisciplinary research, and comparative research methods. The text analysis method focuses on the narrative structure, character fate, and imagery symbols of the novel, and explores the ecological connotation of time art; The interdisciplinary research method integrates theoretical resources such as deep ecology (Ness), alienation theory (Fromm), and ecofeminism (Prum) to construct an analytical framework for trauma and redemption; The comparative research method highlights the innovative value of 'The Over story' by comparing its temporal narrative with traditional ecological literature.

The core of the theoretical framework is the "triple dialectics": firstly, the dialectics of narrative structure and temporal cognition - the transcendence of linear structure by tree structure, corresponding to the deconstruction of ecological time on human central time; Secondly, the dialectical relationship between temporal violence and ecological trauma - the temporal colonization of industrial civilization directly leads to the emergence of ecological trauma; Thirdly, the dialectics of time reconstruction and redemption practice - achieving ecological self and collective redemption through the return of natural time.

Tree like Narrative Structure: Reconstruction of Time Dimension and Historical Bearing

The linear narrative structure of traditional novels is a literary projection of the human centered view of time, while "The Over story" innovatively adopts a "tree like narrative structure", using the growth form of trees as a metaphor for the diversity and correlation of time, achieving a fundamental understanding of human centered time cognition. This structure is not only a formal innovation, but also a core carrier for carrying ecological history and traumatic memories.

The Poetic Metaphor of Tree like Structure: From Linear Fracture to Network Symbiosis

The novel explicitly takes the growth stage of trees as the narrative framework, divided into four parts: "root", "trunk", "crown", and "seed". This structural design has a dual metaphorical meaning: the surface is an imitation of the physical growth form of trees, while the deep layer is a literary reconstruction of ecological time cognition. The "Roots" section focuses on the family history of nine groups of characters and their early associations with trees, such as Winston Ma's grandfather planting mulberry trees in the Qing Dynasty, and Patricia Westford's father studying tree rings. These fragmented narratives are like the roots of trees, intertwined in the depths of history; The 'Tree Trunk' section centers around the 'Wood War', bringing together the fates of dispersed characters to form the backbone of the narrative; The "tree crown" section depicts the trauma and awakening of characters in ecological struggles, like branches extending into the sky; The 'seed' section concludes with the rebirth of the characters' descendants and trees, symbolizing the hope of redemption.

This structure completely breaks the "causal chain" of linear narrative and constructs a "networked symbiotic" temporal relationship. In the "Root" section, Winston Ma's mulberry tree planting and Patricia's annual ring research may seem unrelated, but in the "Trunk" section, they intersect through the environmental organization "Friends of Trees". This association is not artificially designed causality, but a symbiotic relationship like the natural entanglement of tree roots. As botanist Susanna Seymard found in the novel, trees in the forest transmit nutrients to each other through a network of root fungi, forming a "community". The narrative structure of the novel is a literary mirror of this forest community.

Another core value of the tree like structure is the restoration of 'historical rifts'. The linear time view of industrial civilization separates human history from natural history, while the novel weaves them back together through a tree like structure: Winston Ma's mulberry tree survived from the Qing Dynasty to the 20th century, witnessing the suffering of Chinese immigrants and the expansion of American industry; The banyan tree that Douglas Pavlichek encountered during the Vietnam War carries a dual memory of war trauma and natural redemption. Trees have become a "time carrier" that spans human history, reconnecting natural history that has been fragmented by industrial civilization with human history.

The Dialectic of Natural Time and Artificial Time: The Confrontation between Eternity and Transient

Bowers embedded the core dialectics of "natural time" and artificial time "in the tree structure, and through the comparison of the" eternity "of trees and the" transience "of humans, he completed the criticism of the temporal violence of industrial civilization. Natural time is characterized by the life scale of trees and has cyclicity, persistence, and correlation; Artificial time is based on the clock time and efficiency time of industrial civilization, and has linearity, transience, and fragmentation. This dialectical relationship in the novel is repeatedly presented through concrete imagery.

