

**CATECHIZING GENDER, NATURE, AND
VIOLENCE: AN ANARCHO-ECOFEMINIST
READING OF GLOBAL SOUTH FICTION**

By

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**Catechizing Gender, Nature, and Violence: An Anarcho-
Ecofeminist Reading of Global South Fiction**

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ABSTRACT

Title: Catechizing Gender, Nature, and Violence: An Anarcho-Ecofeminist Reading of Global South Fiction

This dissertation is an anarcho-ecofeminist reading of Global South fiction. It aims to explore the anomalies of gender, exploitation of nature, and praxis of violence in Global South fiction. This study is focused on three novels, Uzma Aslam Khan's *Thinner than Skin* (2012), J. M. Coetzee's *Disgrace* (1999), and Ana Castillo's *So Far from God* (1993). These works represent three Souths of the Globe including South Asia, South Africa, and South America respectively. In these works, located in three different cultures, the principal issues (concerning this research) of gender-discrimination, oppression of nature, and violence are interbraided. This study employs Murray Bookchin's concept of 'anarchy' and Greta Gaard's idea of 'ecofeminism' as reading props for the analysis of the selected texts. This investigation mainly argues that Global South fiction writers use their narratives in order to highlight the iniquities of gender, exploitation of nature, and practice of violence on the human and the nonhuman. They have a close link with their respective soils, ecosystems, people, and their problems. Therefore, they protest by holding out the issues mentioned above. That is why, they are read in line with anarcho-ecofeminist perspective. In accordance with qualitative methodology, I have used Catherine Belsey's idea of 'textual analysis' and Celena Kusch's concept of 'comparative analysis' as my research methods. Since this study intervenes in terms of focusing on three Global South texts, it also highlights parallels and differences between the conditions of gender-discrimination, oppression of nature, and perpetration of violence in three culturally different societies. This project is an effort towards contributing to the production of knowledge in the domains of anarcho-ecofeminist studies.

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ABBREVIATIONS

1. *TTS* *Thinner than Skin*
2. *SFG* *So Far from God*

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DEDICATION

I dedicate this thesis to my wife, Gul Yasmeen, sons, Hamza Ameer, Taha Ameer, and my late parents, Sher Baz Khan and Zainab Bibi. The first three are the center of my love as well as care, and the last two the very fountain of my life who are always with me even after they are no more in this world.

CHAPTER 1

INTRODUCTION

We are essentially inseparable from the earth, from its creatures, and from each other. We are they, and they are us, and when any one person, species, or ecosystem is impoverished, we are all impoverished.

Donella Meadows' "A Reaction from a Multitude" (17).

1.1 Rationale of the Study

This research aims to investigate the issues of gender-discrimination, destruction of nature, and praxis of violence in Global South fiction including Uzma Aslam Khan's *Thinner than Skin*¹ (2012), J.M. Coetzee's *Disgrace* (1999), and Ana Castillo's *So Far from God*² (1993). I invoke Murray Bookchin and Greta Gaard's theories of anarchy and ecofeminism respectively. Gender implies that it is a socially constructed fact of being male or female. The term nature signifies the human and the nonhuman, and violence means abuse, damage, oppression, harassment, threatening, beating, kidnapping, raping, and killing. The word 'catechizing' means interrogating gender-based discrimination of women in patriarchal societies, exploitation of nature (environment inclusive of the human and the nonhuman), and perpetration of violence on natural and human life (especially women's) in the societies represented in the selected texts. As an anarchist, Bookchin expounds the concept of 'social ecology' and proposes ethical principles for replacing a society's propensity for 'hierarchy and domination' with that of 'democracy and freedom.' Also, Gaard's ecofeminist theory

¹ *TTS* is the abbreviation of the novel, *Thinner than Skin* (2012). Henceforth, I have used *TTS* for *Thinner than Skin* in my larger argument and analysis chapters across my thesis.

² *SFG* is the abbreviation of the novel, *So Far from God* (1993). Henceforth, I have used *SFG* for *So Far from God* in my larger argument and analysis chapters across my thesis.

asserts that capitalism reflects patriarchal values. This notion implies that the effects of capitalism have not benefited women and have led to a harmful split between nature and culture. Since the primary writers in this project have deep roots in their respective socio-cultural systems and they are well-acquainted with the condition of the human and the nonhuman there, they try to identify gender-discrimination, oppression of nature, and prevalence of violence by highlighting these issues in the selected texts.

The selected writers' concern with the issues mentioned above draws them together around Donella Meadows' remarks in "A Reaction from a Multitude" in *Placing Nature: Culture and Landscape Ecology* (1997), that "We are essentially inseparable from the earth, from its creatures, and from each other. We are they, and they are us, and when any one person, species, or ecosystem is impoverished, we are all impoverished" (17). Therefore, read together, the selected works reflect Archer's idea quoted in Jonathan Rigg's *An Everyday Geography of the Global South* (2007), that "the problem of the relationship between the individual and society was the central sociological problem from the beginning"³ (24).³ When compared cross-culturally, no culture is free from clash between interests of an individual and society. Therefore, the case of the cultures of the three authors is also not different. After making a transcultural anarcho-ecofeminist reading of these works, the writers, to me, appear to have certain common goals. I also debate that the common agenda of the Global South fiction writers is to record their deep concern regarding the issues of oppression of women, destruction of nature, and perpetration of violence in their individual societies. However, though these authors have commonalities with respect these issues in their selected works, modes of carrying out catechizable acts are not entirely similar. Though these writers show off different styles to treat the issues in their respective texts, my task as a researcher is how effectively they reach the common goal of highlighting the ills in their individual societies.

Interrogating the traditional paradigms, my dissertation seeks to investigate the contribution of Khan, Coetzee, and Castillo in exposing the unpleasant facts about the

³Individual and society have remained belligerent to each other since the earliest times. However, a dramatic change has occurred in the recent decades. Now, the welfare societies take it as their obligatory duty to treat individuals as their off-springs. Everything useful for the individual is appreciated and vice versa. However, no society in the world is fully free from clash between the interests of individual and society.

oppressed in Global South fiction. Besides, I want to address the question of division of the globe. The geographers and scholars divide world into two zones, North and South, on the basis of their distinctive features. The term Global South represents backwardness and poverty. On the other hand, the term Global North stands for advancement and modernity. William R. Thompson and Rafael Reuveny in *Limits to Globalization North–South Divergence* (2009), put that the term ‘Global South’ is used to show "an uneven relation in academic theorizations"(4), and to indicate the political imperative that has marginalized scholars as well as ideas.

The writers selected for this enquiry are part of the Global South literary tradition. Though belonging to transcultural world, they seem to have almost similar ways of anti-essentialist reaction to the old modes of social and cultural patterns in their respective societies. Their works appear to reflect upon the ways of life prevalent in the Global South since long. Since the primary writers are deep-rooted in their cultures, their works seem to be characterized by consciousness of defamatory perspectives with respect to life in those parts of the globe. In line with it, my study is based upon the anarcho-ecofeminist tradition to have an inside look at the prevailing conditions of gender, nature, and violence in the respective regions. Since Bookchin’s concept of “social ecology” or “ecological anarchism” calls for social change and freedom of human beings, it is instructive to explain that, in line with this idea, I have discussed ecofeminism in both social and cultural contexts. Cultural ecofeminism underlines the historical link between women and nature, and it aims at the freedom of both together. Social ecofeminism stresses that there is need for restraining different modes of oppression that is inflicted upon women through marital, familial, and patriarchal oppressions along with the oppression of capitalist state. Social ecofeminism emphasizes to liberate women and overturn economic as well as social hierarchies that turn all aspects of life into a market society. With these two perspectives, both cultural and social forms of ecofeminism are significant for this research. But I have coupled the generic sense of ecofeminism with anarchist theorizing. Therefore, I do not use ‘cultural’ and ‘social’ with ecofeminism in the title of this study. Otherwise, the entire analysis and argument are linked with both cultural and social forms of ecofeminism. With all this clarification, it is

in order to explore the issues of gender⁴, nature⁵, and violence⁶ reflected in the respective texts by deploying concepts of anarchy and ecofeminism.

1.2 Locating the Primary Texts within Anarcho-Ecofeminist Tradition

I have tried to locate my primary texts within anarcho-ecofeminist tradition in two parts. In part one, I have tried to establish a background of difference between the Global North and the Global South. In part two, I have attempted to locate my primary texts in the anarcho-ecofeminist tradition of the creative fictional works.

(I)

Since the primary texts belong to the Global South, it is instructive to elaborate the division of the globe into North and South. This division is a historical fact. North and South of the globe may be interpreted as metaphors. Both mean more than just two directions in cartography. Rigg's words are helpful in understanding the North–South demarcation: "The North–South distinction is associated with the Brandt report of 1980 which argued that in general terms, ““North” and “South” are broadly synonymous with “rich” and “poor,” “developed” and “developing”” (Rigg 3). The concept of the "Global South" includes disadvantaged peoples living in the regions formerly called “Third World.” It also involves the nations who are suffering from the influence of the Capitalist globalization. Moreover, the Global South stands for a deterritorialized geography and subjected peoples surrounded by the borders of the richer countries. The Global South has subaltern position with respect to its relationship with the Global North. According to Roberts and Parks, "The self-definition of the [Global] South . . . is a definition of exclusion: these countries believe that they have been bypassed and view themselves as existing on the periphery" (31). Rigg further determines the nature of this term:

The terms Global South and Global North represent poverty and

⁴ The concept of “gender” is largely a cultural construct, product of the omnipresent patriarchal biases of civilization. In accordance with patriarchy, the masculine is considered as active, dominating, adventurous, rational, and creative whereas the feminine, by systematic opposition to such traits, as passive, acquiescent, timid, emotional, and conventional.

⁵ The term "nature" stands for physical world including plants, animals, and landscapes.

⁶ Violence is a behaviour which is intended to hurt or injure or kill people. It mostly the result of abuse of force or power used against, common right, the laws, and public liberty.

development respectively. Besides, the recent global capitalism has deep effects on the Souths of the world. The Global South also reflects its political subjugation to the Global North during the cold war and in the context of postcoloniality. (10)

The Global South has various diminutive attributes such as “the Third World, the poor world, the less developed world, the non-Western world” (Rigg 9). However, there is binary order such as (N–S, Rich–Poor, First–Third) to make it clear that the South/Poor/ Third World is the majority world containing some 80 per cent of the world population of the globe and 136 of the 192 recognized states. Furthermore, Rigg puts that “...the great humanitarian challenges of the twenty-first century are to be found in the Global South” (185). Therefore, it deserves proper attention on the part of the developed world, the Global North to minimize the obnoxious differences created in the historical context. Although the Global South is improving in economic, environmental, and strategic fields yet it demands much heed about its appropriate development at humanitarian and moral levels. The economic system of the Global South has deteriorated. Similarly, social as well as moral values appear to have poor record in this part of the globe.

The writers of these areas have aptly tried to spotlight the complexities of the down-trodden people there. The selected authors, being sensitive to the poor condition of the natives, look determined to highlight this miserable situation through their works. After the critique of the division of the globe into North and South, I proceed further to interrelate the creative texts and primary texts in the next section.

(II)

In order to locate the primary texts within anarcho-ecofeminist tradition, I give an historical survey of the relevant creative works in a chronological order since 1923 to 2006. Having common characteristics with the primary texts, these works have close concern with the issues of gender, nature, and violence. However, the writers of these creative works belong to the Global South as well as Global North. In line with this argument is H. G. Wells, a British novelist who in *Men Like Gods* (1923), has written a scientific fantasy containing elements of anarchy and ecofeminism. An American writer, Zora Neale Hurston’s novel, *Their Eyes Were Watching God* (1937), engages with issues of ecofeminism and

environmental racism. It explores the main character, Janie Crawford's ripening from a vibrant but voiceless teenage girl into a woman with her finger on the trigger of her own destiny. Kamala Markandaya's novel, *Nectar in a Sieve* (1954), is also in accordance with the ecofeminist tradition. The book reflects oppression of women in Indian society. *Alongside Night* (1979), is a dystopian novel by J. Neil Schulman who invokes the concept of Agorism, a political philosophy of Samuel Edward Konkin III. Agorism advocates creating a society in which all relations between people are voluntary exchanges by means of counter-economics, engaging with aspects of nonviolent revolution.

Moreover, Chicana writer, Sandra Cisneros' novel, *The House on Mango Street* (1984), is also within the ambit of anarcho-ecofeminist tradition. It contains incidents of rape, gender, and violence. The writer represents the patriarchal Chicana culture that supports transgression of gender limits. Esperanza, a young girl, is the central character of the novel. She is raped. However, she is afraid to give voice to her miserable condition in that the patriarchal norms do not allow her. Referring to Celena Kusch's concept of 'comparative analysis,' there is 'intertextuality' between *So Far from God* and this novel. The Canadian novelist, Margaret Atwood's *The Handmaid's Tale* (1985), is a dystopia. It is a strongly patriarchal and white supremacist state that overthrows the United States government. Its themes include subjugation of women, patriarchy, and deprivation of women's reproductive rights. American writer, Ursula K. Le Guin's *Always Coming Home* (1985), expresses anarchic attitude of the rulers. It tells that when the government agents weaken, they tighten control on communication, travel, and trade. However, in spite of their utmost efforts, they cannot succeed to avert economic collapse. An American novelist, Vernor Vinge's *The Ungoverned* (1985), also follows the line of anarchism. A Taiwanese, Li Ang's novel, *The Butcher's Wife* (1991), follows anarcho-ecofeminist paradigm too. It reflects the issues of violence and oppression against a Taiwanese wife, Lin Shi, by her cruel husband, Chen Jiangshui, who beats her mercilessly. The novel is a record of sexual violence and emotional cruelty. *The Fifth Sacred Thing* (1993), post-apocalyptic novel by Starhawk, is the story of exploration of multiple elements of ecofeminism and ecotopian fiction. *So Far from God* (1993), displays the issues of oppression of women and nature, and incidents of violence against the human and the nonhuman in Chicana culture.

Similarly, Ursula K. Le Guin's *The Dispossessed* (1994) is written in accordance with anarchist tradition. It reflects a keen desire for change to create an ideal world of peace,

justice, and universal love. An Australian novelist, Greg Egan's *Distress* (1995), predicts the political intrigue surrounding a mid-twenty-first century. In this book, the writer talks about an anarchistic man-made island named "Stateless" where people live peacefully without institutional interference. Linda Hogan's novel, *Power* (1998), is also in terms with anarchy and ecofeminism. It is the story of struggle of a girl who commits to find her way in the antagonist world. Margaret Atwood's *Surfacing* (1998), is the story of a talented woman who is torn between sustaining relations and her identity as an individual. In the end, she chooses to collect her shattered fragments in order to become a whole. J. M. Coetzee's *Disgrace* (1999), engages its attention with anomalies such as rape, violence against women and nature. It also reflects gender-discrimination, and racial, social and political issues in post-apartheid South Africa.

Moreover, in line with anarcho-ecofeminist tradition is Iain M. Banks' novel, *Look to Windward* (2000), that takes its title after a line in T.S. Eliot's poem, "The Waste Land." Barbara Kingsolver's *Prodigal Summer* (2000), also emphasizes ecological themes. This novel relates three stories: of love, of loss, and of connections in rural Virginia, an American State. *Against the Day* (2006), is an epic historical novel by Thomas Pynchon. It also follows the line of anarcho-ecofeminist tradition in which gender, nature, and violence become the main themes. Mentioning Kusch's 'intertextuality' here, it is closer to *Disgrace* with respect to its themes. It is about the First Balkan War (1912-1913) as well as the Mexican Revolution (1910-1920). The War hovers as an imminent catastrophe on the heads of innocent masses. They face violence. The cause of this war is the struggle between power-pursuers and power-transcenders. In the same line, Uzma Aslam Khan's *Thinner than Skin* (2012), is the story of the northern lands of Pakistan. The people of the Kaghan Valley are passing the worst time in the recent history. They are facing loss of land and values, social and religious. They are almost imprisoned in their limited area. There is oppression of women and destruction of environment. The natives have to undergo frequent incidents of violence at the hands of the internal as well as external hostile-to-peace forces.

This historical survey, of the creative texts, is persuasive in locating the primary texts within the anarcho-ecofeminist tradition. This consideration proves helpful in understanding the issues of respective societies of the Global South. Since these problems have left undesirable impact upon the life of the people, the authors of the primary texts have a cogent

reason to highlight the issues of gender, nature, and violence in the context of anarcho-ecofeminist tradition in Global South selected fiction including *TTS* (2012) by Uzma Aslam Khan (South Asia, Pakistan), *Disgrace* (1999) by J. M. Coetzee (South Africa, Cape Town), and *SFG* (1993) by Ana Castillo (South America, New Mexico/Chicana, Tome). In the next section, I situate myself as a South Asian researcher.

1.3 Situatedness of the Researcher

Since my research is on the Global South fiction, my own location in Pakistan gives me an additional advantage and justification to do this work on these texts coming from the margin. I have first-hand knowledge of the issues existing in most of the South Asian countries. On account of her location, Pakistan is called heart of Asia. However, her social, ethnic, religious, political, and economic condition is very critical. Most of the South Asian countries (including my country, Pakistan) are facing health hazards, various modes of violence, gender-based discrimination, corruption, terrorism, pollution, environmental problems, law and order situation, illiteracy and scarcity of standard education, growing poverty, child labour, oppression of the weak, justice crisis, inflation, unemployment, street crimes, and threats to human security. Being situated in South Asia, I can easily identify similar problems in the other two regions of the Global South, South Africa and South America. *TTS* records multiple anomalies in the northern region of Pakistan including oppression of women and nature, and prevalence of different modes of violence against the human and the nonhuman. Similarly, *Disgrace* and *So Far from God* also document almost the same range of abnormalities in their concerned socio-cultural contexts. These commonalities in the three texts provide me a prospect for reading the selected works together through props of Murrey Bookchin's 'anarchy/social anarchism'⁷ and Greta Gaard's 'ecofeminism.' In addition, these common grounds in the three novels are favourable for me to analyze the primary texts through Celena Kusch's "Comparative Analysis" and Belsey's "Textual Analysis" methods.

⁷ Bookchin's concept, social anarchism is opposed to all forms of social and political power, hierarchy and oppression, including (but not limited to) the State and capitalism.

1.4 Delimitation of the Study

I have delimited my study to three novels chosen from the Global South. The novels include Uzma Aslam Khan's *Thinner Than Skin*, J. M. Coetzee's *Disgrace*, and Ana Castillo's *So Far from God*. Though there are many texts that take up the issues of the exploitation of nature, oppression of women, and the perpetration of violence on both the human and the nonhuman, in view of the limited scope of my research, I have drawn a line around the Global South, and I have selected texts from Pakistan, South Africa, and South America because of the thematic parallels regarding my main argument. The "anarcho-ecofeminist nexus" in the selected texts is supported by Murry Bookchin's concept of 'ecological anarchism' and Greta Gaard's theoretical position on ecofeminism.⁸

1.5 Thesis Statement

In *Thinner Than Skin*, *Disgrace*, and *So Far from God*, the three Global South fiction writers, Uzma Aslam Khan, J. M. Coetzee, and Ana Castillo, engage with androcentric practices in their respective societies in order to highlight the oppression of gender, exploitation of nature, and praxis of violence. The Anarcho-Ecofeminist perspectives of Murray Bookchin and Greta Gaard provide a useful theoretical support in order to read the selected texts. I use Catherine Belsey's 'Textual Analysis' and Celena Kusch's 'Comparative Analysis' as research methods in this project.

1.6 Research Questions

In line with the thesis statement of my research work, I have to try to find answers to the following questions:

1. What are the general configurations of anarcho-ecofeminist engagements in the selected texts with reference to socio-cultural parallels?
2. How do the issues related to gender and nature play out in the selected novels?
3. How do the selected texts reflect praxis of violence?

⁸ Drawing on the insights of ecology, feminism, and socialism, ecofeminism's basic premise is that the ideology that authorizes oppression based on race, class, gender, sexuality, physical abilities, and species is the same ideology that sanctions the oppression of nature. It also asserts that capitalism reflects only patriarchal values. Capitalism has not benefited women and has led to a harmful split between nature and culture.

1.7 Research Plan

In accordance with the scope and nature of this project, the plan of my dissertation consists of seven chapters. In Chapter One, I give introduction of my research. In this chapter, I situate the primary authors and their selected texts that appear to reflect elements of gender, nature and violence from the perspective of anarcho-ecofeminist standard. This chapter contains rationale of my research in relation to my defining research questions.

My second chapter is on Literature Review. In this chapter, I critically evaluate the former relevant works to find out gaps so that my work may fill those gaps. Here I contextualize, locate, and situate my work within the available critical scholarship.

In Chapter Three, I elaborate theoretical framework and research methods. I employ anarcho-ecofeminist perspectives of Murray Bookchin and Greta Gaard respectively in order to read my primary texts. I demarcate Catherine Belsey's "Textual Analysis" and Celena Kusch's "Comparative Analysis" as methods for my textual interpretation.

In Chapter Four, Chapter Five, and Chapter Six, I compare and analyze *TTS*, *Disgrace*, and *SFG* in order to find answers to my controlling research questions. I examine the tree texts in order to trace gender-based discrimination, destruction of nature, and exercise of violence.

Chapter Seven concludes this project. It contains findings of my research and explains if my primary research premises and claims are vindicated through analysis. In the end, I give my recommendations for the future research scholars in and around my research domain.

1.8 Significance of the Study

This study is significant in that it makes an anarcho-ecofeminist reading of the three Global South texts on the basis of commonalities. It highlights the common cultural traits and social issues represented in the selected fiction regarding gender-discrimination, oppression of nature, and exercise of violence in the respective southern societies. Since "Research . . . uncovers something new. . . [and] it is much more likely to involve assembling ideas that have not been brought together in quite that way before" (Belsey in Griffin 163), the primary texts, analyzed through the anarcho-ecofeminist lenses, serve well to interrogate these issues in order to uncover 'something new'. I combine gender, nature, and violence in this research that have not been assembled together in quite this way before. In

addition, I have hybridized anarcho-ecofeminist theory. This is also ‘something new’ in my project. In this way, this research serves as a valuable addition in the anarchist and ecofeminist domains of knowledge. In terms of its focus on the Global South, it also becomes an indirect comment on the socio-cultural conditions of the Global North and South.

CHAPTER 2

REVIEW OF LITERATURE

2.1 Introduction

This chapter provides a review of a body of written works by writers and scholars relating to my research project directly or indirectly. A variety of articles, essays, and books included in this review belongs to different ages, genre, and cultures. However, the material I review has close relationship with the primary texts in multiple ways. There is treatment of the issues of gender, nature, and violence with varying degrees. Therefore, this literature review is helpful in contextualizing my research project in the in the already critical available scholarship. In this way, I find the review effectively contributing in finding the gaps in the contemporary scholarly sources. The works reviewed in this chapter are not in a chronological order but my selection is largely thematic.

This review of literature is significant in that it aims to demonstrate a link with the existing body of knowledge and, therefore, vindicates my research intervention. Moreover, the review supports my understanding of this area of study. This review may enlighten my potential readers on the relevance of my research in the contemporary critical corpus. In the forthcoming pages, I review various relevant articles, essays, and books by different theorists, critics, and scholars under the following subheadings:

- Critical Scholarship on Anarchy
- Critical Sources on Ecofeminism
- Works Already Done on the Selected Primary Texts

2.2 Critical Scholarship on Anarchy

In article "Definitions and Explanations of Men's Violence," in his *The Violences of Men* (1998), Jeff Hearn explicates that there are various explanations of men's violence owing to multiple reasons and contexts. We may come across the instances of individual men who have been violent as well as individual women who have undergone the experience of violence. The perpetuation of men's violence gets support of various theories and explanations in its favour. The writer has tried to give different views to men's violence against women as well as explanations of the causes of these acts of violence. According to Hearn, violence means different things for different people. He says that "'violence is sometimes used to include or exclude abuse, or to mean physical violence or only certain forms of violence [However,] violence is not one thing; it is not a thing at all" (Hearn 15). Violence is inseparable from various experiences of life. It is just like all other everyday experiences of life. However, some critics opine that there is no correlation between violence and other parts of life. Violence has material as well as discursive meanings. It is material and discursive, "painful and full of pain" (Hearn 15). Violence may have various elements including the use of force on part of the violators. The violator intends to learn damage done to the violated. Violence has in itself the acts, activities or events that are recognized as "violent" by a group or any other authority. Moreover, violence is relative to time and place.

Furthermore, violence is interpersonal and structural. The interpersonal violence is direct from one person to another without any ambiguity. However, the term structural violence includes "the social patterns of men's violence to women in the home" (Hearn 16). The scourge of praxis of violence is so pervading as "women, children, animals, and men's own selves" (Hearn 16) become victims of it. Violence is manifested through different acts of oppression and suppression. There is a variety of social and other approaches to violence and its causes. Hearn puts that men's violence against women has some reasons behind it. Among those causes include "intrapsychic conflict, personality disorder, impaired ego, developmental deficiencies, narcissism, traumatic childhood, masochism" (Hearn 21). Violent behaviour may be the result of psychological problems. In accordance with the Freudian and Neo-Freudian theories, location of violence is inside a person who tends to

violate. However, there may be some outside factors causing perpetration of violence. Hearn maintains that the psychoanalytic theories of behaviour are stringently criticized because they try to locate the reasons of violent behaviour out of the social and economic contexts. Moreover, violence may be invited by men, women, slaves, and children. Sometimes, the masochistic attitude of women may invite violence because they tolerate violence at the hands of the violators, males as well as females. In other words, they bear maltreatment like children, dependents, and slaves.

In addition, the phenomenon of gender-discrimination also leads to violence against small girls in their childhood. While growing up, they are violated but they bear it because they become habitual to such a behaviour. In other words, first they suffer from the violent behaviour of their fathers and brothers and then they become victims of their husbands or sons. Hearn quotes the findings of Snell, Rosenwald, and Robey (1964) and tells that in their research on twelve couples, they have focused on women, and they remark that they are “Domineering, masochistic, frigid, aggressive, indecisive masculine, passive, overprotective of their sons, and emotionally deprived” (Hearns 21). Sometimes, childhood experiences of men leave irremovable impact upon their psyche. As a result, they become violent towards women in their adulthood. They try to assert their masculinity to overcome their experience of the oppressed-being just like women. Hearn argues that Craib's analysis of male dominance involves great care about women's psychoanalytic work. Contrary to it, Chodorow in *Nancy Chodorow and The Reproduction of Mothering Forty Years On* (2021), edited by Petra Bueskens, maintains that men's dominance becomes a desire due to the sense of separation of mother and absence of father whereas Eichenbaum and Orbach in *Understanding Women* (1992), assert that men's dominance originates from men's dependency and the denial of them of the dominance of mothers.

Moreover, violence comes from the males as a reaction to their dependency upon their mothers in their childhood. In other words, they express their freedom from that dominance through violence. It implies that the dominance of their mothers on them perturbed their psyche. With such a background, the males feel gratification in violating females. This very aspect of the development of the males is the psychological representation from their boyhood to adulthood. The writers like Suttie, in her work, *The Origin of Love and Hate* (1999), and Jukes (1993), in book, *Why Men Hate Women*, have treated almost the same theme. Hearn quotes Jukes to prove his point that "the difficulty of boys' relations with their

mothers is seen as remaining a persistent potential, and, for him, an almost inescapable source of hate and violence for men into adult life" (22). Hearn further observes that in accordance with the biological, psychological and psychoanalytical theories of violence and men's violence, an individual is directly affected by the changes in social environment. He may become more or less violent with the change in his social circumstances. It means that external happenings do contribute to the initiation of actions and reactions of a person.

Furthermore, social environment in the form of culture or the level of the family provides context of more or less violence. It means that men with specific social conditions instead of specific psychological dispositions become the violators of women. Sometimes, they resort to drugs or alcohol and become perpetrators of violence against women known. According to Hearn, Rosenbaum and Maiuro have propounded some principles helpful in understanding and changing men who resort to violence and abuse. In their view, the abusers do not feel pleasure from their abuse. They revert to violence because they have no other option for expression of their distemper to achieve their desired objectives within the marital relationships. Moreover, they have patriarchal mindset that men are "dominant, omniscient, omnipotent, and infallible" (Hearn 24). Besides, "men's violence is a learned behavior" (Hearn 24). Freud and his proponents term violence as an internally motivated whereas social learning theories call it externally deduced. However, "both kinds of theory have one major feature in common, namely, their reference back to the importance of past experiences . . . that form the basic personality[and]could be justified . . . through psychoanalytic or social learning theorizing" (Hearn 24).

The review of this article has close relationship with my research work. This article is quite helpful in tracing a link between writings of the three Global South fiction writers and the article by Hearn. While locating my work in the in the existing critical knowledge, I find that it is related to the different theories of violence. Some theorists put that violence is motivated internally but some assert that it is externally derived. The article also is of great support for me to situate my research. My work is concerned, anarcho-ecofeminist tradition, with the praxis of violence in general terms in the selected fiction. The critique of the article is about violence perpetrated by men against women due to their psychological problems. This is the gap between the article and my work. My work aims to find out how the writers of the selected novels have treated the element of violence differently. Moreover, the article deals with the theoretical aspects of violence whereas my research is related to the practical

aspects of violence in respective societies. My work creatively intervenes to fill the gap thereof.

In her article "A Brief Overview of Domestic and Family Violence in Australia" in *Restorative Justice and Violence Against Women* (2010), Heather Nancarrow has given her overview about the domestic and family violence prevention in Australia where she had been working in this field for twenty-five years. She is of the view that "mainstream domestic and family violence policy and programs seem to differentially benefit Indigenous and non-Indigenous women" (Nancarrow in Ptacek 123). Indigenous and non-Indigenous women have different opinions about ending domestic and family violence. Research by Indigenous women has found that the restorative justice (RJ) should be taken as an alternative to the formal criminal justice system. Non-Indigenous women also found through the research that RJ should not be considered as a substitute for formal criminal justice system. Both differ in their findings because they have varying ways to view the part played by the state as well as the community in the case of domestic violence.

Both indigenous and non-indigenous Australian women have hopes as well as fears about the role of justice in coping with domestic and family violence. Men abuse intimate women and indulge in domestic violence in Australian. In accordance with the research, about 47% women suffer from male violence. The males attack females in different ways such as "sexual assault, threatened assault, emotional abuse, and being stalked"(Nancarrow 125). Moreover, out that out of 1,731,100 Australians who underwent intimate partner violence, the rate of women was 75%. However, the violence committed by men against women has different results as compared to the violence against women by women. Furthermore, in family violence includes the Indigenous families as well as relatives in Indigenous communities. The family violence includes spousal abuse, abuse among kinship relations, and child abuse. The perpetrators of family violence or victims may be individuals as well as groups, and males or females. In brief, Indigenous family violence and domestic violence intersect and differ from each other at the same time.

Further, to cope with various manifestations of violence, the mainstream feminists made attempts for reformations. Domestic violence was highlighted as an essential issue to be solved at the state level. The feminists also exposed the poor condition of relationship between women and the state because the later had neglected the former as unimportant. Such an attitude was in accordance with the patriarchal system set up by cultural and social

norms. They contested that the state can help subjugated women through providing them chances to get economic and social freedom. Nancarrow quotes Martin (1998) who maintains that the conservative forces do not support legal reforms suggested by women and made by the state because feminist-inspired criminal justice reforms are nothing more than the status quo. Moreover, the reforms agenda has the least to do with improvement of security and equality of women. Similar views are reflected by black feminists represented in the books of bell hooks (1981, 1984, 1989). The writer also quotes cogent remarks of Patricia Hill Collins (1990), and Angela Harris (2020) to support his argument.

Besides, Crenshaw (2013), her proponents, and African American feminist authors, pinpointed multiple forms of gender and race that have similar mechanism of subjugation of women. Nancarrow puts that Crenshaw also talks about the similar aspects of the domestic violence and rape. She says in this regard that women of colour are victims of racism and sexism but nobody pays attention to the terrible experiences of these women. The discourse is also dumb in feminism as well as antiracism. "The interests and experiences of women of color are mostly marginalized" (Nancarrow 129). There is a link between Indigenous Australian women, and the state and the non-Indigenous women's movement. This feminist movement aims at liberating females from male oppression. This movement is termed as parallel to Indigenous women's and men's strife to liberate themselves from organized discrimination and state oppression. The movement also stresses to achieve recognition, justice, and healing for women. To get control of Indigenous Australians, the state has made oppressive policies showing that they are for the betterment of the people.

In this way, there is similarity between "Australian women's liberation struggle [and] the Indigenous Australian liberation struggles" (Nancarrow 130). The writer puts that there was dual struggle going on in Australia. Women were struggling against men's oppression and the masses, men and women together, were struggling against oppression by the state. In this context, Indigenous Australian women have raised their voice against violence within their families and upon their communities since mid-1980s. They name violence upon them as family violence as well as spousal domestic violence. In the broader sense, abusive behaviour is also included in domestic violence. The violator and the violated may belong to the same family, group or clan against men, women, and children.

The reviewed article is about family and domestic violence in Australia. I find that violence in Australia is almost of the same nature as in the world including the Global South.

My research is concerned not with family or domestic violence but violence at the hands of the terrorists, dacoits, thieves, looters and institutions. However, there is violence against men both in this article as well as in the primary text of my research. In addition, although the article is a different genre yet its theme is similar to that of the selected novels. I situate my research in the domain of fiction from three souths of the globe. My research means to question violence in the Global South fiction by applying the lenses of anarchy and ecofeminism whereas the writer of this article has just expressed his appraisal about violence in Australia at family and domestic level. By comparing and contrasting these two types of material, my research would try to fill those gaps left in the article.

Maria Mies in her essay, "New Reproductive Technologies: Sexist and Racist Implications" in her and Vandana Shiva's *Ecofeminism* (1993), tells that in the new times, new demands of "profit-making" have given more importance to female body as a source of generating capital. They have produced technologies "based on exploitation and subordination" (Mies 175). These technologies have been made legal and, at face, used to help women in the reproductive process from pregnancy to delivery. However, the intrinsic purpose of the technologies is to control women's reproductive capacity. During such cases neither the woman is considered as a person nor given human dignity. The writer states that technology has also deep impact on social relations. According to Mies, "These are based on exploitation and subordination alike of nature, women and other peoples (colonies)" (175). Science is based on the foundation of oppression in Europe that has also resulted into the attitude of violence against women and violence against nature. This method of exploitation and subordination got principle from colonization of the people of various regions such as America, Asia, and Africa. Women and nature were treated as savages in Europe. Without exploiting women and nature, the violators could not benefit themselves from domination just like the colonizers who could not benefit themselves from modern European science in the sixteenth and seventeenth century.

Moreover, Europe was less developed than China, India, and Arabia in various fields in the fifteenth century. Mies argues that the advancement of Europe was not due to the fact that it had more "brain-power" than others but it was mostly because of the use of human brain-power for arts of destruction and warfare. Furthermore, "To legitimize the development of these arts of destruction, women, nature and the colonies had to be robbed of their 'human' quality, their soul" (Mies 177). The treatment of nature, women, and the

colonies was fully oppressive. The treatment of them as spiritless and passive matter was meant to make them dependent upon the wishes of the male engineers who utilized the human labour for "the production of material wealth" (Mies 177). In this way, the white men were considered superior to pale men, yellow men, and black men. Hence a criterion was set as a paradigm of European sense of superiority that was unjustified.

Mies says that in accordance with the European standards, "Men are considered more valuable than women; owners of means of production are considered more valuable than those who work these means" (178). Moreover, the things that were given more importance were termed as human and the white man was considered some unparalleled who had the right to subjugate nature and "to promote his own creation— 'culture'" (Mies 178). She expresses that there is conflict between ethics and genetic engineering. The reproduction technology is on contrary terms with morality.

Medical experts use genetic engineering and reproductive technologies in a discriminatory manner against women in reproductive process. Her body is the direct target for gaining benefits at industrial level. This treatment of women has disrupted the process of the connection between mother and child. Mies contests that the reproductive technologies have made woman passive and objectified. The patriarchal mechanisms have always rendered her an object for male subject. The patriarchal system allows man to follow the concept of overpowering nature and woman. By applying the scientific method of analysis and synthesis, woman has been degraded to the level of just a mass of reproductive matter. It means that reproductive capacity of woman would come in the hands of the medical experts. It also suggests that woman will be made an artificial entity who is under the control machines used in the reproductive process. In the present times, woman is compelled to meet the demands of society in her reproductive experience. She is forced to produce perfect child. To do so, she has to undergo different pregnancy tests. Even they are discouraged to bear child after thirty-five years of age because of the risks of bearing abnormal child. "This means that the integrity of the woman as a human person, an individual, as an integral indivisible being, is destroyed" (Mies 186).

The In Vitro Fertilization (IVF)¹ programs have caused traumas and mental sickness among women. Mies states that when the eggs ripen in the ovaries, they are removed by

¹"In Vitro" means happening outside the body in artificial conditions, often in a test tube.

means of laparoscope. In this operation "women's belly is blown-up by carbon dioxide" (Mies 187). The woman is made a totally passive object. That is why the IVF processes are painful, traumatic, and degrading for women. Mies stresses that women must not be treated like passive and non-living objects. Moreover, both men and women have the right to be fertile or sterile. Fertility and sterility are not biological traits but socially determined factors. In fact, WHO has supported the definitions of fertility and sterility to make them acceptable in the world. Mies criticizes this step of the international organization because it has stood on the side of the medical experts and reproductive engineers to use women as machines.

After reviewing this article, I find that Mies has strongly criticized the attitude of the medical experts and reproductive engineering because they encourage reproductive technologies that undermine woman's status as mother in the real natural sense. The writer also raises her voice against exploitation of woman who is made a passive object by over-use of gadgets of reproductive technologies. I have found that the essay has common traits with the primary text. Moreover, the review has helped me to situate my research. Mies has given critique of modern reproductive technologies versus breeding woman from an ecofeminist perspective. My research has applied ecofeminist lens to analyse the primary texts. However, there is a gap between the essay and the selected texts. The article does not refer to the themes of rape, dacoity, killing, and sour and life-taking labour in chemical factory. My research aims at filling these gaps.

In article "Violence and Anarchism" in *Anarchy! An Anthology of Emma Goldman's Mother Earth* (2012), Alexander Berkman says that government uses various tactics "to preserve society as it is [and] to preserve things as they are" (Berkman in Glassgold 27) to safeguard the grabbing and hoarding of the rich. Warships, police, jails, and penitentiaries are meant to suppress, kill, and maim those who resist plutocracy and the rich. It is said that these are all necessary evils to preserve the status quo. On the other hand, a well-disciplined society should mainly focus on the greatest good of its people. Society should fulfill its mission. Subsistence is the first condition of life. Society should provide maximum equal choices to the individual to flourish in the respective fields of life. According to Berkman, the working class is the backbone of social system. Therefore, they should have chances to benefit from social organization. It is the foremost duty of society to bring up its individual as balanced persons. The workers have to suffer from the social evils like poverty,

exploitation, and injustice. They are the producers not the masters because the master is someone else. In Karl Marxian term, their labour is alienated one. Whatever they produce is taken away from them by the owner of the production unit. The producers have no land, no machinery, no capital in their possession to set up production points of their own. "[A]s a result, they are forced to sell their labor for whatever pittance the employers condescend to give. Hence poverty, starvation, and widespread misery among the very class" (Berkman in Glassgold 27).²

The producer, when dissatisfied with meagre income, becomes frustrated and as a result of it becomes rebellious. Berkman criticizes that both law and government are always bent upon preserving such things. They help the rich to grab and digest the stolen wealth as well as to suppress the voice of discontentment and protest for the sake of their own invested interests. The writer says that social life of the "civilized" states is nothing less than this in the present context. The people have to undergo a miserable life in the social system that is full of exploitation, deprivation, suppression, discrimination, injustice, lawful brutality, judicial murder and like that. If these conditions prevail, the society is called an organized one. Berkman contests in this regard that better, happier, and freer life is possible only when there is nothing like fixed and preserved.

Berkman further puts that anarchism is the science of social order. It is, in fact, a science against existing disorder, legal oppression, robbery and universal misery. This condition calls for a fresh social order as a better replacement but it is not easy to do so. It demands a holistic change of the social system from an exploiter one to an ameliorator for all strata of societies. Therefore, if the people are enlightened, they can discern the evils of the government that is far from welfare one. They become aware of the systems of justice and equity. Only enlightened masses can oppose all forms of "bondage" including political, economical, and social. They resort to rebellion when men, women, and children are left to starve at the hands of the oppressor. Rebellion surges as a result of cries of the maimed and torn in blasts, wars, and "industrial slaughterhouses" (Berkman in Glassgold 28). It is also the outcome of brutality on part of the police and "degradation and misery that king, president, and plutocrat have heaped upon humanity" (Berkman in Glassgold 28). As a reaction, people become violent and they resort to acts of violence and terrorism. The writer

² The alienated are also marginalized people living in the same society.

further emphasizes, however, that plutocratic or socialistic misrepresentation cannot stop mankind from getting light, liberty, and anarchy because these are basic rights of the people of any democratic system in the world.

The review of this article helps me to locate my research work in the former body of literary knowledge. The article also records that the producers and the masters should not be the exploiters and the exploited respectively. Anarchy rejects the concept of preserved society and exhorts for a dynamic and open social system where all humans have equal opportunities to flourish to the maximum. My research is concerned with questioning violence in its all forms and manifestations through the lens of anarchy whereas this article reflects that violence and anarchism are the same when the suppressed rises against the suppresser in an unjust society. My investigation is related to the deprived, weak, and oppressed in different ways. Moreover, my research is concerned with anarchy and violence in the fiction of the Global South in the three novels. This article expresses how violence becomes the essential part of anarchy. There are gaps between the two types of texts, text of the article and the texts of the novels selected for my research. My research work aims at filling those gaps.

In the essay, "A Choice of Nightmares: Ecological Collapse" (2015) in *Green Modernism: Nature and the English Novel, 1900 to 1930*, Jeffrey Mathis MacCarthy says that Joseph Conrad's novel, *Heart of Darkness* (1899), reflects multiple instances of the harmful connection between man and nature. In the novel, we find signs of exploitation of nature like the objects, the land, the jungle, the river, and the animals. The novel shows multiple scenes of plunder of nature by the imperialists. "The European exploitation of native peoples follows the same logic as the European exploitation of nature" (MacCarthy 46). Marlow describes the Eldorado Exploring Expedition in which a group of five white men comes to seek treasure. Their main objective is nothing other than to find treasure and exploit African resources. One of the resources is ivory that is as precious as gold. In the words of MacCarthy, "they tear treasure out of the bowels of the land like burglars breaking into a safe" (48).

Moreover, Conrad famously describes the European imperial program as "the vilest scramble for loot that ever disfigured the history of human conscience" (MacCarthy 48). MacCarthy also puts that the imperialistic activities in Africa reflect the excessive plundering of nature. He remarks that Conrad exposes the imperial looting that leaves

destructive ecological effects. Marlow does not appreciate the helmsman and Kurtz because they have "restraints." In other words, Marlow criticizes "the colonial enterprise's environmental attitude toward Africa" (MacCarthy 48). Marlow observes waste on the soil and he comes to realize the exploitative designs of the white man in Africa. At the Out Station, Marlow comes across the imperialistic method of exploitation of nature. This exploitation has symbolic value because, later on, he watches many scenes of disastrous plundering everywhere in the African continent. For example, MacCarthy quotes Marlow's words as: "'I came upon a boiler wallowing in the grass...an undersized railway truck lying there on its back with its wheels in the air. The thing looked as dead as the carcass of some animal'" (Conrad in MacCarthy 48). Conrad talks about Marlow who walks in the imperialized land and depicts another scene that reflects signs of destruction of the African land. He quotes Marlow and adds his own remarks that "'I avoided a vast, artificial hole somebody had been digging on the slope, the purpose of that I found was impossible to divine. It wasn't a quarry or a sandpit, anyhow. It was just a hole'" (Conrad in MacCarthy 49). There is treating the environment as a resource, and then there is this "wanton smashup" abusing the land in pointless excess.

Marlow attaches great importance to "restraint" to check abuse of land and other objects because without some restriction "the home" of the Africans will be destroyed through destruction of their environment. As the imperialists are outsiders, so they feel no need of any control over their ambitious exploitation of the resources of Africa. MacCarthy argues that "[t]he objectless devastation of the land corresponds with what Marlow calls a flabby, pretending, weak-eyed devil of a rapacious and pitiless folly" (MacCarthy 49). The phrases like "pointless holes" in the land and "purposeless blastings" on the cliff represent that the Europeans had not strong character. Their weakness also reflects itself in the form of "ecological depredation." Therefore, various objects found in dilapidated form in Africa make Marlow's journey more meaningful there. These bleak images imply the "ecological exhaustion" at the hands of the imperialists who exploit native land and people quite tactfully. In other words, on one side Marlow comes across exploitation of nature, and on the other side imperialism flourishing in its proper way. According to MacCarthy, the "objectless blasting" is indicative of bombardment on the African continent. It has symbolic significance for the explorer, Marlow. He ventures to this continent with impression of devastation in Africa that is under scourge of the British imperialism.

MacCarthy relates that Marlow experiences a sense of menace during his journey through Africa. The sounds of bombs and blasts give him impression of imperialism as a horrifying malady for the native people and environment. Moreover, the firing of guns by the pilgrims look as if they are "squirting lead in the air." MacCarthy supports his views with these words: "Their shooting is like the French gunboat firing into a continent, making the natural world an enemy and a target" (MacCarthy 49). It means that the imperialists were targeting nature to destroy it. The writer of this article quotes Charles Lyell, a nineteenth century geologist, and tells that Conrad came to believe Hobbesian concept of "war of all against all."

The review of this article has helped me to find the location of my research in the former work. It is a critique of evils of imperialistic designs on part of the British in Africa. The article reflects substantive exploitation of nature perpetrated at the hands of the imperialists. My research work that has one of its objectives to catechize the subjugated position of nature, has close concern for destruction of nature. However, Conrad's way of depiction of devastation of environment and nature is different from that of J. M. Coetzee, and two other writers, Uzma Aslam Khan and Ana Castillo. My research would add to the theme of praxis of violence and exploitation of nature including animals, trees, and humans. The review of the article also provides me understanding to find out the gaps left in the former research and scholarship.

2.3 Critical Sources on Ecofeminism

In essay "Ecofeminist Natures and Transnational Environmental Politics" in *Ecofeminism and Globalization: Exploring Culture, Context, and Religion* (2003), Noel Sturgeon holds that as a school of thought, ecofeminism has permeated itself into dominant development discourses near the end of 1980s. This intervention is political in its nature. Ecofeminism, both in North and South, has led to feminist intervention in developing discourses that have consistently been changing with the passage of time. The writer points out the USA Ecofeminist discourse that is limited only to racial and cultural difference. It does not include global problems. Women are more vulnerable to the risks of environmental problems and sexism. In Western environmentalist discourse, woman is often taken as a "straw-woman." It is the core point of ecofeminism that "harm to nature equals harm to women because of the pervasive perception that women are closer to nature" (Sturgeon in

Eaton 93). This ecofeminist view that women are closer to nature is controversial. For example, Ynestra King, Karen Warren, Carolyn Merchant, and other proponents of ecofeminism argue that women's relation to the environment are socially constructed and arise out of historical and materialist conditions. Moreover, women's environmental mobilization is the result of women's political agency instead of their essential similarity to nature.

However, at ideological level, a close affinity is thought to be there that is located with respect to history as well as culture. In view of Ynestra, ecofeminism may leave racism, classism, and other forms of domination out of its ambit. A hot debate remains among the critics and scholars and mostly the reference goes to Vandana Shiva's work. For example, for Leach, Sherry Ortner's classic essay, "Is Female to Male as Nature Is to Culture?" (1974), is an essentialist representation of ecofeminist position. Shiva has also contributed to ecofeminist discourse. She stresses the presence of an essential impact of capitalism upon women and environment. However, international political structures pose risks by creating perplexity in the position of ecofeminism. The dangers of essentialist concepts of women, native masses, cultures, and nature are so great that they can hardly be ignored. Sturgeon puts that ecofeminism has positive potential in it that should be given importance as a strategic discourse within a particular historical moment in international politics.

After reviewing this essay, I find that my research project is related to ecofeminist paradigms. The essay highlights ecofeminism as an anti-essentialist movement of international scope. My research aims to use ecofeminism and anarchy as basic critical theories as well as research lenses. My study also tries to fill the gaps left open there in Sturgeon's essay. Besides, my research includes the three novels from Global South, aims at deeper insight in the issues of gender, nature, and violence from the perspective of anarchy and ecofeminism.

In article "Social Ecofeminism" in *Radical Ecology: The Search for a Livable World* (2005), Carolyn Merchant maintains that social ecofeminism gets its roots from Murray Bookchin's concept of social ecology. Social ecofeminism foresees the restructuring of society on the bases of free choice of communities. Merchant quotes Janet Biehl who said in 1988 that "social ecofeminism accepts the basic tenet of social ecology, that the idea of dominating nature stems from the domination of human by human" (Merchant 205).

In such society nature would not be subjugated by states or capitalist economies. Moreover, all aspects of human nature such as sexuality, the passions and rationality are freed from domination. Cultural ecofeminism underlines the historical link between women and nature. It aims at the freedom of both together. Social ecofeminism stresses that there is need of restraining the oppressions that are inflicted upon women through "marriage, the nuclear family, romantic love, the capitalist state, and patriarchal religion" (Merchant 206). Social ecofeminism stresses to liberate women and overturn economic as well as social hierarchies that turn all aspects of life into a market society that "invades even the wombs" (Merchant 206). With these two perspectives, both cultural and social forms of ecofeminism are significant for this research. But I have coupled the generic sense of ecofeminism with anarchist theorizing. Therefore, I don't use 'cultural' and 'social' with ecofeminism in the title of this study. Otherwise, the entire analysis and argument are linked with both cultural and social forms of ecofeminism.

It also foresees the absence of the public and private division in the society. Its focus is on women's freedom to participate and contribute in public life. Furthermore, social ecofeminism concedes that there are differences in men and women. Women "menstruate, gestate, give birth, lactate" (Merchant 206) but men do not. It is emphasized that these differences should not become the basis of hierarchies and domination. By restructuring a society where the perpetration of rape and violence are reachable and directly held responsible, such evils against women would decrease to the maximum. Moreover, social ecofeminism calls for rejection of all manifestations of determinism. It supports women's emancipation from reproductive, intellectual, sensual and even moral freedom. The individuals should be free to select or construct society of their own choice. Merchant states that Biehl in *Rethinking Ecofeminist Politics* (1991), criticizes ecofeminism and gives up her favour for social ecofeminism. The writer of this article also quotes Heller and Ynestra King "who press for resistance to hierarchies that result in the domination of people and nature" (Merchant 207). King calls for a transformative feminism that should rise above culture-nature debate and that is nonhierarchical in nature. Social ecofeminists resist and protest against materialism, racism and sexism. Both social ecology and social ecofeminism have close relationship and both record their rejection and resistance against capitalism and patriarchy because they are oppressive to women and nature. Ecofeminism aims, ultimately, at the freedom of women, nature, and the oppressed.

In his article "Eco-feminism" in *Green History: A Reader in Environmental Literature, Philosophy and Politics* (1994), Derek Wall, a British writer, tries to trace the relationship between women and nature in the context of historic and prehistoric times. In his view, ecofeminism encompasses ecological survival and women's liberation. Ecofeminism, in its various forms, is looking back to the Suffragettes³ that was very effective one to launch a protest against cruise missiles and nuclear power. This movement involved struggle for social justice in the society. The proponents of ecofeminism presented themselves as revolutionaries like anarchists and socialists. According to Wall, "capitalism and hierarchy stem from a patriarchal system of male rule" (168). In his opinion, in ancient times such as the early Bronze Age, there was an excellent harmony between matriarchal system and nature. Evils like war, injustice, and inequality did not exist in the ancient society. Wall says that it has been argued that women are intrinsically more ecological than men.

However, this notion is taken as a supposition. According to Janet Biehl, those who label women as "Greener and nurturing may risk placing them back in the kitchen and nursery"(Wall 168). Such a history of ecofeminism has been termed as a sexist project. It has no regard for the intellectual and practical benefits of the role women perform at home as well as in the field(s). Women have served in wars in the twentieth century as well as in the former centuries. Besides, in Romanticism movement, women like Mary Shelly, the author of *Frankenstein*, in the nineteenth century, showed ample sympathy towards nature and resistance against the heartless exploitation of nature. Moreover, Wall says that the treatment is misogynistic and William Morris, in his utopian novel, *News from Nowhere* (1890), is far with respect to his attitude towards women. However, they have shown women performing service in communal meals. Women also did play their part very actively during the progressive movement of Roosevelt in America in the early twentieth century. In the present times, ecological feminists have been taking part in the peace movement and radical environmental groups such as "Earth First." Similarly, there are also prehistoric evidences of matriarchal system where there was "a female oriented society in Crete" (Wall 169).

³A suffragette was a member of an activist women's organization in the early 20th century who, under the banner "Votes for Women", fought for the right to vote in public elections. It was a British group of activists led by Emmeline and Christabel Pankhurst.

The review of this article helps me in locating my project in the former literary works. The article reflects that ecofeminism is both an anti-foundational concept as well as a movement. Moreover, the article shows resistance against the patriarchal norms. Besides, this article was written in 1994 whereas the three novels from the Global South fiction selected for this research have been written in 1993, 1999, and 2012. It means that the article reviewed and the primary texts are almost of the same age. However, the article is different from my research in theory and genre. It is a critical article whereas my work includes research on Global South fiction by employing lenses of anarchy and ecofeminism. I situate my research by comparing and contrasting this article with the primary texts. Moreover, the article does not mention anything about anarchic and ecofeminist perspectives in the Global South fiction. My research aims at filling all these gaps.

Furthermore, in her article "Were the Greeks Green?" in *Green History: A Reader in Environmental Literature, Philosophy and Politics* (1994), Lucy Goodison tries to explore ideas and practices that have been utilized for creating background for Western patriarchal values and preoccupations. The proponents of patriarchy have used Greek myths, ideas, and different ways, from Oedipus to Electra and from Hercules to Pandora, to prove their point in this regard. On the contrary, some feminists track down the Greek patriarchal traditions and the presence of Goddess. Similarly, some proponents of matriarchy⁴ suggest that in the remote past there was matriarchal society having nicer relationship with "the natural world in common with modern 'green' consciousness" (Goodison in Wall 170). In addition, Lucy remarks that the male Christian God had been worshipped for almost 2000 years after Zeus. However, some women got relief from the idea that the earliest religions began with a "Great Goddess", "Mother Goddess", or "Earth Goddess".⁵ On the other hand, Sir Arthur Evans says that he could not find any traces for any personified "Goddess" in the Greek Early Bronze Age. The female figurines were mixed with males, unsexed, and animal figurines. It implies that they all were deities of the times. Further, those deities were smaller in size than other figurines. It also suggests that they were not given much reverence. They have no children that is a great deprivation of "Mother Goddesses." Anyhow, many

⁴ In ancient times there was prevalence of matriarchal system where mothers instead of fathers were the heads of their families.

⁵ Earth nurtures the living and the non-living like a mother. Therefore, it attains the status of the Goddess.

instances of respect for the natural environment have been found. There are many examples of men and women garbed in animals and birds, dancing and celebrating rituals together. These pictures reflect respect for the environment and the physical world.

The writer seems to create link between the past as far as Greek and the present West with respect to the relationship of men and women in the history of mankind. The conflict between patriarchal and matriarchal systems has ever been there in this way or that way, not only in Greece but also in the West, the East or the Souths. The writer, Goodison, being Western, does not mention the position of gender-discrimination and treatment of natural environment as it is in the East and the Souths. However, Lucy is of the view that matriarchy has often been labeled as inferior, limited, weak, deficient, and helpless as compared to patriarchy. In other words, discrimination between both sexes has ever been there and it has travelled, as traditions travel, from generation to generation.

The review of this article would reveal specific potential directions for my study by helping me in determining the place of my work in the former literary works. This piece of work shows resistance against the patriarchal norms by voicing against male domination of women and nature. It has commonalities with the primary texts in that it deals with the same anomalies of maltreatment with gender and nature. There is also difference with respect to narration, themes, style, and genre between this article and the primary texts. Goodison writes about the role of women played in wars and in fields with men. Her article is also about movements in favour of nature and women but the three texts record incidents of gender-discrimination, maltreatment of nature, and various modes of violence in the respective cultures. The article does not play mention praxis of violence against ecology and humans as do the selected texts. Besides, the article does not mention anything about anarchic and ecofeminist perspectives but the selected texts do. Moreover, Goodison is mostly concerned with the Western culture whereas my work is about Global South fiction. I find some research gaps in the form of questions that have not been answered in the article. My research aims at filling all those gaps.

Moreover, Sherry B. Ortner's essay, "Is Female to Male as Nature is to Culture?" (1974)⁶ in *Making Gender: The Politics and Erotics of Culture* (1996), poses a question

⁶ Male and Culture are dominant whereas Females and Nature are oppressed with varying degrees in world.

about the relationship of men with women and between nature and culture. In Ortner's view, discrimination between males and females is on the basis of gender relations. Similarly, the status of nature and culture is based upon the levels of distinction. Just as male is considered dominant and female as dominated, so is nature dominated by culture. Every culture has its own norms and standards but one thing is common that the objects of nature are taken as dependent, helpless, and subservient to culture.

Besides, both female and nature have things in common in them because ecofeminist discourse stresses that women and nature have naturally close affinity due to their tenderness, soothing, and nurturing nature. In other words, it may be said that as male / female are binaries to each other, so are culture /nature. Ortner has based her ideas on the structuralist perspective she drew from Levi-Strauss and de Beauvoir. Though she has been criticized ever since she wrote this essay, she has started a great debate in the world critical theory related to gender and the factors that have created difference between opposite sexes, natural objects, and cultures. Ortner highlights the productive but dominated roles of female and nature on the one hand but on the other hand, she underlines the dominant role of male and culture upon female and nature respectively. At the very outset, the universality of the opposition between nature and culture is questioned.

The review of this essay guides me in finding the location of the primary texts. Ortner speaks mostly about the Western world. She talks about only "Gender Making" in her essay. However, she does not treat it on the bases of the critical and political theories of ecofeminism and anarchy. I situate my work by locating Ortner's essay in the background because it dates back to 1974. My study tries to find out that females are treated worse than objects of nature in the Global South. Further, my research aims to catechize gender, nature, and violence in the light of anarchy and ecofeminism as lenses. There are some gaps I find in this essay in relation to my research. My research fills those gaps.