The most typical example is the comparison between the fate of redwood trees and loggers: in the novel, the coastal redwood trees in California can reach an age of up to two thousand years, and their annual rings record climate change, volcanic eruptions, and even the changes in human civilization; However, the life of lumberjack Ray Brinkman was only over seventy years. He went from a young and strong lumberjack to

an ecological penitent in his later years, and his life trajectory was like a "moment" in the time scale of redwoods. When Ray Brinkman stood in front of the felled redwood stump, looking at historical imprints such as "Columbus discovered America" and "American Revolutionary War" recorded in the annual rings, he suddenly realized: "We think we are writing history, but in fact, we are just carving a scratch in the life of the tree. This temporal gap directly deconstructs the anthropocentric perception of the "historical subject".

The Vietnam War scene elevates this dialectic into the connection between trauma and redemption. Douglas Pavlichek survived by hiding in the aerial roots of a millennium banyan tree while being pursued by the enemy on the Vietnam battlefield. The aerial roots of banyan trees are like "tentacles of time", entwining the wounds of history and the redemption of nature - this banyan tree has witnessed dynastic changes, wars, and massacres, but has always continued its life in a slow growth posture. The 'time stagnation' that Douglas felt in the roots of the banyan tree was essentially an escape from the 'efficiency time' of industrial civilization, and this return to natural time became the starting point for his healing from war wounds.

The Conflict between Life Time and Physical Time: Individual Trauma and Collective Alienation

The novel portrays the sharp conflict between "life time" (subjective time perceived by individuals) and "physical time" (objective time of industrial civilization) through the life trajectories of characters, which is the individual manifestation of ecological trauma. Life time is centered around an individual's emotions, memories, and growth, and has fluidity and subjectivity; Physical time is measured by clocks and efficiency, quantifying time as a disposable resource with both mandatory and objective properties. The reverence for physical time in industrial civilization has led to the alienation of life time, which in turn has caused individual trauma and ecological crisis.

Adam Apich's family tragedy is a typical case of this conflict. Adam's father was a strict engineer who imposed the efficiency principle of physical time on the family, specifying precise times for eating, studying, and sleeping. Even when planting maple trees in the garden, he measured the spacing with a tape measure and recorded the growth rate with a timer. This 'time discipline' of natural life led to the indifference of family relationships and Adam's psychological trauma - Adam became addicted to virtual games as an adult, trying to escape the oppression of physical time in virtual time. And when Adam returned to his hometown and saw the maple tree planted by his father wither due to "standardized planting" causing the roots to fail to extend, he finally realized: "My father killed the tree with physical time, and also killed our family.

Nili Mehta's experience links individual trauma with ecological trauma. Nili is a computer scientist who is obsessed with using algorithms to simulate the "digital time" of tree growth, which is essentially an extreme form of physical time - simplifying the life of trees into data and code. When Nili discovered that his simulated tree growth curve was completely consistent with the tree death curve of a real forest, he fell into a mental breakdown: "We simulate nature with code, but kill nature in reality. Nili's psychological trauma is a direct consequence of industrial civilization digitizing and objectifying natural time, and this individual trauma forms an isomorphic relationship with the ecological trauma of deforestation.

Literary representation of ecological trauma: temporal violence and alienation writing

Ecological trauma is not simply natural destruction, but the dual harm caused by the temporal violence of industrial civilization on both nature and humanity - for nature, it is the rupture of time rhythm and the extinction of life; For humans, it is the alienation of life time and the loss of spirit. The Over story completes the diverse literary representation of ecological trauma through anthropocentric violent narrative, individual trauma from the perspective of alienation theory, and trauma experiences from the perspective of ecofeminism.

The temporal violence of anthropocentrism: from historical fragmentation to ecological slaughter

The essence of time violence in industrial civilization is an extension of anthropocentrism - imposing human linear time views on nature, cutting the natural time rhythm through the principle of "efficiency first", and ultimately leading to the collapse of ecosystems. The novel reveals how temporal violence evolves into ecological trauma through the narration of multiple historical events.

The metaphorical writing of the Stanford Prison Experiment is highly critical. In the novel, Adam Apich's mother participated in the 1971 Stanford Prison Experiment, which randomly assigned the roles of "prison guard" and "prisoner" to stimulate human potential for violence in a short period of time. Bowers juxtaposed this experiment with the logging industry, forming a strong metaphorical connection: just as in the experiment, the "prison guards" established violent control over the "prisoners" through time training (such as waking up at regular times, forced labor), the logging industry also established violent control over nature through physical time training (such as daily logging quotas, time limits). The slogan of the logging company in the novel, "Time is wood, wood is money," directly exposes the utilitarian nature of time violence - when nature is incorporated into the efficiency system of industrial time, its life value is completely dissolved, leaving only quantifiable economic value.