Gender and culture have close affinity. Judith Butler's article, "Gender: The Circular Ruins of Contemporary Debate" in *Gender Trouble: Feminism and Subversion of Identity* (1990), gives her critique about the distinction of gender. According to her, the feminist theorists contest that gender is the cultural interpretation of sex. She further elaborates the ways how gender is constructed. Butler opines that gender is based on social determinism. Culture constructs gender whereas culture is the result of a set of laws. There are two contrary views about gender. The one is that gender is determined as

the "biology-is-destiny." The other is that it is not biology but "culture is destiny." Simone de Beauvoir in her book *The Second Sex* (2010), contests that "one is not born woman, but, rather, becomes one"(11). She is of the view that gender is essentially constructed and under cultural compulsion one "becomes" a woman. According to her, when we take body as a "situation," body bears great impact of culture. In such a case, every interpretation is on the basis of cultural meanings. In this way, sex does not prove itself as "a prediscursive anatomical facticity" (Beauvoir 11). It is culture that defines gender.

Discourse sets certain limits and some supposed tenets of humanism for the sake of analysis of gender. Cultural restrictions have their impact in the analysis of "sex" or "gender" or the meaning of "construction." The analysis of gender is limited within the bounds of the respective culture. Both feminine and masculine have not determinate relation because the discourses frame their modes on the basis of phallogocentric language. Therefore, Beauvoir in her book reflects the possibility of settlement of the question of feminine because men will be representing themselves both as judge and party. In other words, they cannot be impartial. It means that there is an institutionalized "gender asymmetry." Butler says that gender is a secondary trait of persons and it is on the part of linguistic category to demarcate genders as male and female. This construction is masculinist having nothing to do with feminist. Beauvoir states that it is not based on facts. It is rather biased and narrow-minded approach in demarcation of male and female sexes. This is how men become masters and women become slaves. Beauvoir maintains that "the female body ought to be the situation and instrumentality of women's freedom" (16). Butler contradicts Beauvoir when she later stands in favour of mind/body dualism. She traces the history of philosophy from the remote past from Plato to Descartes, and from Husserl to Sartre. The ontological discrimination between soul and body favours hierarchy and psychic subjugation. Males dominate females as mind subjugates body.

This review is useful in locating the issues of gender in the former literature. It is also helpful in situating my work in the former corpus of knowledge. Since one of the aspects of my research is to catechize gender from the perspective of anarchy and ecofeminism, this article is about gender as taken in the paradigm of discourse based biased-construction. Both male and female sexes have been discussed in relation to each other. My study aims to explore the discriminatory treatment of female sex from the perspective

of phallogocentrism in relation to the Global South fiction. I find this gap in the article that I fill by applying the lenses of anarchy and ecofeminism upon the selected texts.

In article "Some Metaphysical Principles Pertaining to Nature" (1968) in *Man and Nature: The Spiritual Crisis of Modern Man*, Seyyed Hossein Nasr says that nature is the direct effect of Tao, the natural force that unites all things in the universe and its laws. Moreover, nature has distinctive characteristics in relation to the things made by man. Nature has a close touch with soul and spirit of man. Chuang-Tzu stresses that "what is of Nature is internal. What is of man is external . . ." (85). To become one with nature, man comes in its touch, meditates, and gets his spirit elevated. By following the tenets of Tao, man becomes sage and a degree of harmony takes place between him and nature. Those who are in good relation with nature, they have good connection with God and good terms with man. It is because all the three have close affinity with one another. Nature gives pleasure to those who live with it, obey its norms, and follow its rhythms instead of seeking to overpower it.

Moreover, man should not take nature as a human being. The writer argues that man should not disturb nature by adding artificial things to it. Man should be without any greed in relation to nature. He should have some specific motives to like nature. In spiritual sense, nature received great regard in Taoism⁷ as well as in Buddhism. Therefore, even with the advent of science, the required balance between nature and science was maintained and nature was saved from becoming profane. In spite of great advancement in science and astrology, Chinese did not permit to disturb the harmony between man and nature. This conception has close relationship with the Far Eastern traditions. Even in Japan, the concepts such as the Taoist and Buddhist got deep roots. Although the people have keen interest and artistic sensitivity yet they have developed very strong connection with nature. For example, they included all "from rock gardens and landscape paintings to flower arrangements . . .the symbolism of directions, forms and colours" (Nasr 87) in this sphere. As a result, they began to commune with nature. Their intimacy grew stronger due to closer

⁷ Taoism (also spelled Daoism) is a religion and a philosophy from ancient China that has influenced folk and national belief. Taoism has been connected to the philosopher Lao Tzu, who around 500 B.C.E. wrote the main book of Taoism, the Tao Te Ching. Tao means path.

touch with nature. This close affiliation helped them to harmonize with rhythms and forms of nature.

Japanese in the West have experienced the fatiguing impact of the modern technology. They have come to realize the difference between nature and technology. In their view, nature should be given greater attention for the sake of betterment of human existence. The ugliness of mechanical life of man on this planet has implied destructive future of humanity. They have returned to nature for grace and spiritual sustenance. In this way, the Far East traditions show a big change to the modern world where there is an inseparable link between man and nature. Similarly, Hinduism also has never broken its link with nature. Although the sage renders cosmos as a prison yet he believes in extracting a lot from natural sciences. He expects that he can use the energy within nature for his spiritual transcendence.

Further, for spiritual elevation nature works very effectively. In Tantrism, the Yogi gets great spiritual power in the Universe. There is a close relationship between man and universe in Tantrism. In other words, the Yogi is never away from nature while living or after his death. This tradition, an effective means of recollecting ideas and doctrines, is closely related to the Christian alchemical tradition that has been lost and forgotten by the West since long. Islam provides complete hierarchy of knowledge through the principle of Unity, Towheed. This principle has the core position in Islam in every mode of knowledge as well as of being. All of the sciences including judicial, social, and theological, get their guidance from the Quran. There are also natural, philosophical, and mathematical sciences in accordance with the Islamic teachings. Hence all these branches of science are Muslimized.

Moreover, according to the Islamic scholars, the Quran provides all basic guidance and inspiration for all actions. Both on metaphysical and gnostic levels, this is the major source of reflecting "suprasensible realities" (Nasr 95). Both Islamic history and Chinese Taoism have similar tradition of link between gnosis and the metaphysical dimension. There were various Muslim scientists such as Avicenna, Qutbal-Din Shirazi and Baha' al-Din 'Amili who practised Islam or embraced its tents at intellectual level. The gnostic and mystical aspects of the tradition became the past of experimentation in Islam and Taoism whereas logic and rationalistic thought did not pay attention towards real observation of nature. In the Quran, there is close affiliation between man and nature. Moreover, there is a strong

relationship between the sciences of nature and religion. Nasr aphorizes that the sources of revelation are two: the Quran and the Universe. In the Quran the word "the verses" or "ayah" stands for "the events occurring within the souls of men and phenomenon in the world of nature" (Nasr 95). The knowledge of inner essence of the holy text provides basis for intimate knowledge of nature. The best way to peep into the meanings of things is penetration from the external to internal meaning. In the West, the tradition of internal meaning has been replaced by only external meaning of the Holy Scriptures.

Furthermore, the American Indians had the view full of message for modern world. These Indians cherished the strongest "metaphysical doctrine" in the shape of "primordial symbols." The monotheist Indians discerned "in virgin nature in forests, trees, streams and the sky, in birds and buffalos, direct symbols of the spiritual world" (Nasr 98). By gaining this elevated level of spiritual power, the Indians came across the manifestation of "the images of celestial realities" (Nasr 98). For Indians, there were two diverse but evident worlds. The one was sacred world of nature and the other was the world of "artificialities of sedentary life" (Nasr 98). The Indian found "virgin nature" as his edifice where he could practice his spiritual activities. He had one civilization whereas the white man had another. As both civilizations were diametrically opposite to each other, so they represented two different worlds. The Indians left a great message for the modern world that the earth disdains those who tread it harshly. The writer contests that if the followers of Christianity want to find out deficiencies in their own religious dogma, they should come nearer Oriental religions. Moreover, instead of converting them, they should try to understand the truth hidden from their eyes about Oriental metaphysics. The Christian vision on nature has also its roots in oriental metaphysical and cosmological principles. For example, in the Old Testament, "there are certain references to the participation of nature in the religious view of life" (Nasr 99).

After analyzing this article, I find that the writer has proved the value of nature in the East. He also exposes the Western attitude towards nature. In the East, there was a close relationship between man and nature whereas in the West this link was not appreciable one. My research is meant to catechize the destructive attitude towards nature. This research also highlights the fact that the role of nature is soothing and constructive one. I find that my research is relevant to critique made about nature as benevolent or malignant. The analysis of Nasr's literary piece has helped me to discover my own position. I come to know

that my work is situated in the marginalized Global South. However, my research, when compared and contrasted with this article, finds various gaps in the article. This gap would be plugged by means of pointing out the belligerent conduct of man towards nature in the recorded texts in the three Souths of the globe.

Furthermore, in the essay "Gender and Nature: Eco-feminism and Willa Cather" in *Feminist Theory and Literary Practice* (2000), Deborah L. Madsen maintains that "Ecofeminism analyses the relationship between the patriarchal oppression of women and the human domination of non-human nature" (122). Ecofeminism bases its foundation upon ideas that are propounded by cultural feminists who analyze things in accordance with binary thought systems. In these systems, one side has edge over the other. The feminists put that those binary systems include superiority of "writing over speech, mind over body, civilization over nature, human over animal, masculine over feminine" (Madsen 123). As a result, ecofeminism criticizes the practices of domination in culture. Those practices are racism, sexism, class oppression, and the exploitation of nature. In Western culture, the structure of power is represented by King as the centre. This system of structure is based on the principle of hierarchy of domination and subjugation. In other words, we observe ecofeminism in praxis. Her fiction represents the spirit to fight the odds of life. Her works *O' Pioneers* (1913) and *My Antonia* (1918), represent heroines who struggle in a heroic spirit. Cather mixes wilderness and civilization through these heroines who are on the frontier. They also represent that when nature is tamed, it becomes powerless or feminine. Cather gives more importance to small things including the natural objects that mostly remain invisible from the eyes of the representative of Western patriarchal culture.

Cather's both novels present two immigrant heroines who made great efforts on the margin. The heroic girls, Antonia Shimerda and Alexandria Bergson, are immigrants from Europe and they carry their past memories with them to the new place on the frontier. In fact, it is the merging of the Old and New one. The fusion of the two worlds has symbolic significance. The taming of nature to make it powerless implies that it has been "feminized." *My Antonia* represents mourning at the change of Old into New. In other words, the use of plough has eliminated the original wilderness of the frontier in past. The narrator, Jim Burden, tries to restore the lost sense, grace and hope. He feels lack of the closeness to natural world as he had in the past. For him it was an original relation to the world where he could feel at home and find himself happy by being in his intimate world.

For Burden, Antonia proves a great blessing because he feels a sense of being at home in the world. She represents herself to him as "a spiritual pioneer." Antonia is presented as a symbol in the novel. She stands for feminized or feminine for burden. His harmony with Antonia is, in fact, closeness to nature. She is in contrast to her brother, Ambrosch who is masculine and symbolizes exploitation of nature.

Some of the characters identify themselves with nature and wilderness on the prairie. Destruction of the prairie means spiritual destruction of those persons. Jim also has an experience of having a close relationship with nature. As a boy, he would lie on the earth and bask sun. He was so much intimated to nature as he did not want to separate from it. His grandfather also encourages him to create and maintain a link with nature. She forbids to kill snakes and badgers because they are an essential part of wilderness of the frontier. She says that in a new country, a body feels friendly to the animals. Furthermore, the narrative deal with two types of pioneer experience. One is the literal experience of setting and taming the wild prairie on the part of the two families including the Shimerdas and Jim's grandparents. The other experience is Jim's life experience that is based on symbolic significance of pioneer achievement. Madsen states that when the novel ends, we find that Jim has got an experience of self-realization. He has experienced the sense of coming home to himself. Jim's shared childhood with Antonia becomes a source of his sense of peace and reconciliation with himself. Antonia's terms with the land also impact Jim's life who comes to feel that sacred power within himself. His harmony with himself grows stronger to make him peaceful and spiritually more compact.

Moreover, Jim's experience of watching Antonia reviving a dying insect add to his reverence for the creatures living in wild nature. She also expresses her regard for nature and animals when she makes a nest of her hair for the insect so that it may resuscitate to life. Antonia's kindness towards the tiny insect leaves deep effect upon the feelings of Jim. As a result, for Jim the whole afternoon becomes "magical" due to recollection of the experience that appears to him 'like a bush that burned with fire and was not consumed'" (Madsen 137). This biblical allusion of the burning bush stands for two things. One is that God came in communion with Moses through the bush. It means that the wilderness of the prairie has essence of the sacred power in it. Secondly, the wilderness communes with the human beings if they have power to understand its language.

Cather has depicted the struggle made for overcoming the wilderness and the wild prairie and changing it into farmland. It is done at the cost of innocence, purity, and beauty of nature. The land is dug and ploughed for cultivation. In other words, nature with all creatures including birds, animals, and insects, is destroyed to make the prairie a cultivated land. It means that it is an attempt to replace natural world with artificial one. It further implies that human spiritual relationship with nature is being altered by the material artificial life. Madsen maintains that Cather has reflected the fact that man away from nature can hardly live a happy life because artificial town life is restricted in many ways. There is also oppression in town life whereas in the lap of nature there is freedom from social taboos. Therefore, separation from wilderness means distance from one's inner-self and spiritual life full of light and vision.

The review of the article reflects that it is located to fiction of frontier life on the Great Plains. It is about ecofeminism that points out a close relationship of man and nature. Through communion with nature man receives a healing effect but his distance from it desolates him spiritually. Therefore, the primary writers tend to raise objections against corrosive attitude towards nature. The article gives a contrast between town life and life on the wilderness. In addition, in the article, Madsen gives a critique of the close link between man and nature. The review guides me about my research concerning exploitation of nature and woman. I situate my research in the paradigm of ecofeminist tradition. My research fills the gaps that Madsen's articles has left.

In the essay "Ecofeminist Ethics" in *Radical Ecology: The Search for a Livable World* (2005), Carolyn Merchant states that the concept of ecofeminism was propounded in 1970s by a French writer, Françoise d'Eaubonne in her book, *Feminism or Death* (1974). Its objective was to raise consciousness of the link between women and nature. She called for women's contribution for leading an ecological revolution to save the planet. It aimed at an ecological revolution that would demarcate new standards of gender relations between men and women as well as between humans and nature. Merchant states that D'Eaubonne pin-pointed the vices created by male culture in the form of pollution, environmental hazards, and population explosion. Even the planet, along with the population on it, was in a serious danger. To highlight such dangerous issues on the Earth, a conference was organized in 1974 in Berkeley, California, entitled "Women and Environment." "Connections between women and nature and women and ecology were

made in works by Sherry Ortner (1974), Rosemary Radford Ruether (1974), Susan Griffin (1978), and Carolyn Merchant (1980)" (Merchant 194). All the speakers offered remedies to the maladies that were the most crucial threats to life on the planet, Earth.

One of the ecofeminist ethics is care. It is assumed that women's nature is to nurture. They are, no doubt, "more caring, emotional, and more nurturing than men" (Merchant 196). When women identify themselves with nature, they set themselves as targets of oppression in a patriarchal society. Merchant says that women have perceived threats to their bodies by males like the threats to the body of nature at the hands of humans. The ecofeminists have created ethic and have concocted the rhetoric of "mother earth" to stand together against devastation of wilderness. They also gathered themselves to resist nuclear and toxic danger to women's bodies. Merchant contests that to resolve these issues of discrimination between men and women, there is need of partnership ethic.

In this partnership ethic, male partner and female partner should be considered as equals in every walk of life. Humans and nature should be considered equals "Just as human partners, regardless of sex, race, or class must give each other space, time, and care . . . to grow . . . within . . . non-dominating relationships" (Merchant 196). Merchant argues that when we consider nature as an equal partner, we relate ourselves with nonhumans. Under this impact, we begin to feel compassion for people who may be belonging to different races, cultures, sexes. This kind of closeness to nature creates harmony between humans and nonhumans. We also begin to give up the idea of "gendering nature as a nurturing mother" (Merchant 196). It also refutes the idea of being equal part of nature morally equal to a bacterium or a mosquito.

Merchant asserts that women on globe have created appropriate relationship with nature by means of collaboration with one another. In doing so, they have contributed a lot to solve environmental issues. The author uses liberal, cultural, social, and socialist feminism to reflect various approaches women have adopted to improve the connection between humans and nature. This effort of women has added to ecofeminist view greatly. The writer further elaborates that liberal ecofeminism stresses the importance of reform of environmentalism by means of constructing new rules and regulations. Moreover, cultural ecofeminism stresses about the cultural construction that creates discrimination due to patriarchy. It also offers substitutes to liberate both women and nature from patriarchal

subjugation. Besides, social and socialist ecofeminists analyse the discrimination with respect to capitalist patriarchy. Both of them question patriarchal relations of production that illustrates subjugation of nature by men. That is why, there is need of complete reconstruction of system in that both women and nature are dominated due to the "market economy's use" (Merchant 197).

The review of this article indicates its concern about ecofeminism and its ethics. The article tells what is right and what is wrong in accordance with ecofeminist approach. Ecofeminist ethics refute environmental ethics because they limit women to care and nurture. They mean to impose restrictions on women. Ecofeminists reject it on the ground that it is a cultural construction and not a natural or human. They also confute subjugation of women by men. Moreover, humans and non-humans should be considered equal in the sense that they should give space and time to each other to live and flourish. The article reflects rules and limits of ecofeminism with respect to its ethics. I can situate my research in relation to this article. One of the two lenses used in my work is ecofeminism that would help me to analyze the texts of the novels by keeping in view the ethics of ecofeminism. My research is meant to catechize gender and nature through ecofeminist lens. Therefore, I would set to work both ecofeminist lens and ecofeminist ethics together while analyzing the primary texts to plug the gaps between the reviewed article and the texts of the selected novels.

2.4 Works Already Done on the Selected Primary Texts

Some scholars have already done work on my primary texts. There are a few theses. Mostly articles and research papers were available in books and on net. I have studied them in order to streamline my argument. I have also quoted some of them in my thesis as secondary sources to support my discussion on the core texts. They include Delgadillo, Neelum Jabeen, Asfandyar Shah, and others. Therefore, I have included only three essays, one on each primary work in Literature Review for a better understanding to interpret the selected texts. I have also pointed out the gaps in these essays that my research has to fill.

Andrew Tolle in his essay "Uzma Aslam Khan's *Thinner than Skin*" (2013), puts that Uzma Aslam Khan engages her attention with the issues of love, espionage, legend, and history in her novel *Thinner than Skin* (2012). She also foregrounds matters concerning geopolitics, religious identities, gender roles, and environmental hazards. Moreover, Khan

depicts the beauty of landscape on one hand, and new tension cropping up in the northern region on the other hand.

Nadir, the protagonist of the novel, a photographer, and Farhana his beloved, both are Pakistani-Americans. Nadir lives in San Francisco and Farhana lives in California. Farhana wants to see Pakistan and Nadir comes to photograph the war-torn country so that on his return he may show the snaps to his colleagues in America to meet their demand. They have also their friends with them, Wes and Irfan. Soon after their arrival in the valley, a suspect bomber is arrested in Peshawar. A rumour spreads that one of his accomplices is present in the Kaghan Valley. The whole atmosphere is loaded with fright. Their plan to visit the Lake Saiful Muluk and the glaciers is marred due to the accidental drowning of Kiran in the Lake. Maryam, her mother, goes under trauma. The saddening impact of Kiran's death plays the worst role in spoiling their tour.

The Silk Road passes through Pakistan's northern lands where new encroachers from China, Russia, India, Iran, and the USA are further creating disturbance in the peaceful native life. However, the gujjars of the area do not give more importance to demarcation of borders because in their view "Central Asia [is] divided not into states, but into mountain and steppe, desert and oasis (138)" (Tolle 131). Therefore, they are considered outsiders by foreign institutions, the Pakistani Government, and the regional tribes. A sense of alienation prevails in the life of every character, foreigners as well as natives. The protagonist has come to photograph Pakistan whereas his beloved has come to see her father's country (perhaps her own homeland) because she has little attachment with California. She feels alienated in America as well as in Pakistan. Moreover, there is disruption at the emotional as well as physical levels in the text. Another relationship undergoes turbulence when new colonial actors like Chinese industry, Taliban, Pakistani government agents, create disturbance in the area. A degree of disturbance is reflected in these words: "Nadir nods at the analogy between external events and his relationship with Farhana when he imagines the two of them "running toward each other while people blew themselves up around us, and a bird swung circles in the sky (241)" (Tolle 132).

Characters have different ethnic and linguistic background. These complex traits of the region add to interest of the Western readers. They also begin to understand South and Central Asian culture in a better manner. The visitors witness resistance against new forces active in the area. They do not want to change themselves because of their satisfaction with

their native traditional style of life. The Gujjars show their rejection to the Pakistani government's submission to the demands of the Chinese industry and American drones. "Maryam struggles to protect her young son from these "wrongly-turbaned men (253)." (Tolle 133). Maryam and her nomad community identify themselves as traditional Muslims in public due to social pressure but they practice paganism in their isolation. Ghafoor is considered activist against foreign intrusion. He is counted one of the terrorists in the valley. Khan expresses why this land of the marginalized "finds comfort in Islam—even those unable to conform fully to its strictures" (Tolle 133). Perhaps, this life-style is part of their ages-old traditions. *Thinner Than Skin* contains various dynamic instances of Pakistani women who are stronger than men. The narrator is male. His narration engages with gender issues. A sarcastic and fitting feminist remark comes from Maryam's narrative as she guides Kiran to disembowel a goat. Kiran questions whether her own skin is as thin as the goat's and the mother tells her that it is thinner. Maryam discloses to her daughter that "if a goat can be shred so easily, so could a woman" (124). Maryam's daughter must "grow a second skin to protect the thin one," but the second skin must remain hidden in order to work" (Tolle 133).

The reviewed essay, on one of the primary texts, focuses mostly on gender issues in the northern border-areas of Pakistan whereas my research foregrounds the issues of destruction of nature as well as perpetration of violence in addition to gender-discrimination. My work invokes Bookchin's social anarchism and Gaard's ecofeminism as research props. Since my project is directly related to this essay, my dissertation finds its place in the former knowledge. I also find the gaps that my work fills. My research highlights the issues of gender, nature, and violence as reflected in the selected texts.

J.M. Coetzee in *Disgrace* (1999), engages his attention with post-apartheid South Africa. Lucy, a white woman undergoes rape at the hands of black men. Her father, Lurie also becomes victim of burning while saving his daughter from their rapacious hands of the attackers. The black men kill Lucy's dogs and loot her farmhouse. However, the focal point in the novel is rape. Rape is counted as a retributive act because "it was history speaking" (Head 77) through the rapists. However, Lucy does not report the incident to the police. She accepts the marriage proposal of Petrus to become his second wife, just for the sake of getting his protection. "In doing so, she becomes the victim of blackmail and extortion"

(Head 77). This mistreatment is the reaction of what the blacks have received from the side of the colonizer.

Besides, David Lurie and the black rapists are the sexual predators. There is a parallel between Lurie's act of sexual exploitation of various women and his daughter Lucy's rape. Head puts that "This suggests a depressing lesson in the legacy of colonialism. As power shifts, Petrus' expansionist designs on Lucy's land mirror the careless acquisitive habits of the colonizer" (77). When Lurie faces trial before the South Africa's Truth and Reconciliation Commissions, he cannot get justice because Commission's approach to truth and justice is often 'highly selective' as well as 'predetermined.'

Furthermore, the novel reflects resistance of the individual against the predesigned 'social patterns' as well as the resistance of the characters among them. Lurie feels mercy for the dogs killed because they are discarded by their masters. He observes how the workmen beat the dead dogs, packed in sacks, in order to level their uneven parts of bones with the backs of their shovels. Coetzee seems to hint that the corpses of dogs should not be 'dishonoured,' suggesting that humans should also not be 'dishonored,' dead or alive. However, the reader feels uncomfortable to observe this parallel. Head puts that Coetzee knows that "the depiction of a dead dogs in literature can always be taken as a metaphor for something else" (80), and that 'something else' here is Lurie's pathetic position. Head says that the novelist makes use of pathos and sentimentality. The essay focuses on Coetzee's intertextuality of Hardy's *Jude the Obscure* and *Disgrace*. In the former novel, children commit suicide because they are 'too menny' and in *Disgrace*, the unwanted dogs are killed because they are 'too menny (*Disgrace* 146)' (Head 80). In this literary-historical context, to foreground the pathos, Coetzee refers to "the most troublingly sentimental moment" (Head 80) in a Hardy's novel. Head concludes that Coetzee's novels written during apartheid era represent resistance under the political impact but in his post-apartheid works including *Disgrace*, he feels free to deal with literary as well as ethical perspectives.

While the reviewed essay, on one of the primary texts, focuses on the issues of rape, resistance, humanism, and reaction to the colonizer's maltreatment of the blacks in post-apartheid South Africa, my project foregrounds anomalies of oppression of women and nature, and prevalence of diverse modes of violence in the selected text of Global South fiction, by invoking the concepts of 'social anarchism' and 'ecofeminism' to fill the gaps in Head's essay.

Hakyoun Ahn in “Female Martyrdom as Hybrid Resistance in Ana Castillo’s *So Far from God*” (2022), rights about dynamic Chicana feminism and women’s resistance against violence under the leadership of Sofia, the female protagonist of the novel *So Far from God*. The whole narrative engages with the female struggling characters. It is mainly the story of Sofia and her four daughters, Esperanza, Caridad, Fe, and La Loca. To the end of the novel, Sofia loses all of her four daughters. This “loss leads her to establish the M. O. A. S (Mothers of Martyrs and Saints), an activist organization based on shared condition” (Ahn 1). Castillo highlights the female characters to underline the vulnerability of women. It includes not only Sofia and her daughters but also a larger number of women. The book presents women martyrs within a prevailing religious system of male violence against females. Moreover, Sofia the central character in the book, suffers racially and socially for being in the position of marginalization. The above-mentioned women experience is on account of gender-based violence. Violence is presented as an inescapable and omnipresent force in the book. It works as an evil force in “male-centred institutions such as Church, the patriarchal family unit, capitalist industries, and war” (Ahn 2). The patriarchal system manipulates lives of women in order to maintain its dominance.

Moreover, women’s hagiographic depiction in the novel creates a spiritual parallel between local faith established by martyrs and saints, and Catholic Church. The essay also shows Castillo’s insights to empower Chicana women in order to call for social change. Criticism of patriarchal Church and elaborate portrayal of women sainthood implies an effort to create a space for women. That is why, male and female characters represent their contradictions in relation to each other. Women intend to reverse masculine order in the text. Even in their sainthood, women show their resistance against dominance of Church and transgress the archetypes imposed by the same religious authority. Chicana women submit to the authority of God instead that of Church. Ahn hints upon parallel between the authorities of Church and that of the colonizer. As the postcolonial writers have recorded their resistance, by laying out culture, social and political differences, to write back to the empire, so have the female characters done in *So Far from God*. They do not defy Church directly but bring in a parallel spiritual faith that contains answers to the spiritual complexities of the people.

The essayist focuses on Castillo’s depiction of Chicana spirituality as mimicry of “the spirituality of patriarchal Church” (Ahn 4) Chicana women stand for reversal through their

words and actions. Sofia snubs Father James on the occasion funeral of her daughter, La Loca's resurrection. Giving surprise by becoming alive, this girl records her challenge to the spiritual authority of the Church and its spiritual healing. Similarly, the text displays multiple instances of resistance posed by women. La Loca resurrects to flay spiritual authority of the Church. Caridad becomes a saintly figure under the supervision of a spiritual healer, Dona Felecia. Esperanza's resistance is political whereas Fe exposes the exploitative face of industrial capitalists. Chicana women engage these spiritual positions in order to show their resistance to patriarchy in line with the 'Indian women's history of resistance.' Castillo also records her rejection of "the violent patriarchal imposition of borders" (Ahn 4) upon the Latinas.

The reviewed essay is mostly about feminist issues of Chicana women and their resistance against authoritative standards of the concerned culture. Since multiple modes of violence are prevalent in society, women pose very strong resistance against them. There is also a detail of spiritual hybridity. Women establish a parallel system in their society as a reaction to patriarchal norms of Church, capitalism, and political authorities in the essay, whereas the focus of my research is on catechizing the anomalies of gender, nature, and violence by using props of social anarchism and ecofeminism. There are some spaces in the reviewed essay. My project fills those gaps to add to the corpus of knowledge.

To conclude, after reviewing the selected critical scholarship, I find that the works reviewed are closely related to my area of study with respect to the issues pointed out for investigation. I situate my work in the available scholarship with an attention to my intervention. Apart from helping me contextualize my study in the existing critical corpus, this review has facilitated me in finding gaps that my research is likely to fill. Moreover, this review has helped me determine the theoretical support to examine my texts and the suitable research methodology that I discuss in the next chapter.

CHAPTER 3

THEORETICAL FRAMEWORK AND RESEARCH METHODOLOGY

3.1 Introduction

In this chapter, I attempt to provide a rationale for my theoretical framework and research methodology. The Literature Review in the previous chapter is valuable for me in determining the theoretical lenses I invoke and research methodology that may prove helpful in the analysis of primary texts selected for my research. I have divided this chapter into three major sections, “Theoretical Framework,” “Research Methodology” and “Key Concepts of Gender, Nature, and Violence.” First, I discuss theoretical framework in the forthcoming pages.

3.2 Theoretical Framework

I examine Uzma Aslam Khan's *Thinner than Skin* J.M. Coetzee's *Disgrace*, and Ana Castillo's *So Far from God* by invoking anarchist and ecofeminist lenses. When Murray Bookchin developed his anarchic theory, his main argument was around ‘ecological anarchism’ that he later called ‘social ecology’. He writes in his 1999 book, *Anarchism, Marxism, and the Future of the Left*, “In effect, I developed a form of ecological anarchism, which Viktor Ferkiss, referring to my work, later called *eco-anarchism*. The name I gave it, though, was *social ecology*”¹ (56, emphasis original). His concept of ‘ecological anarchism’ calls for a social change and freedom of human beings, whereas Greta Gaard’s idea of ‘ecofeminism’ calls for an end to oppression against

¹Bookchin's “social ecology” proposes ethical principles for replacing a society's propensity for “hierarchy and domination” with that of “democracy and freedom.”

women and nature. I invoke Bookchin's concept of "ecological anarchism" or "social ecology" as my theoretical props for textual analysis of the selected novels. When I use "anarcho-ecofeminist" in my title, I want to draw both on Bookchin and Gaard's theoretical positions together to examine my texts.

I want to contextualize my theoretical support with some more writings by Bookchin and Gaard. In the end of his online essay, "Anarchism: Past and Present" (1980), Bookchin declares that "Anarchism has raised...the ecological issues, feminist issues, community issues, problems of self-empowerment, forms of decentralization, and concepts of self-administration And it has raised these issues from within its very substance as a theory and practice directed against hierarchy and domination (n. p)." He theorizes this concept in line with the past myths that refer to the people who feel threatened due to precarious situation of existence in the present world. In his *The Ecology of Freedom: The Emergence and Dissolution of Hierarchy* (1982), Bookchin further elaborates his theory of "social ecology" in the following argument:

We sense that our *world . . . is breaking down institutionally, culturally, and physically. . . . [I]t will either undergo revolutionary changes, so far reaching in character that *humanity will totally transform its social relations and its very conception of life, or it will suffer an apocalypse² that may well end humanity's tenure on the planet. . . . Intertwined with the social crisis is a crisis that has emerged directly from man's exploitation of the planet. Established society is faced with a breakdown not only of its values and institutions, but also of its natural environment.* (18-19, emphasis added)*

As this quote from Bookchin shows, he relates ecological crisis or disaster with the social crisis. That is why, as quoted above, he conflates "ecological anarchism" with "social ecology." In *Anarchism, Marxism, and the Future of the Left* (1999), Bookchin pronounces that "we are living in the age of ecology" (1999: 56). He further declares that "ecological

² The apocalypse is the total destruction of the world, as prophesied in the Biblical book of Revelation. Apocalypse can be used to describe utter destruction caused by war or natural disaster. The last book of the New Testament; contains visionary descriptions of heaven and of conflicts between good and evil and of the end of the world; attributed to Saint John the Apostle.

crisis that was being produced by capitalism and by hierarchical society with its message of dominating nature, stemmed . . . from the domination of people. That is, the ideology of dominating nature stems from the real domination of human by human” (56). He stresses that for creating a “harmonized world” there is a dire need of creating “ecological sensibility.” Therefore, he maintains, for the safety of the existence on this planet, “man’s exploitation of the planet” (as cited in the block quote above) and domination of man must be stopped. In his view, anarchism being a social movement, constitutes a folk or people's social philosophy and practice just as the folk song constitutes the emotions of a people in their esthetic expression or spiritual depths.

In line with Bookchin’s theory is Carolyn Merchant’s critical essay, "Anarchist Social Ecology" in her *Radical Ecology: The Search for a Livable World* (2005). She argues that social ecology has originated from "premodern tribal societies, Eastern cultures, and from analyzing the ecological problems of capitalist, socialist, and Third World countries"(148). Social ecology, in view of Murray Bookchin, is "rooted in the balance of nature, process, diversity, spontaneity, freedom, and wholeness" (Merchant 148). Hierarchy came into the society and egalitarian balance was disturbed. After that the system of hierarchy went on becoming stronger and stronger. Merchant refers to the idea that his (Bookchin’s) ideal society will terminate all types of "hierarchies in ecology and in society" (Merchant 148). She further elaborates his position that the future society would rectify the former non-hierarchies of the ancient people. The society will move away from capitalist domination and the human beings would be free from subjugation and exploitation of human labour. Above all, it would value human reason and human freedom.

Moreover, social ecology stands on the side of nature but capitalism is contradictory to the autonomy of the natural world. Capitalism, under the cover of enticement of more and more growth, leads society to behave with nature in the most destructive manner. Merchant exposes negative attributes of capitalism that "Pollution, radioactive fallout, toxics in food, and environmental degradation are all inevitable products of capitalist development"(149). Merchant quotes Bookchin saying that, in an ecological society, "equality and freedom [will take the place of] dominance and hierarchy" (149). In this way, an ecology of freedom will cause close affinity by reuniting humans and nature as well as humans with humans. Social ecology incorporates humans and their interdependences with nonhuman nature. Moreover, Merchant refers Bookchin prophesying danger that this world

has reached near its destruction. In order to save it, the people (and nations) need to improve social (and political) relations among themselves and the very conception of life. I have brought up Merchant's essay to validate my choice of Bookchin as one of my principal theorists. My deployment of Bookchin's "social ecology" or "ecological anarchism" has supported my choice of Greta Gaard as my second main theorist. I have tried to rationalize the employment of Gaard's theoretical position on "ecofeminism" in the forthcoming paragraphs.

I invoke Greta Gaard's concept of "ecofeminism" as one of my theoretical lenses for this research. In the essay "Living Interconnections with Animals and Nature" in *Ecofeminism: Women, Animals, Nature* (1993), Gaard writes:

Ecofeminism is a theory that has evolved from various fields of feminist inquiry and activism: peace movements, labor movements, women's health care, and the anti-nuclear, environmental, and animal liberation movements. Drawing on the *insights of ecology [and] feminism . . .* ecofeminism's basic premise is that the *ideology which authorizes oppressions* such as those based on race . . . gender, sexuality, physical abilities, and species is the same ideology which *sanctions the oppression of nature*. Ecofeminism calls for *an end to all oppressions*, arguing that no attempt *to liberate women* (or any other oppressed group) will be successful without an equal attempt *to liberate nature*. (1, emphasis added)

This quote largely serves as my lens for the analysis of the selected texts. The main concern of ecofeminism as a theory is amelioration of the human and the nonhuman living on the Earth. Since this theory has come forth as a result of conjunction of various humanist movements, ecofeminism emphasizes need to end all modes of oppression of all living and non-living entities. Therefore, Gaard's ecofeminism declares that 'to liberate women and the oppressed' is not possible without liberating nature from oppression. In order to support her position in this essay, I want to discuss another article by her. In "Social Ecofeminism" included in *Ecological Politics: Ecofeminists and the Greens* (1998), she further elaborates her ecological philosophy that includes combination of ecocriticism and ecofeminism. She argues towards building up a society based on justice, fair play, and equality. An "ecological society" must be free from toxins, poisons, and ecological devastation. Similarly, if an ideal society is to be created, it must also be free of "the toxin

of oppression, free of the toxin of racism, sexism, imperialism, [and]capitalism" (Gaard 42). She emphasizes that if it is possible to bring about such a society, it would "be a big beautiful blue-green sphere that is free of the toxins of domination and hierarchy"(Gaard 42). Further, she says that "social ecofeminism" is a theory that emerges from both "anarchist feminism" and "social ecology." This is where Gaard shares her theoretical grounds with Bookchin, and I find a close link between their theories.

In addition, social ecofeminism examines interconnections between oppression of nature and oppression of women, people of colour, the poor, and the working class. Social ecofeminism launches its critique on the functioning of capitalist economies for the degradation of social justice and ecological health. It also criticizes the hierarchical structure of oppression. Oppression takes place in various forms and manifestations. The social ecofeminist perspective is critical of hierarchical structure because it levels way for oppressive measures on the part of patriarchy. Ecofeminism took its birth in social ecology. It opposes both capitalism and all hierarchical structures. Gaard stresses the importance of ecofeminist approach to improve life as whole through improving the society. This element is common in the primary texts too and is not at any remove from Bookchin's position.

Since in the patriarchal discourse, masculine point of view is given the central place, both "ecofeminism" and "ecological anarchism" resist androcentrism, centralization of power, and misuse of technology. In other words, these two theoretical positions attempt to subvert what is justified in the shape of norms of oppression of gender, annihilation of nature, and praxis of violence. Moreover, in socio-anarchic terms, as Bookchin holds (qtd. on 51), this world is under imminent threat. When its institutions and culture collapse, its physical survival will become precarious as well. Since there are meagre chances of reconciliatory moves between the integrating and disintegrating agencies (affected by this situation), social systems are also on contradictory terms with the human and the non-human. Therefore, in Bookchinian term, if "ecological sensibility" (1982: 18) does not work with a balance between the human and the non-human, it would be difficult to save the planet for a long time. In addition, social crisis has emerged in the world as a result of environmental crisis. It is not only decay of nature to the detriment of existence on the Earth but also decadence of values and institutions. Similarly, the Gaardian concept of ecofeminism poses strong resistance to the patriarchal straitjackets that allow oppression of the human and non-human on this planet. This theory works in collusion with Bookchin's

concept of social ecology, and stresses for an end to oppression in its all forms. Ecofeminism holds to its slogan that the agenda of liberating women will be incomplete without liberating nature. Therefore, Bookchin's and Gaard's anarcho-ecofeminist theories are suitable props for textual analysis of the selected works.

Moreover, since the primary texts seem to reflect the key issues of gender, nature, and violence in the South of globe, it would be instructive to explain these terms and how I have used them with reference to my primary texts.

3.2.1 Key Concepts of Gender, Nature, and Violence

Since my study aims to catechize gender, nature, and the institutionalized practice of violence in the Global South fiction in the context of anarcho-ecofeminist tradition, it is necessary to elaborate these key terms to clarify their meaning and relationship with one another and with the lenses used in this research. Unless these terms are explained in line with the chosen theoretical perspective, the title of this research may be hard to understand. Therefore, I have tried to clarify the concepts of gender, nature, and violence in the next pages.

Gender: Gender is the socially constructed fact of being male or female. But sex is biologically determined. Simone de Beauvoir writes to the same effect in the *The Second Sex*, “[O]ne is not born, but rather becomes a woman” (Beauvoir 1989: 267). She makes a case that ‘woman’ is a social construct and it is always the male society that constructs her by giving her secondary roles in a society that is largely male-dominated. Dino Franco Felluga in *Critical Theory: The Key Concepts* (2015), elaborates the idea of gender: “The concept of “gender” . . . is a cultural construct, effected by the omnipresent patriarchal biases of our civilization” (112). In accordance with patriarchal norms, the masculine is considered active, dominating, adventurous, rational, and creative whereas the feminine, by systematic opposition to such traits, is considered passive, acquiescent, timid, emotional, and conventional. The binary system of gender also contains the features of differences between male and female bodies, and that is how gender and sex are related with each other.

I have used ‘gender’ in the title of my thesis in the sense how women are marginalized and oppressed by the male gender. In contemporary human societies, especially in the Global South, the study of gender largely means the representation of the disenfranchised positions of women as contrasted with those of men. Gender-discrimination generally means discrimination of

women at the hands of respective patriarchal societies. Patriarchy has considered women as ‘lesser men.’ Since oppression of women, nature, and the marginalized is a questionable norm of patriarchy, my project is mainly concerned with this perspective of gender in the selected texts.

Nature: The term "nature" stands for physical world including man, plants, animals, birds, land, and landscapes. In the twentieth century, on account of a huge increase in population and advent of technology, there is a remarkable change in the meaning and understanding of nature. For instance, global warming and the extinction of countless species has resulted into the rise of Ecocriticism. There is also a liberating version of the meaning of nature that proposes us the ideal chance of escaping from the excesses of capitalist as well as patriarchal society. Bookchin puts that humanity’s link with nature is necessary for freedom of humans. He says, “I concentrated on how a truly free society, based on ecological principles, could mediate humanity's relationship with nature” (Bookchin 1982: 2).

I use ‘nature’ in relation to gender as an oppressed entity. Though nature is a great healer, patriarchy and Capitalism have tried to destroy it for their vested interests. The primary texts display multiple modes of oppression of nature. Since exploitation of nature is closely related to oppression of women, anarcho-ecofeminist tradition criticizes this maltreatment. Both of the theories support nature in order to save life because destruction of nature is tantamount to an earlier termination of the human and the nonhuman from this Planet. Having close concern with the uncertain future of this world, as enunciated by the theorists invoked for this research, the primary authors engage with the issues of oppression of nature in their respective societies. Mostly gender and nature are discussed together when they work in relation to the domains of social anarchism and ecofeminism.

Violence: I have used ‘violence’ in terms of man’s oppression of nature through different violent modes and, secondly, man’s oppression of other humans, especially women. Violence is a universal phenomenon. According to Sherry Hamby et al. in *The Web of Violence* (2013), “[Violence] includes several forms of physical assault, sexual victimization, child maltreatment, and witnessing violence” (13). Violence is mostly the result of abuse of force or power used against common right, the laws, and public liberty. According to Gaard, “How closely the attitudes toward women are related to attitudes toward nature, and how the violence against women and the ecological crisis mimic each

other all the time” (1998: 42). Violence has different shapes, patterns, and types. Since patriarchy provides space for oppression of gender and nature, the marginalized has to face the challenges of insecurity. The perpetrators of violence perform acts such as rape, burning humans, and properties. To show their brutality they kill humans and animals. Moreover, institutional violence is committed by police and military forces to gain their desired control. The Capitalists destroy nature for more material gains. They pollute environment to the detriment of health of the human and the nonhuman. In his 1979 interview with J. Riggensbach, Bookchin maintains about violence that “I detest violence. . . . I do have an intense respect for pacifists, because I believe that if we are to have a truly humanistic as well as libertarian society, violence will have to be banished on this planet.” The two theorists record their insights against practice of violence in any society. The rationale behind grouping gender, nature, and violence in my study is that since the advent of ecocritical theory, nature and violence replace race and class. Moreover, since oppression and violence are inseparable from each other, therefore in oppression of gender (women and any other oppressed group) and nature (the human and the nonhuman), praxis of violence cannot be subtracted. The Global South societies present record of frequent incidents and modes of violence against women, nature, and the others. That is why, my research engages with the issue of violence in the works selected from Global South fiction.

This detail about violence provides support in conceptualizing the concept of violence theoretically. The primary texts reflect violence against gender and nature. My project is designed to read the selected texts in the context of anarcho-ecofeminist perspective that is quite in line with historical elaboration of this term.

After explaining gender, nature, and violence, I find myself in position to search for gender disparity, exploitation of nature, and the practice of violence in the respective societies. The writers try to expose these evils present in their respective cultures. They represent themselves as responsible intellectuals who should raise their voice for the oppressed. My research wants to catechize the presence of anomalies in the selected texts from the perspective of anarcho-ecofeminist convention. I elaborate nexus of anarchy and ecofeminism in the next section. I give a short background of division of the globe into North and South to link the movements of anarchy and ecofeminism with the Global South fiction.

3.2.2 Anarchy-Ecofeminism Nexus

The world of today is marked with unpredictable changes. We witness breakdown of values, institutions, cultures, and physical world around us. There is decay of nature (birds, animals, vegetation, waters, air, earth) too. Since humans are directly affected by the poor condition of institutions (political, economic, social, religious) as well as nature, it is desirable that both of them should be safe from exploitation and destruction respectively. I argue that anarchy and ecofeminism meet upon their common grounds that both hierarchy and domination lead to social crisis and ecological crisis. In anarchic tradition, in line with Bookchin, health of the planet Earth is an absolute must or future of humanity will be bleak. In ecofeminist tradition, following Gaard's concept, there is need to enhance ecological sensibility so that ecosystem services may be improved. The ecofeminists stress that women and nature have closer link with each other. Moreover, the idea of mother nature draws women and nature very close to each other. Both serve man as his nurses but both need care on his part as well. To care nature leads to care women, and the oppressed. If humans save nature, they save the planet. It means that they save existence in sum total. Since ecofeminism receives maximum from ecocriticism and feminism, ecosystem and women come in the ambit of theory of ecofeminism.

Moreover, anarchy, in accordance with Bookchin's concept, is strongly for the safety of the planet and everything on it. If the planet is safe, it means that ecosystem is safe. Hence woman is safe. It implies that both theories, anarchy and ecofeminism, are sister theories. Both exhort for social change through improvement of institutions, cultures, and the physical world. The primary texts selected for this research also question the justification of status of issues of gender, nature, and violence in their respective societies. The writers are concerned about the issues of gender-discrimination, oppression of women, and prevalence of violence in their own social systems. In the same line, both theories stress for end to gender-discrimination, oppression of women, and practice of violence in order to create a society that has effective institutions, flourishing cultures, and well-preserved physical world. This argument justifies that both theories, anarchy and ecofeminism, are suitable lenses for textual analysis in my research. In the next section, I have discussed research methodology of my project.

3.3 Research Methodology

This study is located within qualitative research paradigm. Methodology provides a system of principles of research. Since I make an anarcho-ecofeminist reading of the Global South fiction, this project is exploratory, reflective, interpretative, and comparative in nature. C. R. Kothari in *Research Methodology: Methods and Techniques* (2004), writes that “Qualitative research makes use of a system of methods that is called methodology”(7). Since I have done qualitative analysis in the forthcoming three chapters, my analysis is nongeneralizable. I use qualitative technique because it is useful for the analysis of literary texts. Qualitative research is unstructured, flexible and open approach to enquiry; it aims to describe rather than measure, believes in in-depth understanding and explores perceptions and feelings than facts and figures. Literary research may include interpretation of the text and literary interpretations have never singular features fixed by their contexts. That is why qualitative analysis is largely subjective. There is ‘no one best interpretation’ of any text in the context of the everchanging world. Since qualitative research allows researcher to interpret the text with considerable flexibility, I would take support from it in my analysis of the primary texts. These texts would participate in the process of signification and comparison to produce expected meanings in line with the research questions. I explain Belsey’s and Kusch’s rules of textual and comparative analyses in the research methods in the next section.

3.3.1 Research Methods

Since my project is an anarcho-ecofeminist reading of Global South fiction and the research questions are exploratory in nature, textual analysis and comparative analysis are suitable methods for my work. Therefore, I have used Catherine Belsey's “Textual Analysis as a Research Method” included in *Research Methods for English Studies* (2005), and Celena Kusch’s idea of “Comparative Analysis” in *Literary Analysis: The Basics* (2016), to analyse and compare the primary texts. Belsey emphasizes that “Textual analysis is indispensable to research in . . . any . . . discipline that focuses on texts”(Belsey in Griffin 157). Underscoring the importance of comparative analysis, Kusch puts that “Reading literature in isolation overlooks the relationships among different texts that contribute further to their meanings” (80). The three texts offer multiple parallels in them that need a comparative view. I explain Belsey’s

idea of Textual Analysis in the next section.

Textual Analysis

Belsey has laid down multiple rules of textual interpretation in her analytical method. She questions, "How can we, after all, say anything new?" (Belsey in Griffin 169). She also claims that "the text itself takes part in the process of signification [and] "produces or reiterates meanings" (Belsey in Griffin 164) that come from outside. Therefore, in accordance with Belsey's idea, ". . . a text's unity lies not in its origin but in its destination" (164). There may be little role of the author with respect to the meaning of the text. In her view, texts are signifiers to "provide material for analysis" (164). When we perform textual analysis on a text, we make an educated guess at some of the most likely interpretations that might be made of that text. Moreover, textual analysis allows the researcher to discern latent meanings. It means that the analyst digs out meaning of the texts to interpret it in accordance with the selected domain.

Further, Belsey stresses the importance of 'context' in textual interpretation. She says, "Any specific textual analysis is made at a particular historical moment and from within a specific culture" (166). There are three levels of context including 'the rest of text,' 'the genre of the text,' 'the wider public context in which a text is circulated'. Without these levels, no interpretation of a text is reasonable. In order to interpret a text, role of 'the reader' is of great importance. The reader should try to know the domain of text. The level of the reader's former relevant knowledge also plays crucial role in understanding the text, and the better comprehension of the text, the better interpretation. Belsey puts that while reading any text, the reader should raise questions such as:

What is it about? What kind of prior knowledge might illuminate it? What differences does it make if we locate the // work textually and historically? What position, or range or positions, does the text offer its reader? How can we best let the text itself set the agenda for research that will generate insights? And finally, how far, as a result all this labour, can we expect to arrive definitive interpretation? (160-1)

In Belsey's view, textual analysis of any text is always possible in an infinite number of ways just as there is an 'infinite number of ways' to interpret reality. However, perspectives may vary on account of the difference of approaches and the background

of the analyst. The same methodology used by the same person but at different times in his or her life can produce widely different results (my paraphrase, 160). In addition, Belsey maintains that "There is no such thing as "pure" reading: interpretation always involves extra-textual knowledge" (160). Culture, personal views, interests of the third party, and the reader play an important role in interpretation of text "whereas some knowledge is derived from secondary sources [too]" (160). Moreover, absences, as well as presences play a very significant role in constructing different realities. Further, Belsey presents her views about the role of text as well as textual analyst in textual analysis. She puts that the meanings in text come from outside of the text. In her words:

The text, as a tissue of signifiers, makes certain demands on the textual analyst, and provides the material for analysis. That material is by no means an empty space, a vacancy into which we pour whatever we like; in stead the text itself participates in the process of signification. It produces or reiterates meanings, which always come from outside, and are not at artist's disposal, any more than they are at ours. (Belsey in Griffin 164)

Moreover, textual analysis may be the result of both "meaning making" and "sensemaking." Meaning making is a largely individual process that either challenges or confirms people's view of reality and their relationship to the world. On the other hand, sensemaking is a collective process concerning with "a commonly constructed reality" (Kraus in Punnett 17). Bakhtin's view is also supportive to Belsey's idea that "all readings are [not] equal" (161). During the textual analysis, the reader excludes "all possible interpretations [except one, his own]" (161). However, Belsey defines the limits text may impose upon the reader:

The text exercises certain constraints, and yet we are not at its mercy. A good textual analyst would be aware of the text's requirements on us . . . but the same good analyst would also acknowledge that we might deliberately refuse the position the text offers, might choose to look at it from somewhere else. (165)

Belsey is of the opinion that "meanings are ultimately undecidable"(173). She avers that no artifact has a static meaning. The text helps the reader provide it a destination toward another understanding. It implies that destination of text is more important than its meaning in research. I employ this method in order to interpret the selected texts. In the next subsection, I explore Kusch's principles of comparative analysis under the next subheading.

Comparative Analysis

I also use Kusch's "Comparative Analysis" as a method with Belsey's "Textual Analysis." Kusch maintains that comparison is one of the essential modes of thinking. In analysis of different texts, comparative analysis may serve for deeper understanding and creativity. Since comparison is "a cornerstone of analytic thought" (Kusch 80) in daily life, it is also essential in critical thinking while doing any analytical activity such as textual analysis. Kusch declares that "comparison is one of the essential critical thinking strategies employed in any act of analysis: Comparison is a mode of thinking . . . that seems fundamental to human understanding and creativity and that depends upon principles of relation and differentiation" (80). A literary piece read as a separate entity may not give out its full meanings. "Modernist poet and critic T. S. Eliot (1921, p. 44) cautions [that] . . . no artist of any art, has his complete meaning alone. . . . [Y]ou must set him, for contrast and comparison, among [others]" (Kusch 80). It can contribute with its complete message when it is compared and contrasted with other works. "While some comparisons expose differences in meaning, others demonstrate the ways in which literature uncovers enduring questions that cross time and space and transcend the differences between and within cultures" (Kusch 83). Comparison, as an effective tool, serves in expanding literary analysis in various ways. She elaborates that comparison may be within one movement, age, genre, or it may be in the same movement, same age or genre. The reader can also "compare texts within a single literary period... to gain a deeper understanding of the larger category to which they belong" (Kusch 81). Comparison can be drawn across culture, eras, locations, and times in analyses of texts. Different literary traditions also have their impact upon one another.

Kusch's another principle of comparative analysis is 'thematic similarities and differences.' Since there are human similarities as well as differences, common themes in literature help us better understand one another individually and collectively. Kusch observes that "A comparative focus on a single theme can lead our analysis beyond the logic and values of one time and place" (Kusch 84). Different (in time and space) texts present similar themes and nature of events. "Through these thematic similarities, both texts debate the role of inborn, inherited characteristics in shaping their heroes' coming-of-age" (Kusch 85). However, there is no demand of complete similarities because it may create 'facsimile.' That is why, Kusch mention that "thematic comparisons do not require any direct

connection among the texts; messages they share are enough to justify comparative analysis” (Kusch 85).

In Kusch’s view, ‘text-context relationship’ also plays a vital role ‘as a tool’ in literary interpretations. Since literature is mostly written in the perspective of particular point of time and respective place, it imbibes the very essence of its Age. Therefore, context is very helpful in understanding the working of texts. Kusch’s words enhance the importance of context: “By digging deeply into the details and context...and cultural materials embedded within literature, we can use the tools of literary analysis to understand how text[s] work and why [they] work that way” (Kusch 80). Moreover, in order to explain texts extensively, interdisciplinary as well as multidisciplinary, “comparison can expand literary analysis in several other ways as well” (Kusch 80).

Similarly, ‘intertextuality’ has its role to play in comparative analysis. “In literary studies, the concept of intertextuality recognizes that even from the earliest written literature, texts are produced in dialogue with each other, whether intentionally or not” (Kusch 85). Kusch means to convey the idea that the literary texts have universal ‘intrinsic bond’ among them. This interrelationship leaves behind the boundaries of time and space. Therefore, literature is not produced in isolation. There are deeper connections that do undergird textual comparisons. “From direct allusions to characters, lines, titles, or plots of other texts to indirect echoes of past language, literary structures, images, or themes, no text stands completely alone. Literature is ‘intertextual’” (Kusch 85). The literary texts cannot break with their past. The author has to follow tradition and then venture for something new in his/her work. In other words, most of the literary (scientific too) innovative achievements are traditional as well as new at the same time. Kusch declares that “Each. . . text resonates with others [we] read, “‘altering’ and ‘readjusting’ our views of literature and calling forth new meanings. Comparative analysis exposes these relational meanings” (82). Thereupon, intertextuality and, comparative and contrastive analyses of texts demand sound knowledge of the reader in the respective area.

Since the three texts highlight the issues of gender-based discrimination, exploitation of nature, and administration of violence, they are intertextually connected. This connection provides grounds for their ‘comparative analysis.

Both Belsey and Kusch have laid down their rules of qualitative research. They hold that research process includes a careful study of the primary sources, their analyses and explanation in relation to the fulfillment of the expected aims through the use of primary and secondary materials. Qualitative approach is to describe the variation and diversity in a phenomenon, situation or attitude with a very flexible approach so as to identify as much variation and diversity as possible. In 'qualitative research'/ 'qualitative methods,' the researcher has freedom to compare and interpret texts in accordance with his own level of former knowledge. The researcher tries to be flexible, to keep openness to include or exclude new ideas. The qualitative researcher uses inductive reasoning in interpretative and comparative processes.

Keeping in view the above aspects of textual and comparative and contrastive analyses in mind, I have to interpret the selected texts. My research has to find out how gender and nature play out against patriarchal and institutional control. This project also has to determine the questionable condition of gender, nature, and praxis of violence in Global South fiction, by using the lenses of anarchy and ecofeminism in their defined meanings.

To sum up, I employ theories of "ecological anarchism" or "social ecology" and "ecofeminism" as reading props in this research. The two theorists, Bookchin and Greta Gaard, draw attention towards the fact that "established society" is suffering from the decay of values, institutions, and natural environment. This decay needs to be addressed earnestly. Therefore, this research examines the texts that reflect questionable position of gender, nature, and praxis of violence in three global South societies. In addition, research methodology of my project is reflective, interpretative, comparative, nongeneralizable, and exploratory. This research, in its nature, is qualitative. Also, I use Belsey and Kusch's insights for textual and comparative analysis as research methods in this project. In the next chapter, through a critical investigation of the primary works, I try to find answers to my controlling research questions by deploying the theoretical positions and research methodology elaborated in this chapter.

CHAPTER 4

INTERROGATING GENDER, NATURE, AND VIOLENCE: A READING OF UZMA ASLAM KHAN'S *THINNER THAN SKIN*: A TEXTUAL ANALYSIS

Bookchin has...a new approach to analyse economic exploitation and social oppression. He goes beyond the rather simplistic denunciation of the State and capitalism found in the classic anarchist thinkers and prefers to talk in terms of 'hierarchy' rather than class, 'domination' rather than exploitation.

Peter Marshall, *Demanding the Impossible: History of Anarchism*, (604).