The "Summer of Redwood" environmental protest event concretizes time violence into ecological slaughter. The 1992 "Redwood Summer" was a landmark event in the American environmental movement. The novel revolves around the participation of characters such as Douglas and Olivia, depicting the intense confrontation between loggers and environmentalists. From a temporal perspective, this confrontation is essentially a conflict of two views on time: loggers follow the principle of "efficiency time" and need to complete logging tasks within the prescribed time frame; Environmentalists follow the principle of "natural time" and advocate for trees to grow naturally. When the saw teeth of the logging machine cut into the trunk of the redwood tree, Bowers described with delicate brushstrokes the "breaking of the annual rings" - each ring is a record of natural history, and the cutting of the saw teeth is essentially a violent cutting of natural history. This direct destruction of the lifespan of trees is the most central manifestation of ecological trauma.

Trauma from the Perspective of Alienation Theory: Loss of Human Nature and Alienation of Life

Fromm's theory of alienation provides an important perspective for interpreting the ecological trauma in novels. Fromm believed that industrial civilization, through "instrumental rationality," separates humans from nature, self, and others, leading to the alienation of human nature. This alienation is not only manifested in the indifference of social relations, but also in the disregard for natural life. The Over story showcases how alienation extends from human nature to ecology, forming a "double trauma" through the fate trajectories of its characters.

The tragic marriage of Ray Brinkman and Dorothy Cajaly is a typical example of human alienation. Lei is a lumberjack who has cut down tens of thousands of trees in his lifetime. He regards logging as a "means of livelihood" and has no perception of the life of trees; Dorothy is a horticulturist who is obsessed with planting trees and attempting to build small ecosystems in her home garden. The marriage between the two, from initial mutual attraction to eventual breakdown, is essentially a conflict between alienated and undifferentiated human nature - Lei lost his perception of nature in the industrial system, while Dorothy maintained her connection with nature through trees. When Lei retired and saw the redwood stump he had cut down being turned into a park bench, he suddenly felt that "every grain of wood is the mournful cry of the tree". This delayed awakening was the starting point for healing the alienation trauma.

Winston Ma's suicide scene pushed the alienation of life to the extreme. Winston was a mathematician who devoted his life to using formulas to calculate the "optimal time allocation". He applied this industrial rationality to all aspects of life, even including tree planting - he planted mulberry trees in his garden

according to mathematical models, precisely controlling the timing and dosage of watering and fertilization. When he discovered that all the mulberry trees he planted had died due to "overly precise" management, he fell into complete despair: "We use reason to calculate everything, but we cannot calculate the meaning of life. In the end, Winston committed suicide in the mulberry forest, his body merging with the withered mulberry trees. This tragic outcome is the ultimate trauma of life alienation - when humans use industrial rationality to alienate nature, they will ultimately alienate their own lives.

Ecological Feminist Perspective: The Isomorphism of Female Trauma and Natural Redemption

Ecological feminism holds that human oppression of nature and oppression of women share a common origin - both are products of the patriarchal "binary opposition" thinking, which defines "nature/women" as "irrational/object" and achieves the "rational/subject" domination of "human/male". The Overstory showcases the isomorphism between ecological trauma and female trauma, as well as the natural redemption connection between women and nature, through the traumatic experiences and redemption practices of female characters.

Patricia Westford's research experience reflects the cognitive resonance between women and nature. Patricia is a botanist dedicated to studying "tree language" - by monitoring the electrical signals of trees, she discovered that trees can transmit information through chemicals and electrical signals, and this "language" is essentially a natural time communication method. However, her research findings have been questioned by the male dominated scientific community as "irrational" and have been rejected multiple times by academic journals. This academic gender discrimination is isomorphic to humanity's disregard for nature: just as male scientists view women's cognitive processes as "irrational," anthropocentrism also views natural life signals as "meaningless. Patricia's persistence is essentially a dual rebellion against the "binary opposition" thinking - both to justify women's cognition and to justify natural life.