4.1 Introduction

This chapter examines Uzma Aslam Khan's *Thinner Than Skin* from the anarcho-ecofeminist perspective. The novel presents the geopolitical conditions of life in the northern areas of Pakistan and the neighbouring lands. In spite of strong native culture and harmony in human ecology, there is disruption in the region due to multiple internal and external factors. Terrorism is making life of the indigenous people miserable. There is lawlessness and violence in the native society. Incidents of oppression of women, the poor, children, and animals are frequent. The novelist seeks to address the issues of gender-discrimination, destruction of nature, and incidents of violence in her text. I have selected Khan's novel to find out the traces of these problems by invoking the lenses of 'anarchy' and 'ecofeminism.' In order to analyse the text, I have used Belsey's textual analysis and Kusch's comparative analysis as my research methods.

Uzma Aslam Khan, like other authors of the Global South fiction selected together with her in this study, underlines what is questionable in the native society and culture. In her view, culture is of great value to develop the conduct of individuals who make a good

society. In other words, a constructive change in culture can bring forth a better society. Khan depicts cultural norms of the respective land. By highlighting the issues, perhaps, she aims to reduce gender disparity, acts of violence, suppression of women, and exploitation of nature. In her opinion, it is possible only through effective socio-cultural change.

Therefore, Khan's text displays the native culture. Aroosa Kanwal, in *Rethinking Identities in Contemporary Pakistani Fiction Beyond 9/11* (2015), cites Uzma Khan's words regarding her concern with culture that "“culture, politics, art, history, sexuality – in my writing, all are interlinked, without my even knowing it till I'm done” (Khan qtd. in Kanwal 73). In the novel *TTS*, as Krimerman notes, Khan maintains that reformation of culture is one of the "pathways to renovating society" (xix). This region lies at the borderlands of the country. The adjacent borders are that of the Central Asian States, Afghanistan, Iran, China, and India. This region assimilates in itself more or less features of the respective neighbour cultures too. Khan has a great concern with the geopolitical as well as historical position of the northern areas of Pakistan.

Uzma Aslam Khan is a Pakistani fiction writer. She was born in Lahore and mostly brought up in Karachi. She has been in Manila, Tokyo, and London in her early life. She has five novels to her credit including *The Story of Noble Rot* (2001), that helped her win recognition as a distinctive voice. *Trespassing* (2003), her second novel has Afghan War and Gulf War in the background. It was written short before 9/11. The novel records deep involvement of the West in the affairs of the East. The book is a forerunner to the post-9/11 Pakistani fiction in English. The writer says that the novel reflects deep impact of history. She has created her image as a creative fiction writer quite successfully in South Asian context. Besides, *The Geometry of God* (2008) is about Amal who finds a fossil of the ear of a whale while working with her grandfather, a paleontologist. In spite of the opposition from the side of her family and society, Amal decides to opt this profession in which she works along with males in mountains to search for the ancient whale-fossils.

The novel reflects the conflict between the past social norms and the present favour for the liberal trends in the Pakistani society. Khan's fourth novel, *Thinner than Skin* is about very old nomadic life in the northern areas of Pakistan and the changes occurring there due to external intervention. The novel deals with the ecological, social, political, religious and environmental problems of the society. Moreover, her fifth novel, *The Miraculous True History of Nomi Ali* (2020), is set in Adaman Islands during the Second World War. In

those times, Japan had captured those islands. The novel deconstructs the traditional history and tries to give voice to the marginalized people. The book is a historical fiction set in the Swat valley. Khan has also written shorter fiction as well as essays. Her shorter fiction includes a short story, "The Origin of Sweetness"(2020), "Ice-Mating"(2012), an extract from *TTS*, "Look But With Love"(2003), an extract from *Trespassing*. A short story, "My Mother is a Lunar Crater" (2018), and a short story, "Plum Island"(2019). (Shah 22-23, my paraphrase) In addition to her novels and short stories, Khan's Essays and articles are published around the world. By highlighting issues of gender, nature, and violence, Khan appears to contend to change the questionable status of women and nature in the oppressive culture of the northern Pakistan. She also ventures to expose the praxis of violence prevalent in the South Asian society. At bigger scale, the writer has included all oppressed at the hands of patriarchy including nature, man, and woman. (Marshall 603, my paraphrase) The novelist shows her close concern to record her resistance to the well-designed scheme of the historical process of gender-discrimination. Khan also underlines the historical perspective of the relationship of colonialism and patriarchy in the region.

The text of *TTS* highlights the inhuman social norms liable to be eradicated from the society where women like Maryam and her young daughter Kiran (Lucy in *Disgrace* and Sofia and her daughters, and Dona Dolores and Dona Felicia and their children in *SFG*) are not safe from oppression of men. The phrase, "the goat's entrails lay splattered"(TTS 124) and the two sentences: "It might have been a wolf. It might have been a man"(TTS 124), speak volumes about the analogy created by the writer to mark rapacious status of "man" like that of a "wolf," a predatory animal. In ecofeminist terms, Khan stigmatizes patriarchy that as vulturous. Women are "marginalized or entirely neglected"(Gaard 4) like animals. The comparison of helpless animal, goat, with vulturine wolf and man, carries extended meanings with it (Kusch's insight). The writer's mind seems fully engaged with the concepts that patriarchy and domination are unjust phenomena that cause harm to woman-nature relation as both are feminized entities. When the two adjectives, "thin" and "thinner" taken as symbols, the goat is safer than Kiran. Irony lies in the fact that "women" and "the weak" are less secure than animals in patriarchal societies like that of Pakistan, Cape Town, and New Mexico. The idea that shredding Kiran's skin is easier than that of a goat, is intensifying situation in which an innocent girl may find herself in an inequitable social system. Khan points out the anomalies she comes across in the borderlands of Pakistan, Kaghan as do Coetzee and Castillo in their countries.

The text reflects the novelist as a resistant agent of the society to help reduce oppression to make it worth-living for the marginalized. She foregrounds the issues of downtrodden people and opts for resorting to, in anarcho-ecofeminist terms, a welfare society where equity prevails. Khan stands to uncover the exploitative role of patriarchy in the culture. She puts up her rejection to gender-discrimination. Since Bookchin contends that it is dominant man who oppresses woman as well as nature, in the same line, Uzma Khan tries to put before the need for improvement of "social condition" of the northern Pakistanis through enhancing their "state of consciousness" in order to enable them to reconstruct their culture cleansed of oppression. Khan exposes the inhuman traditions prevalent in the society. The text shows her strong determination to resist the rite of male domination over woman like the other two selected writers. In the face of male-dominated culture, Maryam remembers her mother's words who used to express her helplessness in raising voice against oppression that "none were more cursed than those destined to watch in silence" (*TTS* 126). In *SFG* Sofia's mother had uttered almost similar words too. Khan underlines the marginalized disposition of women and nature and renders terrorism a scourge that must be stopped. She also portrays environmental disaster that must be shunned as early as possible in Pakistan (as the other two authors do in their respective texts). In the next section, I introduce *TTS*.

4.2 Thinner than Skin

Thinner than Skin (2012) is set in the Swat valley. It mirrors the native nomadic culture of the valley. The writer weaves different romantic stories side by side in the novel (unlike in *Disgrace*). The characters of the stories are humans, animals, and objects of nature such as peaks of the mountains and glaciers. The writer says that the natives of the northern lands treat the three at equal level,¹ for example, "Maryam waited, and nearly her daughter Kiran waited too. So did the mare and the filly, the three buffaloes, the four goats, and all the stupid sheep" (*TTS* 1). The novel is a story of Nadir and Farhana who befriend each other in America and come to visit various parts of Pakistan, especially the Swat valley. Khan

¹In the terms of ecological setting, the writer describes how humans and animals live together in a very intimate affinity in the nomadic culture of the north Pakistan. Maryam, her daughter, Kiran, and animals, mare, filly, and buffaloes, goats, and sheep, all act and react in a similar way. It implies a very close affiliation of ecological system of the northern region where even the glaciers are born of melting ice.

explores the new territory and presents its picture through her fiction. She treats shift in traditions of the land where the new ways of life are replacing the old ones. Nadir, the protagonist of the novel, is a photographer based in San Francisco, America. He aspires to become a successful professional. His company demands him to visit the terrorism-torn Pakistan and shoot photos of the poor, the beggars, the maltreated, the deprived, the oppressed, and the miserable to show them back in America. The writer records the low opinion of the Americans about Pakistan and its people (as do the colonizers about the South Africans and the Americans about the New Mexicans).

Moreover, Northern areas of Pakistan are famous for their natural beauty. Uzma Aslam Khan's *TTS* represents South Asia, one of the three Global Souths of the world. She tries to give an artistic picture of the respective cultural norms of the land. The writer calls to attention both "social ecological" and "ecofeminist" perspectives of the society in the text. Through her skillful narrative, she has tried to introduce Pakistan and its culture. The novel is the life-story of northern lands and the nomadic life of the native people living there since centuries. These are the lands where Chinese, Pakistani, Uzbeks, Kazakhs, Tajiks, Russians, and Afghans meet and trade together. However, they are all outsiders and nomads. Though these lands are an essential part of Pakistan, culturally they are different from other parts of the country. The text leads the readers to the outstanding world of the Kaghan Valley, the Karakorum and the Pamir mountains. The writer tries to convey the message of distinction of patriarchy and matriarchy, oppression launched on the weak, practice of violence, through literal and figurative language. Khan, like Coetzee and Castillo, staples together anarcho-ecofeminist strains in her text to highlight the issues of gender, nature, and violence in the northern borderlands of Pakistan. The text displays incidents of war, terrorism, violence, oppression, and gender difference. The text also shows the novelist's close concern with these matters in the area. My research intends to explore that concern in the coming pages.

Nadir resists coming to Pakistan for the purpose but Farhana insists to visit her father's country. She tells Nadir that she loves to see the lands where beauty, innocence, and nature coexist. During their stay in Pakistan, they come across various experiences, of love, of fear, of terror, of life, and of death. They also observe an abundant display of gender-discrimination, violence against nature, and oppression against women. That is why, while studying the book, we find many pages where the writer is engaged in treating the anarchic, ecological, and ecofeminist issues. Due to Farhana's craving to see Pakistan, Nadir makes

his mind to accompany her. Farhana shows her keen interest in the beautiful landscape of the northern areas of Pakistan. Nadir also creates so close affinity with the glaciers that he begins to understand their language. He takes them as living beings. He says that glaciers gallop, groan, crack, and creep. They are foul-mouthed and serene too. Irfan and Wes also accompany Nadir and Farhana to the northern lands.

The writer has also presented the story of Maryam and her family. They are the representatives of the natives who are under undeserved oppression of the external intruders in the region. We come to know about Ghafoor, the suspected ally of the terrorists and his love affair with Maryam. The novelist has described historical background as well as the present condition of the shattered society of the northern lands of Pakistan. Khan, has utilized various figures of speech like metaphors, similes, and personifications to convey her message as a reformative fiction writer. She uses these literary tools to make her narrative more effective. There is also a skillful play of comparison and contrast of the west and east, of past and present, of old and new in the novel. The text, like the other two, reflects various issues such as evils of patriarchy, discrimination of the weak and strong, and of males and females. There are issues of terrorism, violence, and environment. I do an anarcho-ecofeminist reading of *TTS* by using Belsey's 'textual analysis' and Kusch's 'comparative analysis' as my research methods. For an analysis of the novel with respect to gender, nature, and violence, I divide this chapter into seven subsections that follow:

- Nomads and Their Traditions
- Soil, People, and Animals in Unison
- Lawlessness and Disorder in the Native Life and Beyond
- Description of Landscape and Human Oppression
- The Terrorism Matrix and its Impact
- Emotions vs Menace of Technology
- Why "thinner than skin"?

4.2.1 Nomads and Their Traditions

Since the nomads live and die in their traditions, in this subsection, I explore the text with respect to the native nomads and their close link with nature. The novel reflects remoteness

of customs (as do *SFG*) and rapidly changing society of the northern Pakistan due to war and terrorism. The book also briefly mirrors Paganism, Islam and other religions (same does *SFG*). Since Belsey's "Textual analysis as a research method involves a close encounter with the work itself, an examination of the details without bringing to them more presuppositions than we can help" (Belsey in Griffin 160), the present research analytically examines the details of social conditions of nomad culture in the rapidly changing times in the region. Islam, Paganism, and Christianity are the three different dogmas practiced in the northern lands of Pakistan at present. However, pagan rituals are almost as old as the northern land itself. Pagan means not acknowledging the God of Christianity or Judaism or Islam. In other words, paganism involves material sources instead of spiritual ones. According to *Oxford Advanced Learner's Dictionary*, pagan is "a person who is not a believer in any of the world's chief religions, esp. as viewed by those who are believer." The French scholar Pierre Chuvin in Owen Davies' *Paganism: A Very Short Introduction* (2011), gives another definition of Paganism. According to him, "*pagani* means "‘people of the place, town, or country, who preserved their local customs’" (20). Pagans are the followers of their religions based on "their local communities" (Davies 20), living in towns as well as rural areas. They are entirely opposite of "*alieni*, or ‘people from elsewhere’" (Davies 20).

Moreover, the nomad culture is mostly follower of Paganism since long. It is the dogma constructed on the bases of the myths of various entities as well as non-entities idolized from generations to generations by the nomads living in Kaghan Valley (as the New Mexicans follow their old faith instead of Christianity). Robert A. Segal in *Myth: A Very Short Introduction* (2004), quotes Bronislaw Malinowski's opinion about myth, "The myth comes into play when rite, ceremony, or a social or moral rule demands justification, warrant of antiquity, reality, and sanctity" (126). In the light of Malinowski's opinion, it becomes clear that the native rustic culture is following pagan ways of life even in the changing scenario. In *TTS*, Maryam represents herself as a pagan. She has kept pagan rites and rituals alive in her daily routine. Though nomads of the Kaghan valley, in the words of Michael York in *Pagan Ethics: Paganism as a World Religion* (2015), "are marginal to mainstream life" (3) (like Chicana in *SFG*), they are fully satisfied with their faith. However, in anarcho-ecofeminist terms, she is under pressure to quit her religion for Islam in that the jihadis are forcing the natives to do so. Her husband forbids her to perform pagan

rituals out of fright of the Muslims who go on searching those who practice any other religion except Islam. Since "Myth and ritual are ways of coping not with nature but with human nature – with human aggression" (Segal 129), Maryam keeps on practicing her faith without any hesitation.

Since Maryam is the true product of her culture, she adopts "the way Maryam's mother had preferred" (*TTS* 74). According to Bookchin in Peter H. Marshall's *Demanding the Impossible: A History of Anarchism* (2010), "History [has central importance] in understanding culture" (603). Therefore, the novelist attaches greater importance to the historical background of the ways of living of the people of Pakistan, especially the northern areas of the country. Following her cultural norms, Maryam's mother was a staunch pagan who infused her faith in her daughter's blood during latter's childhood. Maryam finds great solace in practicing her belief. According to the narrator, "Pushing her frustration aside, Maryam said a quick prayer for her dead mother, and for every mountain, and for every name her mother bestowed on every mountain. The black door, the white door, the abyss" (*TTS* 74). She also prays for the single peaks of mountains in front of her at the present moment. Her mother loved two peaks the most including Malika Parbat and Nanga Parbat. Nanga Parbat "was a naked white spear towering high above the Queen, breathing down the nape of her neck, the slope of her thighs" (*TTS* 74). The pagans have a long history of a very close affinity with the living and the non-living objects and they treat them with much taste. "The earliest examples have been dated to around 30,000 BC, and [they have] mostly depict[ed] the animals, such as bison, deer, horses, and birds . . . they would have hunted for food" (Davies 26) in their rustic life.

They have intimate communication with them as well. For instance, "Not surprisingly, their snowmelt was thick today. Like her daughter when she tried to comb her hair, the lake could barely hold still" (*TTS* 75). The link between "snowmelt" and "her daughter" reflects the closeness of relationship between humans and glaciers of the area. It is suggestive of the fact that long standing company of the natives with mountains has resulted into an interlink that is stronger than with humans out of their culture. Similarly, nomads believe in the miraculous function of vegetation in their life. They use "juniper leaves" for different works to do. Maryam uses the smoke of these leaves when she wants to see into the deeper void below the height. In cleansing houses too, they blow smoke of these leaves

as a ceremony. However, Maryam has forgot to blow the smoke into the "sacred spaces" (*TTS 75*) of the house on lowland when she shifts there from the highland.

In the changing times, Maryam has faced opposition, though not very strong, from her husband in practicing her pagan rites. For the time being, she does not perform rituals because her husband discouraged it. "Pagan rituals for a pagan wife," the others said, so he asked her to stop" (*TTS 75*). Since paganism contradictory to Islam, the Muslim groups are bent upon uprooting it from the nomad culture in that they consider it heretical in its essence. For instance, nomads believe in Shamanism. According to the narrator, "In some places, owls were believed to be holy spirits of shamans" (*TTS 22*). According to her husband, "These were difficult times. The valley was crawling with men who wanted proof of innocence, and pagan rituals were not innocent" (*TTS 75*). In anarcho-ecofeminist terms, Maryam is suffering from oppression because the Muslims are searching for those who perform pagan rituals to punish them or terminate them from the area. The Jihadists are forcing nomads to desert their religion and embrace Islam whether they like it or not. Maryam can practice paganism when she is upland in that nobody may see her there. In lowland, the Muslims raise questions about Maryam's "pagan rituals" as a "pagan wife" of a simple man who cannot defend his wife and her choice of religion. The Jihadists criticize harmful continuance of paganism in the valley. It means that men and women are facing oppression in their land at the hands of the newly arrived outsiders. The natives have no power to resist against the oppressive steps taken by the Muslim groups. There is no possibility for nomads to save their pagan culture in the face of new developments in the region.

Nomads are the migratory people in their area. They change their place with the change of season. "There was a line between the highland and the lowland that the troubled times could not see"(*TTS 75*). Pagans believe in animism too. In accordance with their faith, all natural objects have souls. Those who come to the highland can find that "up here, everything moved---the mountains, the clouds, the fairies and the jinn, even the caves"(*TTS 75*). A case in point is Davies' statement that "Animism has . . .been portrayed as being the most primitive form of religion"(27). On the highland, there is no change at all and Maryam "could do as she pleased"(*TTS 75*). The narrator puts that "time" is out of the frame of animism there on the mountains. The intruders have not reached the highland. Therefore, there is no change in customs of nomads. In a sense, time has stopped there.

Life is as peaceful as it used to be centuries ago. The migrants have very close intimacy with the physical world of their region. In their sense, they feel blessed in isolation from the new world in the lowland because "The thing that did not move here was time"(TTS 75). Maryam is free to find "a kind of solace, knowing that she could reach time, even sit on it as she might sit on a horse, while all around her, the world was spinning"(TTS 75). The highland still represents the indigenous nomad and Gujjur culture. The people are struggling to stick to their traditions in the face of rapidly changing scene. They fully oppose change in that it is marring the rustic beauty and original culture of the northern Pakistan. The rustic people feel calmness in their limited but natural life within the walls of mountains. They do not want to become victims of the sweeping change in the region. Nomads are very brave people. As they are an inseparable part of nature, they are never afraid of forests as well as dark caves. According to Maryam's husband, Suleiman, "Many men have walked and slept in that cave" (TTS 76). Their ancestors also did the same. They travel through caves, worship in caves, and take shelter in caves. The caves are like the wombs of their mothers for them in that they provide them protection against any external danger. Moreover, "the cave . . . could change shape"(TTS 77). The cave has its link with Maryam's grandmother who "sheltered in it on [her] way down from the steppe"(TTS 77). Maryam's children also seek protection in the same cave while going up from the lands. It means that this cave has sheltered the generations and generations of the pagans during their seasonal shifts as well.

Moreover, Maryam's memory with cave has also connection with the memory of Ghafoor in that it is he who shows it her. He tells her that the cave leads the way to Tashkent. However, Suleiman, "Her husband believed the cave was unsafe. Instead of becoming saints, the men who slept in its bowels became thieves. They saw the telltale in the seams of the rock"(TTS 78). There are wooden pillars to support the cave from falling down. Maryam's children play with the pillars. "The cave was low and stained black from million fires, including [Maryam's] own"(TTS 78). Her children ask her to tell them the romantic story of the Prince Saiful Maluk and Princess Badar Jamal. During the rain, they enter the cave (Caridad in *SFG* also lives in a cave) for protection from wetting. This year it rains and they have to hide themselves into it.

In addition, they believe in such mythical stories that are an essential part of the native culture of the Kaghan Valley. Segal's words help in understanding myth: "Myth is commonly taken to be words, often in the form of a story" (61). However, in accordance

with myth, the jinn is of noble nature. He never hurts anyone. "He had blessed the lake where the fairies came to bathe at full moon. He had blessed these hills where Maryam could roam as freely as the goats and horses" (TTS 78). The mythical jinn has the character like that of a saint. He blesses the lake, the hills, the peak of Malika Parbat, the Maryam's secret shrine, and her taste buds. He wants the fairies to come to bathe at full moon and Maryam to roam as freely as the goats and horses. He manages to keep the fairies in check and wishes Maryam could pray undisturbed in the cave's womb and wishes "that everything here [should taste] true, the fruit and the honey" (TTS 78) to make this place a true haven.

Moreover, a contrast can be drawn between the upper land and the lower land. The highland is more congenial for Maryam to practice Paganism in that there is nobody to interrupt in her life. The jinn also looks a pagan who wants to help Maryam to the maximum. He takes care of her worship and her taste. In animistic terms, all objects seem blessed by the jinn because he is the master of those highlands. On contrary, in lowland, Maryam is under scourge of the Jihadists who force her to quit the pagan rituals otherwise she will have to face the music for her unslamic practices. Moreover, the jinn is the symbol of romance and freedom. He seems to favour love instead of oppression and freedom rather than restrictions in the choice of religion. In other words, the highland is the true bearer of the pagan customs where myths of romance like that of the Prince Saiful Maluk and the Princess Badar Jamal have taken place. However, those myths are under attack in new times. It implies that culture cannot sustain itself in the face of flux of change as it is witnessed in the Kaghan Valley.

However, they do not live like gypsies, alone but "have [their] families and [their] animals" (TTS 76). Irfan has been in these areas for quite a time before this visit. He knows the rural people very well. He uses a proverb to define a Gujjar: "*a Gujjar will sleep where no man will walk*" (TTS 76). Since nature gifts as well as deprives humans, the Gujjars believe that they have to suffer from loss. They also have full faith in nature that it gifts them many things. Since the lake Saiful Maluk is a part of nature, it leaves great impact upon those who visit it. The lake inspires them to get rid of dullness. "When you looked in the mirror of its surface you saw something you wanted to see" (TTS 77). When Irfan and his friend reach the lake, in the opinion of Maryam, "They were pleased with whatever else the lake had given" (TTS 77). It may be that the lake has given some spiritual light or some inspiration to appreciate nature for its beauty or it fascinates for its silence. It may be that whoever peeps

down into the lake, he forgets all worries or may be the lake arouses sexual desire. "Maryam also wanted to see something else whenever she peered inside, though she could never say what"(TTS 78). The "something else" is unexplainable in the exact form. The desire that is aroused in Maryam is "no simple need . . .to be charitable with the children of the poor. She had nothing to repent, or correct, really" (TTS 77). However, the freedom Maryam enjoys in the highland is absent in the lowlands.

Maryam has to encounter the Jihadists in the lowland. She is of the mind to resist against the opposition of her pagan customs. In words of the narrator, "Down in the plains, she needed strength. She needed armor against the sedentary people of her valley, among them those who had attended Kiran's funeral rites to see if they were Islamic" (TTS 189). They also want to know about the life-style of the nomads. There is a continuous "friction between the settled and the free..."(TTS 189). However, Maryam and her family are compelled to shorten their stay at the highland by the non-pagans. According to the narrator, "tensions rose like mountain walls. Maryam could hear their insults" (TTS 189). Her past is always with Maryam in the shape of the memories of her mother who lived as an austere follower of her faith. Anyhow, "Nomads were untethered. She could . . . hear the spirit of her mother answer, *"Well, better untethered than sedentary.* To which the sedentary folk would retort, untethered women always went too far" (TTS 189).

On contrary to the teaching of the interrupters, the nomad women moved freely. They have no restrictions in their life to do what they can at their homes as well as in the fields. They do not observe veil and work with the unknown men side-by-side, "herding cattle, gathering wood. They sweated like horses. And smelled even worse" (TTS 189). The rustic women are *"fatter than cows"*(TTS 189) and it is good for men that they cover their *"droopy flesh"* (TTS 189) and its texture is like that of *"wet dough, upon which no man could rise"*(TTS 189). Nomads are good riders. They are free people in following their mundane and carnal desires. "The men might know how to play polo and women might know how to play men" (TTS 189). However, they have no landlords or forest inspectors to flirt with. Anyhow, nomads have their fame as very sturdy people. They are a hardworking community. Both males and females work to earn their daily bread. "They could tame the wildest steed" (TTS 189). The narrator says that the pagans are open-minded towards their women and children. They have strong ties among themselves.

Suleiman, Maryam's husband is defensive in the case of her opposition by the outsiders who force her to abandon Paganism. However, in her words, "My husband is made of cartridge . . . Flexible, yet tough" (*TTS* 216). She is opposite to the Islamic rituals in every way. She keeps on her "pernicious continuance"(Davies 48) of the pagan rituals instead of the Islamic teaching in a secret way. When she departs to highlands, she calls it Nauroz and when they come back to the lowlands, she calls it Het. "Pagan seasons, for a pagan wife," the others said, but he ignored them, in his calm, dignified way. A dignity as stiff as his [wooden] leg" (*TTS* 217). However, he stopped her last year from celebrating "Diwali with her children, the way her mother had done with her. "He warned, softly, that it would be leaving a sign. A sign too bright, brighter than all the constellations" (*TTS* 217). However, he says that she is "free to call by her own names" (*TTS* 217) because in that case nobody will be listing and objecting. Keeping in view her husband's advice, Maryam "ceased celebrating Lodhi and Baishakhi. [However], she rejoiced at the passing of the bitter cold only in the privacy of her heart and welcomed the spring only in there too" (*TTS* 217).

Maryam and other pagans can ignore the fact that the Islamists have their strong hold on the region. Every herder realizes that no agency wants to remove those camps from the area in that they are keeping up "the fight in Kashmir and Afghanistan and, most importantly, in the forest that had once looked down from two hundred feet but that now stooped in shame. Everyone here knew it, but no one had a plan" (*TTS* 246). It looks that Paganism will not stay in front of the Jihadists from Balakot who are struggling for ""The glory of Islam! . . . And no idols! And no shrines!""(*TTS* 246). In anarcho-ecofeminist terms, for Maryam and other pagans, it has become difficult to celebrate their rituals openly. At this point, she feels panic in her mind and soul. Maryam knows that she will be deprived of her right to celebrate her pagan rites very soon. "She was familiar with the taunt" (*TTS* 252) by the hajjis. The hajjis wear skullcaps that look like "fake horns" (*TTS* 252). They are the worst. For one year, they have been showing up in the valley. That is why "her husband forbade her from celebrating Diwali" (*TTS* 252). Maryam has to serve food to "these wrongly turned men" (*TTS* 253) as she serves the exploiters like the forest inspector and tax collector who had always plagued them" (*TTS* 253) for their being Gujjars.

Similarly, there are plaguing elements such as the policemen, soldiers, and spies. Maryam gives them "ghee and sugar, mutton and bread. The more they preached, the hungrier they grew. She did not know what would happen once their supplies ran out" (*TTS*

253). The next year a new and intolerant team of the preachers arrives from Balakot. They stress "though she must work with men in the forest she must not gossip with them in the hut" (*TTS* 254). They are armed and trained in camps. They are also recruiting the youth of the valley for jihad. They are starting "a Sunni jihad against non-Muslims and all allies of the infidel" (*TTS* 254). One day, the police officers come and threaten Maryam's husband that his wife practices witchcraft and that she is a kafir because she prays to a goddess, but Suleiman bluntly denies everything to save his wife.

However, they ask Suleiman to recite kalma to confirm whether he is a Muslim or not. To threaten him, the policeman kept the butt of his rifle on Suleiman's leg, his eyes were on Maryam. It reflects their oppressive attitude. When in Maryam's hut, the policemen dial radio and listen the news that a mullah from Peshawar is "cursing the radio he was inside, promising that soon this would be a Country of God, with no music, no dancing, and with madressahs in every valley. To fill the dream, they needed the local boys" (*TTS* 293). The narration contains ample portion in it that reflects upon the anarcho-ecofeminist issues of the changing culture of the Kaghan Valley. The writer seems closely concerned with the volatility in social system of the northern region of Pakistan and the borderlands of the neighbouring countries.

The text records many incidents of violence, gender, and nature in the context of the oppressive conditions prevailing in the nomadic culture. The Islamist groups are forcing the pagans to abandon their faith if they want to live in the region peacefully. There are threats, violence, kidnapping, beating, and even killing in the name of jihad. Maryam, the representative of the oppressed women and her husband the representative of men, are maltreated at the hands of the jihadis in the area. Maryam is almost stopped from practicing her faith. She faces exploitation as she is forced to provide meals for the outsiders including the policemen, the jihadis, the military men, and the men from the forest department. Ultimately, to get rid of cruelties, Maryam has to conceal her faith in Paganism from the preachers of Islam.

However, in spite of all troubles, she remains strong adherent to the traditional rituals of Paganism and their celebration. The jihadis also want to recruit nomad youth forcibly to add to their number for the mission of preaching Islam in the valley. In anarcho-ecofeministic terms, the natives have also experienced the incidents of harassment in the case of following practices of witchcraft or idol worship. The jihadis search for the caves

and shrines where Maryam and her religious fellows hide to practice their rituals. The writer, regardless of which religion is right or wrong, gives a keen account of the oppression of males as well as females because they practice another faith within their own culture. However, if there is no external interruption, the natives have full freedom to practice their own faith. The novelist seems concerned with the aggression towards nomads in the newly changing scenario in the valley. They have to face maltreatment if the Muslims catch them celebrating the local rituals. Khan depicts these incidents of injustice to highlight the issues of the voiceless people as do Coetzee and Castillo in their selected texts. She looks suggesting that nobody must have the right to change the faith of any individual forcibly in that it is a matter of choice not oppression. In the next subsection, I explore unison of soil, people, and animals in the area.

4.2.2 Soil, People, and Animals in Unison

In archeological terms, culture reflects a particular society at a particular time and place whereas human ecology is the study of the interactions between man and nature in different cultures. It means culture and human ecology are very close to each other. The text represents the South Asian cultural traits (as do *Disgrace* and *SFG* their regions) of the northern Pakistan, especially the Kaghan Valley. It also portrays the relationship between humans and nature in the valley. When observed in the ecofeminist context, “Ecofeminists have been active in creating shelter for women and animals who are the targets of violence, organizing demonstrations that make explicit the links between women's and animals' oppression, blocking clearcutting and deforestation” (Gaard 1998: 44). The northern culture contains the issues of oppression of women and nature, and practice of violence. The text hints at these problems in that culture. Through keen study of the indigenous norms of the society, the writer highlights the poor condition of ordinary people in a society undergoing change. The change is taking place very quickly but against the will of the native people. The people depend upon the woodlands and their cattle. Their life in the region is fully adjusted in every way but new developments are becoming the main cause of disturbance for the nomads and their culture.

The text displays an ideal relationship among the landscape, animals and people of the area. The external interference has created disturbance for the poor people. They mix with other cultures the least in that their lifestyle is distinctive in South Asia. When compared, they are different in terms of relationship between people and their environment from other

people in every way. A case in point is Gerald G. Marten's statement in *Human Ecology; Basic Concepts for Sustainable Development* (2008), that "In human ecology the environment is perceived as an ecosystem. An ecosystem is everything in a specified area – the air, soil, water, living organisms and physical structures, including everything built by humans"(1). The native culture is on the verge of change (as in other two novels). The human ecology is also going to change with the new culture. The natives are the direct target of the regional developments in the modern context. They are near to lose their absolute freedom to live in accordance with their former set of values.

Nadir, the main narrator, has come to take photos by means of his camera of the poverty-stricken Pakistan to show to his boss in America from where he has come. The Americans ask Nadir to "go home, take some photographs . . . Show us the dirt. The misery" (*TTS* 11). Therefore, Nadir is in the northern part of Pakistan to shoot photos of different places. They want him to bring photos of "the beggars and bazaars or anything that resembles [his] culture" (*TTS* 12). Mostly the culture of the northern borderland is pagan. Therefore, it is not easy to change anything related to the norms of the society. There are many things for Nadir to save in his camera in that the nomadic culture is very distinctive in its nature.

Nadir finds that the natives have two worlds, the lowland and the highland. In summer they migrate to the highland and in winter they come back to the lowland. They migrate with their animals and small luggage. Nadir, when on upland, enjoys the "Goat bells ringing like heralds between the two worlds . . . the goat happily at the girl's feet . . . a dog, black as the goat. The two animals casually circled each other, like lovers who know their love was there all along" (*TTS* 101). With respect to utility of the animals, they have great importance in life of the nomads. The natives get milk, meat, and wool from their cattle. Ghafoor compares his culture with the culture of "the Turkic nomads [who] shared an uncanny likeness to his own community" (*TTS* 139). According to him, the people of his community are famous for "love of horses, hospitality to guests, and most of all, a wonderful knowledge of the primacy of movement" (*TTS* 139). The nomads have a great regard for the trees and they do not fell them because trees give them life. The Turkic nomads also "observed Nauroz, the first day of spring, by cleansing their homes with burning juniper branches, smoking out the vices of the previous year, a ritual now done in secret down in Kaghan" (*TTS* 139) by Maryam. She celebrates all rituals of the past.

The nomads of the Kaghan Valley love music too. It is an essential part of their culture. They celebrate their festivals as a part of their worship. They sing as much as they pray and talk twofold more than they pray. Moreover, the nomads migrate "from their winter homes into summer pasture . . . [Maryam] had always loved this time of year, away from the plains, high in the grazing grounds around Lake Saiful Maluk" (*TTS* 141). She enjoys the change that is almost a cultural trait of the nomads of the land. They are simple people who feel pleasure in the company of nature on the highland. The Uyghur's words express about the roaming passion of the migrants: "We herders have very different fate. We may wear better clothes than those who still spend their lives looking for a field that welcomes them, but we will never stop wandering" (*TTS* 144). Moving from one place to another has become a value of the rustic people. In other words, the nomads are directly affected by the seasonal change in that they are also the part of migration. One of the customs of the people is that they are very hospitable. In their society, they help one another in order to make it peaceful place to live. They live within their native norms. "Human society [is] nothing else but the last great manifestation or creation of Nature upon this earth. And an individual who would want to rebel against society . . . would place himself beyond the pale of real existence" (Bookchin 2001: 5). They have great unity among themselves. When Kiran is drowned into the lake, all people of the valley have the same voice that both Nadir and Farhana are the murderers of the girl.

Nadir is the target of the cursing eyes. On seeing him they call out, "'It's *him*.'" Of course, they'd heard of Kiran's death. Of course, their eyes were accusing, even if their words were delivered into each other's collars" (*TTS* 160). They also demand for money as a recompense for the life of the girl. It is because the outsiders take the nomad children as their toys. They play with them when they stay in the northern lands for their visit but they do not help them in any way. However, Nadir is never at ease to listen the words of criticism and see the eyes full of curse. According to him, "But I never got used to it. Two words that sent my face igniting in shame. Two words that made me look over my shoulder, again and again, for him: the fraud, the shape shifter" (*TTS* 160). Nadir feels himself in full danger of attack by the people of the valley. However, he finds that "the herders had few friends. For otherwise, I would be dead" (*TTS* 160) at the hands of them who begin to consider him an enemy.

The people are practicing the Kafir rituals. They share their roots with "the pagan Kafir-Kalash tribe of Chitral Valley to the west, fact is, Kaghan Valley existed long before . . . the valley had been part of Hazara, whose history was a history of raids" (*TTS* 160). Being pagans, the nomads worship a cluster of sacred rocks from Asoka's day. Irfan tells about other objects that the natives worship. Besides "the Asokan rock edicts lay another holy site, a secret one. It was the site of a small cult of worshippers for whom Kagan belonged to another world, a world of animals and spirits" (*TTS* 161). The pagan culture involves superstitions in it. Therefore, the people of the Kaghan Valley practice Shamanism that is entirely contrary to Islam. They believe that nature is god. Contrary to them, Jalalul Haq in *Post-modernity, Paganism and Islam* (1999), explains: "God as a super or infinite mind would know all things . . . the gods on the other hands, had no such pretentions, as they were nature itself. The gods as natural beings were not the creators of nature [and] its originators . . ." (67).

Therefore, the shamans are far from the modern theological dogmas. However, according to pagans, "The only way to reach [Kagan] was through the ancient practice of shamanism. They offered her lavish gifts and asked for her aid in keeping jealous jinns away from their homes, and their romances" (*TTS* 161). However, in words of the narrator, Irfan, there is ban on talking about the places where the hints of Kagan are available. Therefore, it is not easy to visit those points. "Though it was not possible to ask openly about the existence of the site, I could look for it" (*TTS* 161). He wants to know how "a secret pagan shrine look[s] like" (*TTS* 161). He goes to the Asokan edicts that are "engraved on three large boulders" (*TTS* 161). Pagans have been worshipping the edicts for centuries. According to Haq, "The world . . . which is identical with Being, is not the world of things" (67). Therefore, shamanism is far from the truth in that nature cannot make or unmake things by itself. In accordance with Islamic injunctions, not the rocks but God is the only creator of the universe.

The natives have a wandering culture. The main string the binds this community together is their common culture. They are always on move from one place to the other. They came from some foreign lands but "No one knows where they came from. Even they can only agree with each other on three things. They were always wanderers. They were once horsemen. They are still considered outsiders" (*TTS* 183). Therefore, they have distinct culture. Their mutual bonds are very strong. They have a long history in these lands of

Pakistan. However, due to their isolation from the Pakistani society, they have retained their rustic culture successfully. In spite of various threats from the Islamists groups to forsake paganism, they are sticking to it with full devotion. Maryam is the representative of all the pagans. She is perfect devotee to the ages-old rituals of paganism. The narrator tells the background of these people that "a few tribes had lost their horses and, to some extent, their wandering lifestyle, while others retained both. On four legs or two, Gujjars had always been pushed out of grazing grounds by those who came before or after" (*TTS* 183) because they are marginalized.

In spite of all hardships in facing oppression, these people have not lost heart to cope with their tough circumstances (as Lucy and her father do in *Disgrace*). They earn their bread by means of herding (as Chicana do in *SFG*). They have herds of cattle that graze in the forests of Kashmir. The forest personnel like the head inspector exploit them and their women frequently. "Yet they'd managed to keep grazing in this valley, and in parts of Kashmir. And somehow, through time and distance, they kept in intimate contact with each other" (*TTS* 183). Their common norms have the main role in keeping them together as one group. In other words, human ecology of the borderlands is also different from that of the surrounding regions. Since, according to Marten, there is "interaction between human social system and the rest of the ecosystem, the social system is everything about people, their population and the psychology and social organization that shape their behaviour" (1). The nomads have their special social system. Therefore, they have different ecosystem. Their whole environment is nomads-specific. They have two places to live in one year. Since they do not stay at one place permanently, they do not build their houses properly.

They live in huts and cottages to pass seasonal time. Their coming and going continues in a year. That is why, they neither have good houses on uplands nor in the plains. Their ways of travelling are either on foot or on horses that they breed. They keep cattle for their daily needs like food and money. The nomads depend upon the forest for wood, honey, and wild fruit. In Bookchin's words, due to social injustice, "Most of the "nomadic" . . . suffered desperate lives of hunger, disease, and indignity and usually died prematurely -as they still do, today, in the streets of urban America" (2001: 24). Same is the case of the nomads of the Kaghan Valley. They also have to face maltreatment of the forest officials. In ecological terms, they enjoy weather of both lands. Same is the case of their animals regarding their fodder. Their cattle live mostly on grazing. However, after their lands

have been snatched, they have a lot of difficulty to keep their herds of goats and sheep. They are also forced by the government to replace their ages-old breeds with new breeds of goats. Their goats are suitable to ecosystem but "the fat Australian ones" (*TTS* 1) are misfit in the new environment for them. They cannot resist this change. Similarly, they have no power to get those lands back. They are also often pressurized "to settle more and move less" (*TTS* 214) due to security reasons in the regions in the times of terrorism. However, a close intimacy of the pagans with the natural objects represents human relationship with nature. The text presents multiple instances of human ecology of the region. Since "humans are part of the ecosystem" (Marten 1), they influence it with their activities. In line with it, the rustic people have kept their culture static for its suitability for them. They do not want to change their ways of living because the native traditions have come down from their ancestors.

Their land, their animals and they themselves have adapted to that culture. No outsiders can endure the tough style of the nomads. They pay no heed to the development of their society. Their civilization is very close to the animals. They themselves live in the company of their animals. For instance, Maryam and her daughter, Kiran, the mare and her filly, "the three buffaloes, the four goats, and all the stupid sheep" (*TTS* 1) wait together for the lake to thaw. They talk to them, they befriend them, and they enjoy their companionship. They do not aspire to change themselves for betterment in that they lack exposure and knowledge. They have been living for centuries away from the light of knowledge both mundane and divine. The nomads have no worldview as individuals and as a society as well. They have done nothing for the "social organization, and the social institutions that specify socially acceptable behaviour" (Marten 1). As a result, they have become the target of the newly developed changing forces, political as well as religious. They are bound to quit their pagan rituals and stop wandering from one place to another. In accordance with the anarcho-ecofeminist insights, their traditional life is on the verge of collapse at the hands of the outsiders including the Islamists, the police, and military.

They deal their animals, in ecofeminist terms, as if they are humans. For instance, "Maryam spoke tenderly to the two horses (as Caridad does with her horse in *SFG*) tethered outside their hut" (*TTS* 207). However, with the passage of time, various breeds of horses are extinguishing. At present, Maryam has only two horses left, "a mare and her filly, both Kaliani" (*TTS* 207). Her father had Nukra, Bharssi, and Yarkandi breed. Maryam shows

her love to her mare (as does Caridad in SFG). "She buried her head in the belly of the mare, inhaling deeply" (*TTS* 207). To sadden herself, Maryam remembers that Kiran had named the mare, Namasha. Maryam feeds the mare and her filly in the forest. The mare becomes sick of the lowland and wants to go to the upland where there is air of mountains and sweet grass to graze for her good health. "She wanted the crunch of snowmelt on her tongue" (*TTS* 208). Even the animals react for coming down earlier this year to bury Kiran. The mare and her filly want to graze more months on the highland but they cannot do so this year. "The filly, Loi Tara, taking a cue from her mother, tossed her mane haughtily. Then she nuzzled Maryam's neck. "What do you want me to do?" Maryam asked, stroking first the filly, then the mother" (*TTS* 208). The animals show their gestures to the humans. "Namasha stared at her, accusingly. Loi Tara inspected Maryam's palm" (*TTS* 208). The males as well as females graze cattle in the forest. It is their tradition and they have full devotion to their customs.

Therefore, "During her lifetime, [Maryam's] mother had vehemently opposed the change. *You can harness a horse, but not a Gujjar*" (*TTS* 215). Suleiman's family refuses to change. Therefore, Maryam's mother likes them. "They were herders and always would be. Only with tradition came pride and dignity. Only with seasons and stars, study animals, and fresh spring grass, came peace" (*TTS* 215). As a tradition, they bring bride on horse to bridegroom's hut. They also distribute ghee and sugar as a celebration of the wedding. On Maryam's marriage, as a tradition, the guests come on donkey carts and they are made sit on a pile of felled trees. These traditional people are facing hardships now to keep their past with them in the new context. Their native culture is at risk from the Islamists and China. Moreover, to meet its capitalist ends, China is building trade route from China to Gwadar. The Chinese builders are destroying glyphs² as well as homes of the people of the area. "The extended road would secure China's trade route from Central Asia down to Gwadar and on to the rest of the world" (*TTS* 229). Bookchin opines on this in a more critical fashion: "Bluntly put: it is Capitalism . . . that [has] produced the explosive environmental crisis of

²Glyph means small picture. The term means any kind of purposeful mark, such as a simple vertical line incised on a building, a single letter in a script, or a carved symbol.

modern times” (Bookchin 2001: 35). The natives of the northern areas do not want to change their culture. They are fully satisfied with their rituals and their ecological harmony.

The text reflects that the culture of the northern Pakistan is as strong as vulnerable in the recent times. Using the rules of comparative and textual analysis given by Kusch and Belsey, this research explores that there is an ideal harmony among nature, humans, and animals. The human ecology is also in its perfect form of distinction. In anarcho-ecofeminist terms, there are instances of exploitation of men and women in the valley. Moreover, the government has grabbed their lands and there is ban on them to graze their cattle in those areas. The rustic people have no other sources of income except their livestock. In this way, the natives are under a constant stress. This oppressive conduct of the authorities towards the nomads is a big blow to the native culture. The outsiders oppress men and women, and destroy natural landscape.

In the face of opposition, religious rituals of the pagans are in danger. Maryam is under pressure for celebrating her pagan rituals. As a result, she has to perform the rituals secretly. In the terms of gender-discrimination, her husband also forces her to stop celebration because he gets threats from the outsiders for her following Paganism. The jihadists force them to forsake their faith. In terms of nature, the natives love trees because they give life to them but the outsiders including China are destroying nature to build the trade road in the region. China is also destroying their houses, bulldozing their lands, and erasing their glyphs. This is very tortuous for the people of the region. They want to keep their culture untainted. They are fully satisfied with their way of life. The external factor is taking everything from them forcibly. As a result of the ecological change, their social system is bound to undergo the flux that is the order of the day in the region. In the next subsection, I discuss lawlessness and disorder in the northern regions and beyond.

4.2.3 Lawlessness and Disorder in the Native Life and Beyond

There are multiple undesirable incidents in the life of the people portrayed in *TTS*. The author records lawlessness and disorder in the region. This disruption prevails in the northern borderlands. Different characters suffer from trauma due to different reason in the novel. However, the dominant of the reasons is oppression without restraints by the security agencies. The people undergo emotional torture and physical violence. The native population in the Kaghan valley, mostly the pagans, find themselves standing on the

crossroad of the history in the present times that are quite uncertain. Everything is unstable in the violence-marred region. Occurrence of terrible mishaps is a matter of daily routine within as well as without the northern borders of Pakistan. The text reflects various untoward incidents that leave everlasting impact upon the life of the people in the book. Maryam's daughter, Kiran, is drowned in the lake that leaves the mother in a permanent traumatic condition. Same is the condition of Sofia, Felicia, and Dolores in *SFG* after meeting painful experiences. Similarly, Irfan's experience of the horrible death of his wife in an attack by car-hijackers leaves him heart-broken forever. Same happens with David Lurie after the rape of his daughter in *Disgrace*. Farhana's grandfather also has similar tortuous observations of rape and molestation of women. Nadir, the protagonist of the novel, suffers from trauma after a lot of violence at the hands of the military men.

Maryam and her husband face a lot of torture (as does Lurie at the hands of the intruders) when the Islamists come from Balakot to convert their faith. They receive threats from the outsiders one after the other. In accordance with the principle of Belsey's method of textual analysis, "interpretation... involves extra-textual knowledge" (163). As a secondary source, Hilary Abrahams' *Supporting Women after Domestic Violence: Loss, Trauma and Recovery* (2007), is a supporting source to see violence in relation to the incidents in *TTS*. Abraham maintains that trauma is an "anticipation and fear of . . . violence resulting in growing feelings of anxiety and uncertainty" (18). In line with these words, the nomads are ever in a state of uncertainty and fear of the Islamists. They are under stress in that there is no law and security to give them freedom of choice of religious practice.

During his visit to these lands, Irfan remembers the past days when he comes here with his wife. Soon after their marriage, Irfan suffers from the painful experience of murder of his wife, Zulekha, some year back in an incident of car hijacking in Karachi. She is shot dead with her brother when they are coming back from a wedding. "The hijackers had shot both before driving off with her Honda Civic" (*TTS* 45). Irfan is in a constant state of trauma when he recalls the loss of his wife. "His eyes [are] hard with sorrow" (*TTS* 45). Irfan was working on a project in Kaghan for a Norwegian company when he heard this news. In those days, there were no cell phones. Unfortunately, "He returned to Karachi to find his wife already buried" (*TTS* 45). Under the fit of this sadness, he became extremely disappointed and "he lost [God] when he lost his wife" (*TTS* 45). According to Nadir, the narrator, "his brooding posture enfolded a man nothing like the Irfan I'd gone to

school with, the one with whom I'd trekked across these valleys before, to see the mating of glaciers" (*TTS* 45). In fact, Irfan planned it deliberately to revisit Kaghan to refresh his past he had spent with his wife in the valley. Similarly, Farhana's Father, Mr. Rahim, tells how his "father had a fierce aversion to what he called the fascist eye.³ He was terrified of its power to replicate an imagination that could not resist it" (*TTS* 53). His past memory of the colonial era afflicts him with traumatic feeling all his remaining life. "He bemoaned it, right until his death, the way the Third World is seen by the First World that makes up these terms" (*TTS* 53). Mr. Rahim also has the effect of the trauma of his father on his mind. He is of the mind that the eye of camera as well as public gaze is similar in their harm. "'For him, even the act of seeing became a theft. Even a murder'" (*TTS* 54). These are the feelings of menace intensified by lack of faith in the sincerity of human beings around Mr. Rahim. He has the least confidence in humans due to his bad experiences whether heard or observed.

Farhana's grandfather has experienced "the gaze in the way the British looked at women in his village, with both desire and disdain" (*TTS* 54). They thought it below their level even to have sex with the colonized women in that they are black. The grandfather sees a similar incident in Malaya during his posting there. There he observes the Japanese looking at the local women with hatred and lust in their eyes. These bitter experiences leave a very bad impact upon his mind. After his return from the war near the time of partition of the subcontinent, he becomes "a complete hermit" (*TTS* 54). Moreover, "He grew so paranoid about the public gaze that he enforced strict purdah, both on himself and his wife, obsessed not with seeing but how we are seen" (*TTS* 54). Therefore, he is strongly believing in "saving his morality---and that of his family's---to the point where there was hardly any *spirit* left to save" (*TTS* 54). According to Farhana, after the death of her mother, her father gets frustrated. In his despair, he remembers his father by relating the story to Farhana that a short time after when her grandfather goes to the peninsula, a group of Indians and Malaysians point him to "a bombsite littered with reams of photographs of local Chinese women, as Japanese soldiers---many still in boots and belts--- raped them" (*TTS* 56). These terrible incidents leave irremovable influence upon the mind of her Dada that he entirely

³ Fascist eye is the eye of camera. Farhana's father like his father hates photography because it is similar to gazing at others in order to harass them.

changes his view about life. As a result, "Dada had already considered life imagery to be prohibited. These photographs haunted him till his death. The entire village had seen them" (*TTS* 56). Dada undergoes a lot of "stress and trauma [due to] disaster and violence"(Carll xi) against women. His opinion about the world changes altogether as an "aftermath of crises" (Carll xiv) of war and violence against women.

According to Dada, some men present at the spot point out "the photographs to Indian soldiers the way they'd pointed out the girls to Japanese soldiers. They called them 'Cheeni! Cheeni! They deliberately left them there, in the open, for all eyes to devour what little was left of the Cheenis'" (*TTS* 56). The pictures are the scenes of "sexual and physical abuse, or ongoing war and torture"(Carll xv). After that, nobody could tell what became of those girls in that "no one cared" (*TTS* 56) for them. Farhana tells a horrific story: "Baba said it was this episode that led to Dada's becoming a recluse later life . . . It was as if Dada felt that he too was trapped in those photos" (*TTS* 56). Dada remains frightened because he is sure of being in control of those who kidnap people "accidentally or deliberately, indifferently or greedily. Sooner or later, every single person who'd ever entered the village became complicit in the crime. May be identifying with the victims was a way of feeling less complicit" (*TTS* 56). Nadir also narrates the traumatic condition of Irfan when they reach the places where Zulekha had come for visit with Irfan. Although Irfan does not express his feeling about his dead wife here yet he feels her with him. Nadir mentions Irfan's trauma, "Though he hadn't mentioned this either, I knew that on our way north, we'd stop and pay homage to the glacier whose mating we'd witnessed with Zulekha" (*TTS* 71). Irfan goes with Nadir to see the ice mating in that he needs him for the completion of the cycle anyway. According to Nadir, Irfan "was . . . lost in thought. I believed I could guess what he was thinking, apart from Zulekha" (*TTS* 71). After the death of his wife, Irfan "hid himself in [the cave] for days, wanting to live alone from now on . . . like a gypsy" (*TTS* 76) as Caridad does in trauma in *SFG*. Irfan feels depressed due to shock. "He sat so timidly" (*TTS* 76) for thinking over his big loss. When he comes back from the cave Maryam finds no change in him in that "he had not recovered. His cheek had sunk; his eye was dim" (*TTS* 76).

Moreover, trauma of Nadir, Maryam, and Suleiman is the aftermath of Kiran's death by drowning into the lake. Nadir and Farhana take Kiran, Maryam's small daughter with them in the boat into the lake. There she falls into the water and is drowned. According to

Nadir, he has undergone the worst experience in life in the shape of Kiran's death. When he finds Kiran in the lake, he tries his best to save her but fails. This accident goes far to snatch the peace of his mind and soul because he is responsible for Kiran's death. He holds himself responsible for the incident. Consequently, it begins to haunt him every time. "The shriek that started as a piercing whistle but ended as a rattle" (*TTS* 113), keeps on pinching Nadir ceaselessly. He dives repeatedly but he cannot save Kiran. Nadir is so nervous that he feels his ears humming and his head screwing "in a metal box half its size" (*TTS* 114). Maryam, the mother is also terribly suffering from trauma on the accidental death of her daughter. In words of Nadir, "she'd watched her daughter being pulled away from her, carried off in a boat with strangers" (*TTS* 115). She is so sad that the writer expresses her condition through her bangles not her sobs or tears. According to Khan, "Her bangles were still" (*TTS* 115). Nadir is conscious of the motherly and fatherly loss of Maryam and Suleiman.

As much as Nadir once thinks to run away after the accident. However, he restrains himself to do so. Now he wants to dive into cold water of the lake to find the dead body of Kiran and to remind himself his panic, "forbidding my escape. I wanted to live inside that threat. It would free me from the agony of the man and woman awaiting us on shore" (*TTS* 115). Nadir recalls to his mind how Maryam serves them as her guests but they have inflicted the poor parents a big loss of their daughter. Nadir tells, "When we stepped off the boat . . . Farhana reached for Kiran's mother but her mother stepped away" (*TTS* 115). She is deeply grieved at the death of her daughter and does not want to see Nadir or listen to him. In her broken state, she falls on her knees and screams with her face in the dirt. Though Maryam was a strong Gujjar woman, this was "the first time she had ever crumbled" (*TTS* 115). Nadir admits, "We were the cause" (*TTS* 115) of her suffering. She begins mourning in a piteous way. In her traumatic plight, "Her shoulders shook in spasms as she lifted fistfuls of sand and tossed them into her hair and slammed her fists, broken nails digging through the bowels of // the world, two lines of saliva hanging from her chin" (*TTS* 115-6). Suleiman, the father is also under the fit of woe due to the death of Kiran. What adds to the misery of the parents is the bitter fact that her body is lost in water.

Being responsible for her piteous death, Nadir, Farhana, Suleiman, have dived to search her small body but of no avail. Nadir is still in the state of shock and cannot look normal after the incident. At night, he is under the same fit of trauma. He expresses his state of agony that he bears at the loss of Kiran: "I crawled inside, as if into reprieve" (*TTS* 116)

from pain. On the side of the mother, there is also the reflection of the woe for losing her daughter. According to the narrator, on account of her misery, "Now Maryam found that her heart had not merely broken, or even grown cold, it had simply stopped" (*TTS* 126). Her travails are endless. Maryam feels heart as something dead hanging in her chest. "It was dead weight that only grew heavier as she moved to Kiran lying there in the sand, unmoving, without shedding blood, without a trail of shiny guts, without even a droopy fly" (*TTS* 126). Maryam and her husband could do nothing to save their daughter. Suleiman remains busy in talks with other men on the bank of the lake before the mishap and Maryam "could neither see the boat nor hear the bangles. All she could do was nothing. Perhaps in that hour her heart had already begun to stop" (*TTS* 127). Being a mother's heart, it forebodes the sad incident. She feels bad to find Kiran out of her eyes.

After the accident, in the fit of shock, Maryam "slipped out of her husband's tent" (*TTS* 127). During her wandering at night, she sees a tent at the distance. In this tent, "there is the girl who walked like a goat and the man who had no tongue. The two killers" (*TTS* 127). These are Nadir and Farhana. In her melancholic state, Maryam "crept under the moon and over the hills, to her cave" (*TTS* 127). In her trauma, she wants to seek solace in the cave, her pagan resort. She does the same the next night. She goes to the tent and then to the cave (intertextualizes with *SFG* when Caridad goes to the cave to get peace and relief) to cry there freely. However, in the cave she "preferred to scream and curse" (*TTS* 128) to relieve herself from the travails of pain in her heart. Suleiman is also suffering from traumatic feeling on the death of his daughter. He is a gentle man without much anger "but he is entirely depleted" (*TTS* 153) to find the dead body of the girl. "They are . . . leaving. To bury Kiran down in the plains. They had migrated to the upper Kaghan Valley with their cattle in April" (*TTS* 153). This season on the highland proves "merciless winter" (*TTS* 153) for them in the shape of the loss of their daughter. Moreover, the early return of the family for the sake of Kiran's burial in the lowland, they have to face a series of troubles. These hardships add to the misery of the family manifold. Their cattle will remain hungry the remaining season in the lowland because there is no fodder for the remaining winter.

However, they are bound to face the troubles along with their irreparable loss. Nadir undergoes obsession regarding Kiran. She haunts him ceaselessly and he cannot get relief from his disturbing thoughts. In the rewinding scene, Nadir recalls all the happening that

takes place in the lake. He repeats all the possibilities of saving Kiran. In his traumatic state Nadir says, "Kiran was my past . . . Kiran was my present . . . Kiran was my future" (*TTS* 176). It means that his whole life has been tempered by this incident in that he considers himself responsible for the unfortunate accident. In a fit of his trauma, he has become almost half-mad. According to him, "I was a slit in my memory through which I could see absolutely nothing" (*TTS* 177). He thinks obsessively about saving Kiran at any cost. In his trauma, Nadir does many things in his imagination. He speculates about saving Kiran from drowning. In his soliloquy, he further discloses his state of mind: "Where was I when I heard it? . . . I am shooting like a projectile down to the bottom of the lake . . . Dive again, into a rain of sand. . . No Kiran. . . A swarm of eyes, surrounding me the way eyes . . . surround me on land" (*TTS* 177). Nadir further exposes his irritating thoughts after many days of the death of Kiran. He knows the reaction of the people of the valley against him. They all hold him responsible for the death of the small girl. He feels himself under double burden and talks to himself in his preoccupied disposition, "I am still circling the boat . . . That misshape, floating near me in the water for barely a second . . . That was not a fish. What was it? Kiran? In arm's reach---*my arm's reach?*" (*TTS* 177).