Olivia van der Griff's "tree hugging" behavior concretizes female trauma and ecological redemption. Olivia lost her family in a car accident and fell into severe psychological trauma. During her recovery process, she discovered that embracing trees can feel a "warm energy," which is essentially the healing effect of natural time on human trauma. So she launched the "Embrace Trees" movement, calling on people to protect the forest through direct contact between their bodies and trees. From the perspective of ecofeminism, Olivia's bodily practice has profound significance: the female body has always been regarded as an "object" by patriarchy, and Olivia transforms the female body from a "gazed upon object" to a "redeeming subject" by actively embracing trees; At the same time, this physical contact also breaks the "subject/object" boundary between humans and nature, achieving a common healing of trauma. When Olivia hugged the oak tree that was about to be cut down, she felt the "trembling of the tree synchronized with her own heartbeat", which is the most beautiful metaphor for the symbiotic relationship between women and nature.

Ecological Ideal and Redemption Path: Time Reconstruction and Self Return

The Overstory is not a simple work of trauma writing, its core value lies in the reconstruction of time art to construct a complete ecological redemption system. This redemption is not a romanticized "return to nature", but based on the theoretical foundation of deep ecology, through the reconstruction of time cognition, the awakening of ecological self, and the promotion of collective practice, to fundamentally reshape the "human nature" relationship.

Practical wisdom of deep ecology: from "human centered" to "ecological centered"

Deep ecology is an ecological theory proposed by Norwegian philosopher Allan Naess, whose core is "ecocentrism", advocating the extension of moral care to the entire ecosystem and the expansion of "self" from "individual self" to "ecological self". The Overstory transforms the theory of deep ecology into

literary narrative through the practical experiences of its characters, demonstrating a cognitive shift from a "human centered" to an "ecological centered" approach.

Susanna Seymard's research on "forest networks" is a scientific demonstration of deep ecology. Ximade is a botanist who discovered through experiments that trees in forests form a "community" through a root fungal network, where older "mother trees" transmit nutrients to younger saplings and even preferentially nourish trees of the same species. The discovery of this 'forest community' completely subverts the Darwinian concept of 'the law of the jungle' and proves the 'symbiosis' of natural ecology. In the novel, Simade's research becomes a theoretical weapon for environmentalists - when logging companies use the excuse of "survival of the fittest" to cut down "mother trees", environmentalists use her research to prove that cutting down "mother trees" will lead to the collapse of the entire forest ecosystem. This combination of scientific research and ecological practice embodies the practical wisdom of deep ecology.

The appearance of Peter Wollen's book "The Hidden Life of Trees" in the novel further strengthens the idea of deep ecology. Wollen describes trees as "sentient and intelligent beings" in his book, which is highly compatible with the concept of "ecological equality" in deep ecology due to the charm of "natural divinity". In the novel, Nili Mehta read the book after a mental breakdown and realized his mistake of using algorithms to simulate tree growth - simplifying trees into data is essentially a continuation of anthropocentrism; The true ecological cognition is the recognition of the "subjectivity" and "divinity" of trees. This cognitive shift became the key to Nili's transition from "technological alienation" to "ecological awakening".

The awakening process of ecological self: reconstruction of time perception and healing of trauma

Deep ecology believes that the core of ecological redemption is the awakening of the "ecological self" - that is, the individual realizes that they are a part of the ecosystem, rather than an independent subject from nature. The Overstory reconstructs the characters' perception of time, showcasing the awakening process of the ecological self, which is also a healing process for ecological trauma.

Douglas Pavlichek's awakening process is the most representative. Douglas was a soldier in the Vietnam War, and the war trauma made him addicted to a "fast-paced" life, trying to cover up the trauma with the efficiency of industrial time. When participating in the "Redwood Summer" movement, he was asked to "observe the trees silently for an hour". During this hour, he felt the "rhythm of time" of the trees for the first time - the swaying of leaves, the exudation of resin, and the breathing of roots. This slow natural time gradually relaxed his tense nerves. When he touched the rough bark of the redwood tree, he suddenly remembered the banyan tree on the Vietnam battlefield - it was the natural time of that banyan tree that healed his war wounds. This reconstruction of time perception made Douglas realize his "commonality of life" with trees, completing the transformation from a "soldier" to an "environmentalist", and realizing the simultaneous awakening of ecological self and the healing of war wounds.