Maryam suffers a lot due to her husband and Nadir. Her authoritative husband sends Kiran with Nadir and the company to lake. The accidental death of Kiran has spoiled Maryam's life altogether. She loses interest in the long-standing love-affair with Ghafoor. He comes to console her over her grief so that she may not grow old due to her woe but her response is quite disappointing for him. "She willed him not to come close. She would let the weight of grief pull her to the ground. He would have to watch his one desire for her--- *never grow old*---smack him defiantly in the face" (*TTS* 192). The case in point is maintained in these words, "Losses lead to grief, the emotional reaction to loss, to mourning, and to bereavement, the painful . . . process of relinquishing and readjusting after a . . . loss. . . . Traumatic loss is compounded and made more complex by the shared, communal context of disasters" (Tramontin in Carll 6). Therefore, it is not easy for Maryam to get rid of the grief. "How could she keep the piece of her heart warm? She had asked herself this repeatedly since Kiran's death. What was the point of reprise without reprisal?" (*TTS* 192). Maryam and her husband like all the nomads of the valley also blame Nadir for the accident. Therefore, Kiran's parents demand that they must be compensated for the loss. Maryam "wanted justice. She wanted justice more than she wanted warmth" (*TTS* 192) for

her heart to remain healthy and young. Her love for Ghafoor wanes in the face of the grief of the death of her daughter. In a state of sad emotions, she asks Ghafoor, "Leave me" (*TTS* 192). "She had tried to stop thinking of Ghafoor as her window to the world. The shimmering blue feather he left in the cave had both excited and worried her. And the pain of losing Kiran--- it was all too much" (*TTS* 192).

Trauma goes side by side the tour in the minds and souls of different characters in the novel. On their visit to the glacier, Nadir narrates once again the highly grieved condition of Irfan for the loss of his wife. According to Nadir, he is remembering the past moments when Zulekha kisses her husband near the glaciers. "And I could hear his sorrow, as he stood beside me now, alone, more alone than I could feel, a sorrow that was louder than our combined memories" (*TTS* 202). Near the end of the novel, Nadir receives severe maltreatment at the hands of the security forces without any reason. There is no law to resort to for justice. As a result of merciless beating, Nadir's eyes "squeezed shut and [his] mouth wide open, bleeding. What a // monstrosity!" (*TTS* 331-2). Lawlessness and disorder prevail in the valley. There is no peaceful existence due to the external involvement in the name of visitors as well as the security forces. The text provides proof of the issues of gender-discrimination and exercise of violence in the shape of Maryam and her daughter, Kiran.

The suffering of women in the valley is the special focus of the writer. Multiple events reflect the anarcho-ecofeminist perspective of the novel. All characters that suffer from traumatic experiences in the novel. Maryam demands for recompense but nobody helps her in her distress. She can find no relief of any kind because there is no justice in the land to provide her relief. There is only disorder that is ruling supreme. She does not want to allow Kiran to go with the couple in the boat but, in the terms of gender, her husband, showing more authority, allows the girl to go. In the case of violence, Nadir endures unspeakable torture at the hands of the security forces. They beat him almost to death for no known reason. This is a big instance of lawlessness being perpetrated in the valley. The text reflects Khan's great concern about the misery that afflicts Maryam.

Moreover, geopolitics is the study of the effects of economic geography² on the powers of the state. Economic geography has concern about man and his economic activities under varying sets of conditions. In line with Bookchin's critique of economic exploitation and social oppression, the natives can do nothing. Therefore, they remain impoverished all their life. *TTS* provides a detail of the impact of economic geography of the northern

borderlands, Swat District and Kaghan Valley (Mansehra District), of Khyber Pakhtunkhwa, formerly known as the North-West Frontier Province of Pakistan. The writer sets the visit of Nadir and Farhana with their friends partially in Swat District and mostly in Kaghan Valley. Kaghan borders the areas of Gilgit-Baltistan and Azad Jammu and Kashmir to the north and east. Kaghan Valley is alongside the Kunhar River and it is famous for its big glaciers and beautiful lakes. It is one of the most fascinating resorts in the northern regions of Pakistan.

The book is full of admiration of these borderlands where the indigenous people have been leading the nomadic life for centuries. This region is the centre where Chinese, Russians, Uzbeks, Afghans and Pakistanis, come across one another for trade. There are also various incidents of violence, terrorism, oppression, social disturbance, menace, and suspicion in this region. The native people are losing their former freedom of the nomadic life they have been living for long time. The war in Afghanistan and incidents of terrorism in Pakistan, have left deep impact upon their peaceful life. The security agencies suspect the nomads as terrorists or abettors of the terrorists. However, the natives have their own ways of living. As they are nomads, they have close affinity with nature. "Maryam waited, and nearby her daughter Kiran waited too. So did the mare and the filly, the three buffaloes, the four goats, and all the stupid sheep"(TTS 1). These words speak about the compact relation between humans and nature in the borderlands of Pakistan. It also shows how rustic the nomadic culture is in these modern times of human history.

In the South Asian countries, Pakistan has great significance in relation to peace and stability of the region. This country has been fighting against terrorism as American partner for a couple of decades and has suffered from big loss. The novel records multiple experiences of the foreigners who visit Pakistan. The people of Waziristan host Arabs, Tajiks, Uzbeks, Chechens, and Chinese Uyghur Muslims. There are political tensions in the region and the surrounding countries. The visitors become acquainted with various incidents of violence, terrorism, oppression and threats. The text records that "events in Waziristan, on the Afghan border" (TTS 27) are quite chaotic.

There was a great disruption in the ways of living of those people who were "fleeing the war in Afghanistan, but others were fleeing their own governments"(TTS 27) because of insecurity of life in their own countries. The text also hints at the fight between Baitullah Mehsud and Pakistan Army. Mehsud gets supply of security guards from Tahir Yuldashev,

his mentor. Yuldashev is a powerful fighter who has "raised an army to revenge the American bombing of Shahi-Kot Valley in Afghanistan in 2002"(TTS 27). According to Nadir, "Three years later, we still didn't know why America had called the bombing Operation Anaconda"(TTS 27). The writer records her reaction to the American attacks in Afghanistan. The Americans use their own terminology to name different things to show their superiority and "Operation Anaconda" is such an instance. In addition to chaos in the society, the people of Pakistan are mostly facing grinding poverty (same is the condition of the New Mexicans). In a way, "It was a country practically under siege" (TTS 39) of the intruders.

Furthermore, Farhana's father, Mr. Rahim, relates the painful story of his father who lives "in Malaya during the Second World War"(TTS 53). He says that his father had "'a fierce aversion to what he called the fascist eye"³"(TTS 53). The Americans term that they are the democrats but in the foreign lands they are the fascist of their own style. They are the main cause of disruption in the northern region of Pakistan. In the name of "peace mission," they have played havoc in Afghanistan and Pakistan. A couple of bitter experiences Mr. Rahim's father have interconnection with the present condition. In the past, the British thought themselves superior to the colonized people of Hindustan. After them, the Americans show disrespect towards the native people like that of Pakistan and Afghanistan. Mr. Rahim's father "had seen the gaze in the way the British looked at women in his village, with both desire and disdain, as if it was beneath them to desire *blacks*, as if this justified deepening the gaze"(TTS 54). Similar is the way of treatment of local women of Malaya at the hands of the Japanese.

Farhana relates that when her grandfather is appointed in the peninsula, he sees "a bomb site littered with reams of photographs of local Chinese women, as Japanese soldiers---many still in boots and belts---raped them These photographs haunted him till his death"(TTS 56). In anarcho-ecofeminist terms, violence in the shape of rape exposes the hard truths of the human history in the surrounding areas of Pakistan. The condition of the present society of northern Pakistan is no longer better one. The rhythmic ways of life in these regions have become upset due to foreign intervention. A "man is being blamed for the bombing in Karachi. There have been protests. One protester was shot dead"(TTS 68). The accusers put that the bomber has disguised as a shepherd who has his companions in the northern area. The CIA has arrested a number of young men accusing them as terrorists or

their companions. The police are searching for the "man" who has perpetrated blast in Karachi. There are spies in plainclothes in addition to "military convoys"(TTS 69) present in the valley to the nervousness of the people. Their peace is fraught with threats of unknown fear of oppression. The narrator further tells that there is an atmosphere of menace because of "the trouble in the valley"(TTS 127) in that "things had changed. There were military convoys looking for a killer. There were spies. There were accomplices"(TTS 127) too.

There is no peace in the neighbouring lands because of socio-political crisis. For instance, China has a "plan to raze the old city of Kashgar"(TTS 133), a Muslim majority province. The people there are suffering from painful treatment on the part of Chinese government. "Spectacular mosques, also [is] razed"(TTS 133). When Ghafoor visits Kashgar for trade of leather, he observes disruption there. To the instability of the socio-cultural patterns of the native Kashgaris, the Chinese army compels the people out to get it vacated for "the Han migrants being brought in from outside the province. They would pave the cobbled roads that cut through Old Kashgar But the native Kashgaris were not choosing to leave even when the cobbles beneath their feet were smashed" (TTS 135-6). However, much to religiosity, "a colossal statue of Mao remained unshaken" (TTS 136). An old man living alone after his family has fled away some time back due to Chinese oppression, does not want to quit Kashgar at any cost. He is determined to stay there. He says, ""This is our al Quds . . . I will never leave"" (TTS 136). However, the Chinese government continuously oppresses the Muslims of Kashgar.

Moreover, Ghafoor talks about violence in Andijan⁴ where Uzbek police played havoc two months before. They "shot into a crowd of men, women, and children pressed together in Babar Square to protest the arrest of several businessmen" (TTS 143). This is the highest point of chaos in the region where women are treated as if they have no worth at all. In ecofeminist terms, the text exposes hard truths about helpless women of nomadic (same as in post-apartheid *Disgrace* and Chicana in *SFG*) culture where there is no security and justice at all. Another picture of violence is witnessed by Ghafoor in Andijan where there were riots in which Babar Theatre is charred. "Someone had started the fire before the army began firing on the protesters, but no one knew who, or why. The theater was black

⁴ A city in Uzbekistan, a Central Asian State.

and crumbling and doves did not walk, nestle, or wait here, nor did hawks draw somersaults" (TTS 145). The disruption is expressed by the Uyghur that every mountain town is very lonely in the world. "Everyone here was scarred. Everyone here was in flight. Everyone was a passing flower in a dangerous box"(TTS 147). There is instability in the region due to insecurity created after the 9/11 incident and American involvement in South Asia.

Ghafoor expresses his views that the people of Bukhara, Tashkent, Smarkand, Fergana are proud. "They are nomads . . . with centuries of power. They defeated the Chinese. They built the Mughal Empire that conquered India. They defeated the Russians. They did not let themselves become enslaved . . . by troops" (TTS 220). Therefore, to suppress them is not an easy job for any power on the earth. They have their own culture and ego to live for and die for. They want to live in their land peacefully but new time has brought many problems for them. They question the presence of the troops in their land. "Why are they here? To find a killer? There is no killer! They want *us*. It is happening to the east, in Kashmir and in Turkestan. To the south, in Waziristan. To the west, in Afghanistan" (TTS 221). The convoys have nothing to achieve in the valley. However, they are creating great trouble for the poor native community. They earn their daily bread by means of herding and small trade. The suspicious troops are scaring them. They want them to leave the place. There is no killer among them but the convoys force them to produce the killer.

In this way, the geopolitics of the region has caused insecurity to the natives of the northern lands. Ghafoor further says that the Russians, the Chinese, the Indians, the Americans, and even the Pakistanis, all are enemies to them. They treat nature and women in an ill-manner and perpetrate violence against nature as well as humans. Pakistanis are "Traitors who send people to *their* prisons! If they do not send us there, look what they do to us here, killing our sheep, fencing the land, looting our forests, insulting *our* women" (TTS 221). Ghafoor goes on protesting that the outsiders have no knowledge of the rustic life of the people of the northern lands at all. Men and women work in the land with hands that become rough. For instance, in ecofeminist terms, Maryam's hands are very worn due to working in the land to earn bread. Ghafoor talks to Maryam about the condition of her hands and expresses his views, ""They cannot see your hands. Look at your hands! . . . How cut and bruised they are!"" (TTS 221). Ghafoor craves for getting rid of the troops in the valley so that the natives may breathe a sigh of relief and bust themselves in their daily

labour to make both ends meet (Bookchinian insight). In a fit of his frustration he remarks, "They will not leave us alone!" (*TTS* 221).

Moreover, in Gilgit, in the face of oppression, the narrator comes across some Uyghur refugees who are amputated of their toes or fingers. They run away from their homes to save their life. According to a shopkeeper in Gilgit, they are "fleeing a quite unique persecution by China: their hands and feet were hosed with ice water" (*TTS* 238). This cruelty is launched upon them in that they resist the forcible encroachment of their lands and homes by the Chinese government. This is an utter injustice but they cannot appeal to anyone in the world. Similarly, "Kashmiris [are] tortured by Indian troops, Uzbeks [are] fired upon by Uzbek troops" (*TTS* 238). The mountains have enclosed the natives and they are living in "lonely pockets where poverty was synonymous with diversity and conflict with hospitality" (*TTS* 221). There is also fear spreading in the valley that "Fareebi the shapeshifter" (*TTS* 221) has fled from Pakistani torture cells . . .the cells with no names . . . he would end up, eventually, in the hands of the Americans. . . . But he wasn't here in this epicenter of refugees and informers, traders and merchants" (*TTS* 238). The main factor of instability in the region is engagement of the big powers (hierarchy and dominance factor in Bookchin's words) such as India and America.

They oppress people to show their muscle. According to Ollapally, "We need a new way to grasp the complex of political and geopolitical factors that have determined outcomes in South Asia over the contemporary period, pre- and post-9/11" (1). The text displays involvement of big powers to show them as violent nations in that they are marring the peace of the people belonging to the under-attack lands. Ghafoor speaks about his helplessness in the face of the outsiders. According to him, "Once we were free to graze in the hills around Saiful Maluk. But even there we are no longer safe. Anyone can rob our cattle, even our children. We have no fight in us . . . no leadership! We have no pride!" (*TTS* 245). In order to resist foreign domination, Ghafoor wants people to cooperate with him in his mission to drive the outsiders out of the land of the natives. He hints at this point in words, "I will prove what I can do!" (*TTS* 245). Maryam gives her affirmation to Ghafoor, "Your war with every man in uniform should leave us strong, not weak" (*TTS* 245). Ghafoor decides to show his reaction against foreign aggression against his people. In any case, peace of the region is fully at stake. In anarcho-ecofeminist terms, when there is no rule of law, no empathy, no respect for human life and property, a desired society cannot be established.

With this background of geopolitics, disruption occurring in the region has destroyed the life of the native population. They are aliens in their own land. China and America have multiplied difficulties of the people of the region in the sense that they feel helpless in the face of the unimagined volatility in this part of the globe. American involvement in Afghanistan and China's engagement in the region for the success of CPEC are the principal factors of change. Both of the powerful countries (like the colonists in apartheid era and USA with the New Mexicans) have little concern for the rights of the people of the region. They have their own Capitalist designs to gain power through domination. "The basic social relationships of capitalist exploitation and domination blur public insight into the basic causes of social and ecological crises - commodity relations that spawn the corporate brokers of power, industry, and wealth" (Bookchin 2001: 34). In ecofeminist terms, neither land nor cattle nor forests nor women of the nomads of the valley are safe from the outsiders. The outsiders grab their lands, kill their sheep, and loot their forests.

Here the narrator, Ghafoor, who is the mouthpiece of the author, has serious concern with the issues of gender, nature, and violence in the nomadic culture. The natives have been either forced or convinced to give up their "free grazing rights" (*TTS* 251). The government sells small plots of land to nomads and tells them "What to plant, and when. The same cash crops, year after year, and for whom? The same people who took away their grazing rights" (*TTS* 251). The novelist records her protest through her narrator that the nomads have full right to defend their life, honour and property. To snatch their lands, destroy their forests, to disgrace their women, to kill their animals, to threaten them for the things they have not done, all are the questionable issues that must be resolved for the sake of peace and betterment of the native people of the valley. Otherwise, geopolitics of the region will spoil the native culture and the satisfactory ways of living of the masses. In the next subsection, I undertake beauty of landscape and human oppression.

4.2.4 Description of Landscape and Human Oppression

Beauty and oppression at one place make an ugly combination. The beauty of the northern areas of Pakistan is matchless and it attracts tourists from all over the world. The contrast of the plains and forests with beautiful mountains enhances the beauty of the region manifold. Glaciers, rivers, high peaks, and fascinating lakes leave a magical impact upon the visitors. "Khan's *TTS* takes readers to the spectacular world of the Kaghan Valley, the Karakoram and the Pamir mountains" (Kanwal 200). There are "*five mountain peaks over*

8,000 meters, fifty over 7,000." In terms of gender, Malika Parbat and Nanga Parbat are two very famous high mountain peaks in the northern part of Pakistan where Khan sets the plot of the novel. One is male and the other is female. They are the individual peaks. Their coupling has produced a lake, their daughter, named Saiful Maluk. The mating of glaciers is a marvel of nature on the surface of the earth. The writer creates unique atmosphere by giving two high peaks personification to add to the beauty of the region. I utilize the primary text in the light of Belsey's statement here that "What we have is always the signifier, never what it signifies. This is relegated beyond reach by the signifier itself" (Belsey in Griffin 167). The river Kunhar also adds to the beauty of the region. It is "a river in a valley shadowed and graced by nomads" (*TTS* 9) who are losing their social values in the face of the external and internal dominant intruders. The signification of beautiful landscape begins to wane to see the native life shattered at the hands of the oppressive agents present in the region.

Similarly, the forests of Kaghan Valley are enjoyable that make the valley very lush. In ecofeminist terms, Nadir uses metaphor of the valley for his beloved. It is more than a beautiful place for him. He expresses, the valley "was damp, shadowy, fecund. It was Farhana!" (*TTS* 32). There are myths about the mountains in the valley. Maryam's mother used to tell, "The Karakoram was the black door. The Pamir the white door. The Himalayas the abyss . . . the two lovers, Malika Parbat and Nanga Parbat, the Queen and the Nude--- appear as windows in a door, or as footholds in a void" (*TTS* 2). According to Farhana, "Pakistan has more glaciers than anywhere outside the poles. And I've *seen* them! I've even seen the fuck!" (*TTS* 37). In accordance with myth the village elders relate, "The female ice was picked from a village where women were especially beautiful and, because this wasn't enough, talented. Talent meant knowledge of yak⁵ milk, butter, fertilizer . . . and wool" (*TTS* 40). In ecofeminist terms, this binary opposition is very important part of history created to establish the narrative that man is superior to woman. For women, delicacy, softness, and obedience is marked as an essential label whereas men as strong and successful in "agriculture, trekking, and herding" (*TTS* 40). "Constructed in this way, human social evolution establishes the subservient status of woman and animals" (Gaard 62). However,

⁵ Yak milk is the milk obtained from wild cows.

this union of glaciers is making the scenery of the northern areas very beautiful. The two glaciers "consummate their love . . . in a hole dug into the side of a cliff" (*TTS* 41). They are personified as two humans, male and female.

On seeing the romance of the glaciers, Nadir reflects upon his past experience of Zulekha's kissing of Irfan, her husband's cheek when they came to these areas for their honeymoon some years back. In ecofeminist terms, humans and objects of nature behave alike here. Love making of the glaciers is analogous to the love making of humans. This "ice imagery" (*TTS* 41) leaves an everlasting impression on the minds of the onlookers. The village elders who have watched this mating of the glaciers "waited politely for the male and female glaciers to finish in their marital bed" (*TTS* 42). They respond differently in different seasons. For instance, their stature and behaviour in winter is entirely different from that in summer season. In winter they grow in their size whereas in summer they become thin. In accordance with the local myths, they mate in winter and grow heavy with a lot of water in their belly but they deliver it in the summer to irrigate the surrounding lands for the sake of cultivation. "When the female was fat, freshwater children would spring from her womb and the village would drink them and irrigate their fields with them. After five winters, the couple would begin to creep downhill as one, becoming a natural glacier" (*TTS* 42). A myth is a traditional and historical concoction that serves to explain the view of a people. This process goes on years after years and centuries after centuries and becomes a myth.

The nomads are the followers of Shamanism as well as Animism. They are closer to ecofeminists. In their view, the natural objects like trees, mountains, and glaciers have souls and they perform various functions like the living beings in the ecosystem. Margaret Stutley in *Shamanism: An Introduction* (2003), puts that "shamanism represented a certain stage in the development of religion...it is a form of religion . . ." (Stutley 4). It means that the nomads have been practicing the dogmas of shamanism since the times of their arrival from the Western lands. Stutley's words provide a detail that "Many shamanic belief systems are of a great age and have gained in complexity over the centuries. They are found throughout the vast regions of Central Asia . . . Siberia, and to a lesser extent in Europe and . . . North and South America" (1). However, the natives attach a lot of importance to their myths for they are the integral part of their nomadic culture. For instance, the story of the two lovers,

"Saiful Maluk and the fairy princess, [and] the jealous jinn [who] gets jealous" (*TTS* 47), is a legendary one. It adds to the mysteriousness of the rustic culture of the region.

The tourists admire the beauty of the reflection of Malika Parbat in the Lake Saiful Maluk. "It was Malika Parbat's snowmelt that created the lake that reflected her" (*TTS* 63). The Nanga Parbat or Naked Mountain looks to the northwest of the Queen. This is "the most photographed . . . peak in the Himalayan chain" (*TTS* 64) for its captivating beauty. The lake is also called "fairy lake" (*TTS* 64). According to Nadir, "The lake lay flat as a puddle. . . . The mountains are making deep, quite love" (*TTS* 65) to entertain the tourists. To enjoy the beauty of the scenery, "the semi-nomadic tribes . . . made their summer homes on the lake's shores" (*TTS* 65). Being a staunch animist, Maryam's mother loves these two peaks. Nadir narrates the beauty of nature in the rustic atmosphere. He talks about rain and wind at the highland. He also depicts ecosystem of the region. According to him, when Farhana goes to the shack, "Ahead of her, the girl and the goat skipped into the field. Ahead of me rose Ultar Sar,⁶ a serrated finger of solid granite, the Hunza River snaking around its knuckle" (*TTS* 273). The imagery of mountain range as "a serrated finger" and the metaphor of river "snaking around its knuckle," express the beauty of the northern lands with a big variety of peaks, lakes, and lush green plains.

Unfortunately, beauty of the region is under destruction in the recent times due to external interventions and cutting of trees at the domestic level. "The land was easily destroyed because it had no trees. It had no trees because the same inspector grew fat each time the forest was torn down" (*TTS* 212). The role of the forest official personnel is the worst. They are exploiters of their own style. The inspector fines the poor herders for grazing their cattle on prohibited land. "As punishment, the herders were told to pay four thousand rupees, as well as a weekly supply of milk, curd, butter, and ghee for an indefinite period of time. Sugar was upon demand" (*TTS* 212). Owing to such exploitation, "There were ways of registering resentment" (*TTS* 212). The corrupt inspector has to face reaction of the natives in the shape of the death his wife and horrible burning of his daughter. On the other hand, with the backdrop of terrorism in the area, the people of the valley are

⁶ Ultar Sar is the southeasternmost major peak of the Batura Muztagh, a subrange of the Karakoram range. It lies about 10 km northeast of the Karimabad, a town on the Karakoram Highway in the Hunza Valley, part of the Hunza District of Gilgit–Baltistan, Pakistan.

suffering in the case of religion as well as culture. Nature is being destroyed by modern technology. In anarcho-ecofeminist terms, both the human and the nonhuman are in the grip of oppressive forces.

As a result, environmental degradation is taking place. There is oppression of men and women at the hands of the policemen as well as military. On account of the destruction of the forests, global warming is taking place. There are issues of gender, nature, and violence in the valley. The text consists of ample evidence regarding these thorny problems in the country. According to the narrator, "We stayed five days [in Karachi]. The talk was mostly of disappearances, young men picked up on the streets of Karachi and Peshawar" (*TTS* 24). In Pakistan, the planes are flying over the heads of the citizens at the signal of CIA and killing the innocent people mistaken as the terrorists. Nature is decaying due to deforestation and pollution. "Glaciers in the eastern Himalayas are receding Greenland's glaciers are melting so fast they could sink southern California and Bangladesh" (*TTS* 43) to prove Bookchin's prediction true.

However, it is difficult to assess whether Pakistani glaciers are growing or retreating. "They are slow-moving, sluggish, with bouts of extreme rage. Between stasis⁷ and thrust, they rattled and creaked, moaned and bickered, adjusting and readjusting their old, old bones. Like a ghost in a family . . ." (*TTS* 43). The writer uses metaphorical language to depict the characteristics of glaciers. Khan treats glaciers as living beings having "old bones" and "moaning and bickering" due to weakness and sullenness. They create a sense of awe in the onlookers. The tourists get frightened from the ghost-like impression of glaciers. On account of "weathered global gas emissions . . . Glacial growth and decline were equal indicators of global warming" (*TTS* 44). The increasing amount of pollution is damaging environment and reducing glaciers. Similarly, in South America, in *SFG*, toxins emitted from the industrial plants destroying the human and the nonhuman. In line with this, John Houghton in *Global Warming: The Complete Briefing* (2004), explains the impact of climate change in the form of global warming, "our current environment is being degraded due to human activities; global warming will tend to exacerbate these degradations. Sea level rise will make the situation worse for // low-lying land that is

⁷An abnormal state in which the normal flow of a liquid such as blood is slowed or stopped

subsiding because of the withdrawal of groundwater" (187-8). Change is always taking place whether in social system or ecosystem.

China is building "twelve new highway projects, each of which would cut through Xinjiang to connect with Russia, Kazakhtan, Tajikistan, Pakistan, and ultimately, Iran, and Turkey" (*TTS* 136). It will amount to paving the grazing grounds of the people of the northern areas. This destruction of the world of nature is multiplying the danger of global warming. "The problem of deforestation in [the northern areas] provides another example of human activities that generate a chain of effects back and forth through the ecosystem and social system" (Marten 5). The problem of global warming surges owing to "human activities of all kinds whether in industry, in the field (e.g deforestation) or concerned with transport or the home are resulting in emissions of increasing quantities of gases, in particular the gas carbon dioxide, into the atmosphere" (Houghton 9). Ghafoor has watched similar incidents in Kashgar where there was military parade at a large scale and might. "The fighter jets that spewed ribbons of white smoke into a sky that would not wear its natural color again for weeks" (*TTS* 137) to the detriment of health of the human and the nonhuman.

The fighter jets disturb the ecosystem in Kashgar. There "the nightingales and doves, the eagles and even the grayleg geese, on the eaves of houses and the domes of mosques, [are] waiting for the planes to stop their din. . . ." (*TTS* 137). The birds are waiting anxiously "for People's Liberation Army to look somewhere else, because it was getting late, soon, many of them would have to migrate south, including to Kaghan Valley" (*TTS* 137). If the birds want the army to leave the area, certainly the human condition will be miserable. In *SFG*, birds fall down dead due to inhaling toxins in the air. In these times, whole of the northern region is in precarious condition. Only disruption is the order of the day in the valley as well as the surrounding areas of the bordering states. Like the birds and humans in Kashgar, in the Kaghan Valley, humans face oppression. Maryam and her husband face aggression of the Islamists and jihadists for their non-Islamic practices of their pagan rituals. Even when Maryam's small daughter dies, these preachers attend the "funeral rites merely to see if they were Islamic" (*TTS* 189) as the Priest tries to show his patriarchal power in *SFG* on La Loca's funeral. They also have come to observe whether the family "moves" to the highland and lowland or they have become fixed.

The oppressive treatment of the local people has marred their peace and sustenance badly. Maryam and her family are also among the suffering individuals of the area. After the loss of her daughter, Maryam does not "even have enough time to retreat into darkness to grieve. Her sorrow was swiftly turning to fear for her remaining children, her remaining land, and also, for that palpitation in her chest, warning her of her remaining love for Ghafoor" (*TTS* 195). She is in a state of fright due to the threats to her son, Younis and daughter, Jumanah. She also feels threatened with respect to the risk for Ghafoor, the man who is her love. He is under perpetual threat from the security forces for his rebellious activities. She thinks Ghafoor is right in his reaction against the government as well as the security forces. In Maryam's view, "What he had done that was [not] worse than what the men tearing down their homes and forests still did. In the valley, they were calling him Fareebi, the shapeshifter, and she did not consider it wise" (*TTS* 198). She is in favour of resistance to what the external forces are doing with people of the valley. In her opinion, the outsiders are inflicting oppression on the natives to change them and their culture altogether. It is evident from the view of the natives that "the power of oppressors [constitutes] usurpation pure and simple" (Weil 54). As a result of this resistance, Ghafoor has burned the inspector's villa to ashes. Since then, he is at the hit list of the searching teams. Therefore, whenever, he comes in the valley, he hides himself in Maryam's hut.