Nili Mehta's digital redemption demonstrates the potential for the integration of technology and ecology. Nili was once a victim of 'digital alienation', addicted to using algorithms to simulate natural time; After awakening, he developed the "Forest Time Simulation System" using computer technology, which collects growth data of trees, simulates the natural evolution process of forests, and showcases the life value of trees to the public. This practice of transforming technology from an "alienation tool" to a "redemption tool" reflects the flexibility of ecological self-awakening - ecological redemption does not mean abandoning technology, but returning technology to the essence of serving the ecology. When Nili's simulation system helped environmental organizations successfully prevent the logging of a primitive forest, he achieved a reconciliation between technology and ecology, and also completed the healing of self trauma.

Narrative Strategy of Collective Redemption: From Individual Awakening to Community Practice

The systemic nature of ecological crisis determines that redemption cannot rely solely on individual

awakening, but requires collective community practice. The Overstory constructs a practical path of "individual awakening community cohesion collective redemption" through narratives of collective actions such as "wood wars" and "tree banks". This path emphasizes "decentralized" community cooperation and echoes the tree like narrative structure.

The environmental community in the 'Wood War' embodies the value of decentralized cooperation. The environmental organization "Friends of Trees" in the novel does not have a fixed leader, and nine groups of characters work together according to their respective strengths: Patricia provides botanical knowledge, Douglas is responsible for organizing and coordinating, Nelly uses technology to monitor the forest, and Olivia expands her influence through the "Embrace Trees" movement. This division of labor model is like a community of trees in a forest - there is no "center", but a strong synergy is formed through mutual cooperation. Unlike the traditional "leader led" model of environmental movements, the success of "Friends of Trees" lies in its adherence to the natural "symbiotic logic", and this community practice is a realistic projection of the concept of "ecological community" in deep ecology.

The practice of "Tree Bank" demonstrates the intergenerational inheritance of redemption. Tree Bank "is a public welfare project initiated by environmentalists, which collects seeds of endangered tree species, establishes seed banks, and provides guarantees for future forest restoration. At the end of the novel, Winston Ma's granddaughter becomes a volunteer for the Tree Bank, planting mulberry tree seeds that her grandfather left behind. This intergenerational narrative extends the individual's redemption practice to a historical dimension. When the granddaughter saw the mulberry tree seedlings she planted sprouting, the novel described, "The tender sprouts of the seedlings point to the sky, like the gaze of a grandfather crossing a hundred years. This intergenerational redemption breaks the "short termism" of industrial civilization and achieves the long-term continuation of ecological ideals.

Conclusion: Ecological Implications Behind Time Art

Richard Bowers' 'The Overstory' uses the art of time as its core medium to construct a historical narrative of ecological trauma and redemption. The novel innovatively deconstructs the linear time view of industrial civilization through a tree like narrative structure, and constructs an ecological time cognition of "network symbiosis"; Through the perspective of anthropocentric time violence and alienation theory, the experiences of trauma and ecofeminism are diverse and represent the forms of ecological trauma; And through the practice of deep ecology, ecological self-awareness, and collective redemption, a complete redemption system has been constructed. This narrative logic of "structure time trauma redemption" makes the novel go beyond simple ecological warnings and become a philosophical allegory that explores the relationship between civilization cognition and nature.

The core revelation of the novel is that the root of ecological crisis is the crisis of time cognition - when humans impose their linear time view on nature, it inevitably leads to the emergence of ecological trauma; The key to ecological redemption lies in reconstructing time cognition, recognizing the subjectivity and diversity of natural time, and achieving the transformation from "human centered" to "ecological centered". This transformation is not to deny the value of humanity, but to reposition humanity within the ecological community, as Patricia said in the novel: 'We are not the masters or guests of nature, we are a part of nature.'

In the face of the increasingly severe climate crisis, the temporal narrative of 'The Overstory' provides an important paradigm for contemporary ecological literature: ecological literature should not only focus on natural lyricism or crisis warning, but should also delve into the root issues of civilization cognition, and through innovative narrative forms, construct trauma and redemption narratives that combine artistic value and ideological depth. At the same time, the novel's depiction of the integration of technology and ecology, as well as the collaboration between individuals and collectives, also provides practical references for ecological protection in reality - ecological redemption is not only a change in concept, but also a community practice that requires everyone's participation.

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