This reaction is due to oppression of the rustic poor inhabitants of the area. This is the worst time in the valley. "The soldiers smoked cigarettes and drank tea and scratched their balls" (*TTS* 206). Since Ghafoor's arrival, the soldiers are surrounding his valley. They are there to catch the militants. Oppression in the valley is similar to that in Kashgar, Kashmir, Andijan, and Afghanistan. "It was bad enough that they had been tearing down the forests for as long as he had walked on two feet. Now they were even tearing into people's homes, including Maryam's" (*TTS* 206). Therefore, except Maryam, everybody wanted Ghafoor leave the valley. "If he had not been able to avenge the suffering wrought on his people, he could at least avenge the suffering wrought on woman. Even if she was not his woman" (*TTS* 207). Ghafoor wants to avenge the oppression perpetrated on Maryam and the people of the valley. He calls all the natives his people and becomes representative of the whole community. The internal and external forces spoil peace of the native society. Even the visitors have to face traumatic experience in the valley. In this regard, Bookchin in *Social Anarchism or Lifestyle Anarchism: An unbridgeable Chasm*

(2001), maintains that “The alternative to the monstrous irrationalities that permeate present-day society must always be kept open, fostered, and developed if we are ever to achieve a free society” (Bookchin 2001: 86). In Bookchinian terms, life in the valley is disruptive because oppression causes instability in the society.

The police come and take Younis in custody. They search for the imagined terrorist hiding in Maryam's hut. During the search, "They kicked the stove and the bed where she still sat, her hair a mess, she had not braided it yet, and made Jumanah cry. They broke the teacups They took Younis by the ear and pulled him and shook him" (*TTS* 210). They harass Younis on suspicion that the terrorist is Younis' friend and he has hidden him somewhere in the hut. The background of this search is a bomb attack on the police station in Balakot. Maryam's harassment reaches to its height when they begin to torture her son. The boy is trembling with fear in the grip of the police. "Only when a trickle of urine stained his shalwar did they release him, laughing. Then they sat down for tea. Then they demanded teacups. Then they demanded eggs" (*TTS* 210). Due to her fear, Maryam does not send Younis out of the house alone. Therefore, she sends her husband, Suleiman, to bring eggs and borrow teacups for the policemen.

When her husband is away, they stare at Maryam. They keep on watching her. They question Maryam shamelessly, "What was a woman from a family like hers . . .doing with a man like him? He could not even walk. What else could he not do? How had he managed to have three children?" (*TTS* 210). They represent themselves exploiters. They have no right to maltreat the family in this way but there is no law to defend the Gujjars of the land. They comment about Kiran that she was only a girl. Her death is not a big loss. They remark about Maryam's age. They cut jokes that she is still young and can produce more children. Her husband should notice it or they could help him to see his wife. "They delivered their threats to her chest and neck and back again to her chest, grinning, while Younis seethed and Jumanah howled" (*TTS* 211). They oppress the family as much as possible. The same Maryam prepares breakfast for those policemen and they take it by force.

Even the animals suffer from the presence of the police in hut as well as the valley. They stop animals from grazing in the forest. At hut the buffaloes are lowing in pain, "their udders swelling like [Maryam's] shame, but she did not dare step outside to relieve them. The family of four sat in a straight line on the dirt floor . . .watching the policemen crosslegged on their rope bed with their boots on" (*TTS* 211). While sitting on the bed, they

dig their boots deep into it and destroy "the weave of the rope" (*TTS* 211). They are so lowbred that after eating, they "plunged their hands in the drinking water in the clay pot, and, still standing inside the hut, pissed against the curtain" (*TTS* 211). To show their more pettiness, "they smash the borrowed teacups" (*TTS* 211). Maryam with her family suffers from mental torture because of this conduct. However, the family faces oppression with full courage. After they leave her place, Maryam has to "clean each thread of the curtain and each string of the bed till her knuckles bled" (*TTS* 211). As a result, she is so much depressed that "she wanted no one to disturb her, no one at all" (*TTS* 211). A case in point is the statement that we should not "resign ourselves to oppression and cease to regard ourselves as accomplices in it" (Weil 54). Therefore, Ghafoor "would not stand by passively while policemen destroyed [Maryam's] home" (*TTS* 211). The result is militancy in the region owing to unjustified oppression as well as exploitation of the people of the area. He sets fire on the Inspector's villa. In this incident, the Inspector has to bear big loss. It is the desperate reaction of the locals against the unlawful occupation of their lands by the outsiders and forcing the natives, along with their animals, to die of starvation.

It is a universal law that violence invites violence. The rustic people of the valley react in the form of violence whenever they get a chance. Khan also depicts picture of violence in the marginalized northern region of Pakistan. Taking the text of the novel, in Belsey's words, as "the signifier"(Belsey in Griffin 167), my research aims at trying to give it "destination, or [define] how it can legitimately be read and the range of its possible interpretations" (Belsey in Griffin 166) in accordance with this work. Therefore, I read the text to spotlight the issues of gender, nature, and violence from the anarcho-ecofeminist perspective. The text provides ample evidence of incidents concerning the problems of oppression, exploitation, and victimization of the native rustic people of the northern region of Pakistan. The beautiful landscape of the area is under the scourge of violence, injustice, and aggression against the people of the Kaghan Valley and its surrounding.

As a reaction to oppression, the inspector's wife is burnt to death and his daughter badly injured. In the terms of nature, internal and external hands are cutting the forest and destroying vegetation to enhance the risk of global warming. The corrupt police officers are the agents of trafficking wood from the northern forest to the lower areas to sell it for making illegal money. To construct dozens of the highway through the region, they are

using machinery in paving the land and felling countless trees. The incidents of beating, molesting, and threatening disclose the perpetration of anarchic norms in the form violence. The authorities use power to suppress the natives without any justified reason. As a reaction, various tragic happenings have taken place. The people are turning against the government and they are reacting through terrorist activities. The voice of the locals is not heard, the herders are fined for grazing their cattle in the once-their-own land. The police inspector fines them. The policemen come and insult Maryam with her family. They urinate on her curtains. They also threaten them of dire consequences in the case of any movement on the part of the native Gujjars. The text displays the incidents of oppression, exploitation, and victimization of the poor people. Khan also exposes the authorities who do not listen the oppressed to stop the praxis of injustice against them. As a result, there is no relief for the natives of the beautiful region who are destined to live a miserable life. In the next subsection, I discuss the terrorism matrix and its impact.

4.2.5 The Terrorism Matrix and its Impact

Terrorism has become a universal evil. In anarcho-ecofeminist tradition, peace is a dire need for creating an ‘established society’ because ‘social crisis’ leads towards chaotic society. Deviant behaviour comes to fore and miscreants such as the terrorists perpetrate violence. It is also termed as strategy in order to achieve the required objectives by creating a state of fear in the victims. This volatility in the area is the outcome of the chaos that has taken place as an aftermath of the 9/11 incident in the United States of America. The bordering lands to Pakistan such Afghanistan, Turkmenistan, Uzbekistan, China, are witnessing terrorism due to internal as well as external factors. In this way, the region has become a flashpoint on the map of the globe. The inhabitants of these lands have been suffering from the terrorist activities for a couple of decades. It is a direct attack at the life and property of the mostly innocent victims. This threatening act works as a "strategy" for the terrorists but as a traumatic violence for the victims. This reading is in accordance with Belsey's and Kusch's ideas of interpretation of the text. The incidents mentioned in the text are in consonance with the terrorist activities practiced all around the region. Therefore, in this research, comparative and textual analysis includes meaning coming from the ‘text’ as well as from the ‘context’ in which the narration takes place. The text of the novel reflects incidents of terrorism such as a woman's murder in dacoity and theft of car; burning woman and her daughter alive in fire in their home; blasts at different places in the region; and fear

created among the nomads of the Kaghan Valley.

The tourist from the USA comes to Karachi first where there are incidents of terrorism taking place in "a series of attacks each more malevolent, more multi-pronged . . . the targets would be a mosque and a hotel . . . a bus and a train . . . Chinese officials in Baluchistan and Pakistani generals in Punjab" (*TTS* 24-5). Mostly the Pakistanis suffer from the loss of life and property in that in the blasts "One foreigner dies and seven locals" (*TTS* 26). Even the American drones and missiles are killing Pakistanis in the name of Al-Qaida or Taliban hiding in havens in Pakistan. Irfan is one of the visitors who accompany Nadir and Farhana from America. He suffers at the hands of the dacoits who attack his wife and her brother in Karachi. As a result of the heart-breaking incident, Irfan's faith in God is shaken. On the contrary, in *SFG*, in face of oppression, women take refuge in religion and become spiritual healers.

Moreover, in Kashgar, China is suppressing the Chinese Muslims. The result is fright among the people of Kashgar. Chinese construction of highways through the region has invited reaction from the resisting groups in the form of terrorism. The forces catch rebel in Pakistan who is from East Turkestan. He is one of the separatists' team. "He had confessed to being the ring leader of a group planning attacks on China's twelve new highway projects, each of which would cut through Xinjiang to connect China with Russia, Kazakhstan, Tajikistan, Pakistan, and ultimately, Uzbekistan, Iran, and Turkey" (*TTS* 136). This man bravely discloses his disgust against "the generous compensation Kashgaris would receive for resettlement. He spat also on the compensation for the herders whose nearby grazing grounds would be paved" (*TTS* 136). The herders are dependent only upon their herds. China is also bulldozing their land to built big roads for her trade. Even the worst case is of the people of Kashgar. The Chinese forces have compelled them to leave their houses (in *Disgrace*, Lucy is forced to leave her land if she wants to live in Cape Town) so that they can pave them for the highways.

The tourists also feel scared on the prospect of terrorist attacks in the country and the consequent search for the attackers in the Kaghan Valley. There is a threatening environment due to "all the bombings and the kidnappings" (*TTS* 157) in the region. The tourists feel scared of the "mysterious killer and his double, the accomplice--as some kind of lynx and his shadow" (*TTS* 158). The killer has become a phantom lurking in the minds as well as in the land. They imagine that the killer in Karachi and the killer in Uzbekistan

is the same. They also think that he has "slipped into Pakistan from the west . . . on a very long trail . . . through Swat and into Kaghan. Or . . . from the south, through desert sands that hid airfields for days, a snake mangled by a cluster bomb, pheasant dropped by a falcon" (*TTS* 159). The killer is called "the fraud" in the area. It is a suspicion that he is hiding himself in this locality. According to the narrator, it is not clear whether "Intelligence had tracked him" (*TTS* 159) or he was tracking them. However, it is sure that he wants to target the intelligence too to take revenge on them for the loss inflicted upon the people of the region by the authorities. To the locals, shapeshifting is a virtuous act. They say that one should change when it becomes compulsion because it is a local proverb that "*Nature instructs every creature to shapeshift in case of danger*" (*TTS* 159). "The death of seven Pakistanis and one Chinese man was revenge for the missile strikes in the killer's village" (*TTS* 159). It means that terrorist activities are two-sided: one from the side of the missile attackers on the innocent population of the area and the other from the side of the revengeful local resistant agents among the native people.

Therefore, "the shapeshifter" has favour of the people in Karachi as well as Peshawar. The people of the valley are afraid of oppression. They do not want the "wanted" man in the valley, "not even those angered by the missile attack" (*TTS* 159). Threateningly, the attacker and the security forces, both are dodging each other at the cost of peace of the region. The arrival of the hidden phantom-like terrorist is similar to "some gargantuan⁸ avalanche⁹ about to hit those who weren't looking. The army rangers, Intelligence, and everyone else crawling along the valley spine were fools for walking straight into the trap" (*TTS* 159). The outsiders cause a lot of terror for the nomads of the land for their pagan rituals. The herders are always under stress regarding the terrorists hiding in the valley. There come "men in tanks and spies in plainclothes" (*TTS* 194) to search for the suspected terrorist. They threaten the herders that "If they sheltered him, they would be caught instead" (*TTS* 195). They expressed their anger towards the poor people of the land by ripping "through their homes, kicking pots and dishes and goats and children" (*TTS* 195).

Maryam comes to know that all of the policemen and the spies are similar in their exploitation. "They were all in each other's pockets. The ones who tore down the old . . .

⁸ Gargantuan: Of great mass; huge and bulky.

⁹ Avalanche: Snowslide; A slide of large masses of snow and ice and mud down a mountain.

trees and poisoned the Gujjar dogs and fenced off the land and charged . . . for two stems of ginger and claimed a killer was hiding in their midst" (*TTS* 195). According to the narrator, they are "as stupid as Australian sheep" (*TTS* 195). They cause a lot of torture to her. They eat their bread and finish the sugar she saves for her children and the guests. On contrary, they are not the guests but oppressor who threaten them. "Perhaps they were all exactly the same. *Everything alive is in movement and everything that moves is alive*. These men were unchanging. They were not alive" (*TTS* 195). The nomads move, the rebels or terrorists move, and glaciers move but men of forces remain the same. The forces tell the herders that the terrorist "came down the slopes of the Pamirs as softly as a cat and snuck into their huts while they slept" (*TTS* 198). His footprints come to the huts but after that, he has become "A wisp of smoke, a jinni of the lowlands. Only after he left could the plains return to normalcy, even if this meant more dog killings and stupid sheep and sedentary wives" (*TTS* 198).

Another incident of terrorism takes place when an American drone launches a missile in Waziristan. Similarly, a short time before there is a bomb blast at a police station in Mansehra, a police officer is given "a box of holy dates from a date tree near the Kaaba in Mecca. The firing pin was attached to the cover of the box and when he pulled the lid off, he tore himself and three others to pieces" (*TTS* 200). However, nobody says that it is the reaction of the bomb blasts. In spite of tight security, "the bombers had succeeded even as the valley crawled with military conveyes. Intelligence would have more reason to increase its presence here, the militants would have more power, and the people of this valley even less" (*TTS* 200-1). The missile is fired with Pakistan's permission. In this attack, "The thirty civilians [who were] dead included three children" (*TTS* 201). According to the narrator, there has never been hiding a killer here before but now there would be. "He need not even hide. Fareebi, the shapeshifter had been set loose" (*TTS* 201) to take revenge for the killing of the innocent people of the country. As an aftermath, in accordance with the Bookchinian insight, social crisis leads to multiple crises to the point of insecurity of life on the planet.

Not power but justice can bring about a livable society. Pakistani military is engaging itself in the area. To the disturbance of the visitors, they search everyone for the security purposes. The land of Pakistan has been labelled as a land of terrorism. The reason for infiltration of the terrorists in the valley is the hypocrisy of the security forces. According to the narrator, since "Each and every one of them slept in two beds: the mafia with the

government, the militants with the mafia, the government with the militants" (*TTS* 206), they could neither catch the militants nor stop them from entering the region.

In Gilgit, the narrator also witnesses army everywhere to contain skirmishes erupting among Shia-Sunni communities. In line with violent culture of sectarianism is the statement that there is the "relationship between violent extremism, terrorism and politico-religious groups; and the implications for regional and international relations" (Kanwal 84). Another harassing activity is common between Indian and Pakistan. India kidnaps men in Kashmir and Pakistan's government lifts men in Pakistan. "The disappearances usually happened in more or less the same way: a boy leaves the house to get paan from the stall across the street, or to play cricket in the field around the block. Never returns" (*TTS* 237). Moreover, "in Kaghan, a tale of occupation was a tale of names. So Gilgit was also Little Tibet and the Xinjiang Province was Turkestan, and almost everyone around me who wasn't from here was fleeing occupation of this kind" (*TTS* 237). Though billions of dollars have been spent to compensate, "ethnic Kazakhs and Uyghurs still lived below the poverty line, deprived of their ancestral homes. These men were refugees; they were also fugitives. Not all hobbled, and many carried guns" (*TTS* 237). They are on their way to become rebels or terrorists as a result of reaction against the injustice with them. There are incidents of thefts as well. The deprived people are becoming dacoits. The police find many things in a raid. "Among the seized items were two cars; 35,000 kilograms of explosives; fifty computers; hundreds of guns; electronic goods (VCRs, toasters, blenders); furniture stolen from schools and banks. And rickshaws" (*TTS* 240). The two disable men who steal these items are not natives of Gilgit but they are the outsiders.

The arrests are "a clear message to those at war with the country that the state of Pakistan has authority to do whatever is useful for it whether it is the grazing lands or water of the land. "It could, if it wanted, give it all to China. Pakistan and China had a history of friendship, and those who tried to undermine the friendship would, be arrested under Pakistan's Prevention of Terrorism Act, and convicted on evidence" (*TTS* 240). This also includes those who are at war with the friends of Pakistan. If found guilty, the fighters belonging to North America or Central Asia will be arrested. The herders raise questions about Pakistan's support of America who is killing Muslims in Afghanistan, Pakistan, Palestine, and Iraq. There are various incidents of terrorism perpetrated by the security forces of Pakistan against the youth of the northern region. One incident is the murder of a

boy, Younis, Maryam's son, whose body is found "in his family's waterhole" (*TTS* 296). They kill him mercilessly. "His arms// and legs were broken, hands burned, buttocks slashed, and a portion of his head crumpled like an aluminum can stamped on by a horse. . . . He was recognized by the chain around his neck, a present from a rich relative . . ." (*TTS* 296-7). The second boy is never found after his disappearance. The unfortunate mother of the boy curses God loudly due to her helplessness but someone slaps her into eternal silence. Similarly, in *SFG* Dona Felicia's son and daughter are kidnapped and killed.

The text provides evidence of the author's engagement with the issues of oppression, harassing, killing, burning alive, and kidnapping of the individuals of the northern region. This study is in the line with Belsey's tenet of textual analysis that interpretation includes meaning coming from the text as well as from the perspective in which the writer writes the text. Therefore, the primary and secondary sources combined, prove very helpful in the analysis of the text in my reading. There are issues of gender-discrimination, destruction of nature, and violence in the northern region of Pakistan and its adjacent countries. In the next subsection, I deal with emotions versus menace of technology.

4.2.6 Emotions vs Menace of Technology

The present situation is quite different from that of the past of the northern lands of Pakistan. The natural world and ecology of the region have been reflecting its rustic beauty since centuries. The ecosystem includes a close link of a community of organisms with their physical environment. Nature represents the landscape such as earth, mountains, glaciers, plants, and animals. Ecofeminists opine that nature, women, and emotions are naturally very close to each other. Therefore, there are "connections between "the oppressions of women and of nature" (Gaard 4). It makes it easy to understand that "the environment is a feminist issue and feminist and environmental issues are interrelated. That is why, in Bookchin's view social crisis is followed by ecological crisis. To save nature is to save humanity. On the contrary, technology represents tanks, air jets, drones, guns, bombs and like that. The use of technology to harm humans and nature in the northern areas of Pakistan has played the worst role. The air jets are destroying environment and life on the earth in the area. The atmosphere of the region is stuffed with suffocation and fear. The American drones, Pakistani military, the police, and other secret agencies are a permanent menace for Pakistanis whether they belong to Karachi, Peshawar, or the northern borderland and the neighbouring states. The Chinese strike against the people of Kashgar and bomb

blast in different areas of Pakistan and Andijan are manifestation of the serious peace and security issues in the region. To build new highways, the Chinese are destroying nature by bulldozing green lands.

There is the use of advanced technology to level the earth to construct as many highways for their trade. Instead of faster improvement in economy, law, and management, peace and security, there is absence of the required balance to sustain existence in the region in the face of chaos that has been created in the recent times. This technological use in the area has resulted into imbalance in ecosystem. This imbalance has harmed effective social change in the Valley. There is no measure being taken to remove the main obstacles in the way of environmental protection. The writer seems concerned with the fact that to avert this dangerous situation, there is a dire need for framing and implementing ecological principles. There should be a helpful cooperation among scientists, planners, legislators, and other public officials, at all levels, from local to international, to avoid catastrophe of nature created by the anti-environmental forces in the northern areas. Khan's novel seems a well-planned project against oppression of women and nature as well as violence in the region. Through her narrator, Nadir, the author depicts the present condition of the northern lands of Pakistan and the adjacent lands. However, according to Belsey, "Meaning is plural. But not infinitely plural" (Belsey in Griffin 167). Therefore, this research is not independent of the signifier but bases itself on "The text, as a tissue of signifiers" (Belsey in Griffin 167). The text of *TTS* works as a tissue of signifier (the words with their signification) to give lead to trace issues of gender-discrimination, destruction of nature, and perpetration of violence from the perspective of anarchy and ecofeminism.

In the traditional context, women and nature have low value whereas men and tools of war stand for power. Therefore, the proponents of patriarchy devalue "whatever is associated with women, emotion, animals, nature, and the body, while simultaneously . . . value the things associated with men, reason, humans, culture, and the mind" (Gaard 5). From the very start of the novel, the close concern of the writer with the link between women and nature is reflected in the text. There is also the record of close intimacy between women and animals on the very first page of the book. Maryam, her daughter, Kiran, the mare, the filly, the three buffaloes, the four goats and sheep, all wait together for the arrival

of the summer to go to the highland.¹⁰ The reason behind this affinity between women and animals is the rustic culture. They cannot live without their cattle. Therefore, they treat their animals as their friends and even the members of their family. Historically, they admire the animals as they do humans.

Moreover, Maryam stands for all women of the area. Her love with the land and nature around her stands as symbol of deep connection between women and nature. In ecofeminist terms, Maryam represents Gaard's words that "One task of ecofeminists has been to expose the dualisms and the ways in which feminizing nature and naturalizing or animalizing women has served as justification for the domination of women, animals, and the earth" (Gaard 5). Maryam as a mother of a drowned daughter suffers a lot. Similarly, nature around her suffers because it is palpable due to its weakness to defend itself. Therefore, in the patriarchal cultures the utmost oppressed are women and nature. The text reflects the fact that women and nature in the northern region are at risk due to intervention of the outsiders. China is damaging environment by paving the land and Pakistan is trying to replace the old culture of the nomads with the new. Women like Maryam and nature (landscape and animals) are in trouble. Gaard points out "Another connection between feminism, animal liberation, and environmentalism [that] has been made by documenting the effects of environmental pollution and degradation on the lives of women and animals"(5).

Therefore, the environmentalists stress that nature is the key asset of the poorest countries like Pakistan. If nature is not managed properly, this carelessness would hamper way to prosperity of the people. Maltreatment of nature can mar prosperity of ecosystem of the region. Therefore, natural order should mean a responsible management of nature. Moreover, prosperity alone cannot deliver natural order in the region. It implies that there is a serious need to release tension between prosperity and plunder of nature. The emerging economies like China buy out resources and cause global warming by increasing carbon dioxide at the domestic as well as international levels. For instance, in near future, China wants to establish more power stations per annum than the whole British stock including her construction of dozens of highways and Gwadar port in Pakistan. Pakistan is giving the lands of the locals to China who is paving them at her will. According to the narrator, "The state could do what it wanted with the grazing grounds and water of the land. It could, if it

¹⁰ As a matter of annual routine, the herders including Maryam and her family migrate to the highlands of the region in the summer, and return in the start of winter to their lowlands to spent almost six months there.

wanted, give it all to China. Pakistan and China have a history of friendship. Therefore, any remedy for the problems of the herders of the area is not in sight.

There are traces of humanization of animals in the novel as well. The rustic people of the area express their love for their animals by means of nomenclature. This tradition reflects that the nomads of Kaghan attach great importance to their cattle as they do to their children. They give them names when they are born. Maryam and her family call their mare as Namasha and her filly as Loi Tara. Namasha means night and Loi Tara means morning star. Both are "The night and her morning star" (*TTS* 208) respectively. They have categorized their goats mainly into two types including Kaghani goats and Kilan goats. The names of their goats are Kola, Bhuri, Makheri. They call them by their names and the animals respond at their names. The animals like humans also react to the seasonal and geographical changes. Namasha becomes "Sick of lowland grub . . . She wanted the air of the mountains, the way it sweetens the grass. She wanted the crunch of snowmelt on her tongue" (*TTS* 208). The filly, like a baby girl, follows her mother, Namasha inch by inch. "Loi Tara, taking a cue from her mother, tossed her mane haughtily. Then she nuzzled Maryam's neck. "What do you want me to do?" Maryam asked, stroking first the filly, then the mother" (*TTS* 208). The two horses respond to Maryam's strokes by shudder "loud as a thunderbolt" (*TTS* 208) on their bodies. When Maryam tells Namasha that they had to return to the lowlands earlier to bury Kiran, the mare "stared at her, accusingly" (*TTS* 208). "Uzma Aslam Khan [has] skillfully depicted a unique woman–nature relationship. In her novel . . . *Thinner than Skin* she presents . . . female characters . . . [who have close] relationship with their natural environment" (Jabeen 4). Just like a girl, "Loi Tara inspected Maryam's palm. . . . Finding Maryam's palm empty, Loi Tara allowed herself to explore Maryam's fingers instead. "Maryam teased the forelock; she smoothed the silken line of a perfect nose" (*TTS* 208). Maryam remembers that "her youngest child, Jumanah, had not yet found the words to name the creatures for her world" (*TTS* 208).

The connection with animals is not one-sided. They reciprocate to their masters. Nadir records a girl with her goat. They are like fast friends. He sees "the goat [is] happily at the girl's feet . . . a dog now too, black as the goat. The two animals casually circled each other, like lovers who know their love was there all along" (*TTS* 101). Moreover, Kiran loves her goat so much that she feels sad without her. Kiran takes an Australian lamb with her to the highland near Lake Saiful Maluk. On the way, she ties the "lamb to her back. It

mewed pitifully the entire way, ignoring Kiran's repeated warnings. Once they were at the lake, she abandoned it. "Go to your mother!" she snapped and set about chasing her own goats instead. Kola, Bhuri, Makheri . . ." (*TTS* 191). She loves her indigenous goats in that they are very cooperative and dislikes the Australian obstinate breed. The local people like the indigenous things due to their strong affiliation with the nomadic culture. Similarly, the rustic people treat glaciers not only as living beings but also as gendered beings. Even they have been mythifying glaciers as old as human existence on the earth. They also personify the two peaks, in quite a romantic sense, Malika Parbat and Nanga Parbat. The later "was a naked white spear towering high above the Queen, breathing down the nape of her neck, the slope of her thighs" (*TTS* 74). The two peaks have genders. Nanga Parbat represents patriarchal norms of dominance owing to his "phallic power" hinted above in the phrase "a naked white spear towering high." On the other hand, the phrases "breathing down the nape of her neck" and "the slope of her thighs" represent femininity of the Malika Parbat. Similarly, "The mountains are making deep, quite love" (*TTS* 65). The villagers of the area relate the fictional stories about the two glaciers that "the female ice was picked from a village where women were especially beautiful . . .this wasn't enough, talented. . . . [The male] was picked from another village One where men were strong" (*TTS* 40).

Moreover, for successful males works such as "firewood, agriculture, trekking, and herding" are demarcated whereas for females works like "yak milk, butter, fertilizer . . . wool" (*TTS* 40). This binary opposition supports "patriarchal ideologies that sanction the oppression of both women and nature" (Jabeen 4) in the various cultures. Even the lake is given double meanings. "The lake lay flat as a puddle." There is metaphor for the lake. It is "flat" looking like "puddle" in a plate. According to the narrator, "Farhana . . . told me that Pakistan has more glaciers than anywhere outside the poles" (*TTS* 37). The non-living objects of nature have got mythical significance by the followers of Shamanism who have been dwelling in the region since long. They have no knowledge of science as well as modern religions like Islam. Their pagan culture has allowed them to base their faith on the ancient dogma of shaman rituals. Maryam like her deceased mother is a staunch follower of the pagan rituals. She finds spiritual solace in the cave that "was a cool womb of rock" (*TTS* 75). For the natives even the caves in the rocks of the mountains are as comfortable as the womb of mothers. Furthermore, the herders have romance with their landscape. The uplands and lowlands are the grazing plains that are sole means of their subsistence.

To the dismay of the natives, situation changes with the change in the policies of the Pakistani government about the northern areas. They take lands from the nomads and term it illegal to graze in the plains. Due to ban on grazing the animals in the grassy lands, "The [animals] had grown lean . . . The way the animals moved told Maryam that, like her, they wondered how many would not make it through the winter" (*TTS* 242). That is why, "when free grazing lands are turned to state farms" (*TTS* 245), both the herders as well as their animals suffer from starvation. This step by the government has left the cattle hungry and the masters of the animals poorer. Therefore, they suffer economically as well as emotionally. The forest officers are destroying nature through "smuggling trees downstream" (*TTS* 287). "The problem of deforestation in [the northern areas] provides . . . example of human activities that generate a chain of effects back and forth through the ecosystem and social system" (Marten 5). Khan also seems preoccupied with the criticism of destruction of nature. In line with the ecofeminists, Khan is of the view that "a number of connections between the oppressions of women and of nature . . . are significant to understanding why the environment is a feminist issue, and, conversely, why feminist issues can be addressed in terms of environmental concerns" (Gaard 4). These remarks hint at the close link between women and nature.

As a reaction to injustice to the people of valley, they lodge grudge in their hearts and determine to resist in any possible way. Maryam wants Ghafoor, her lover, to take revenge. She stresses the need to be strong in fight against those who "can rob [their] cattle and even [their] children" (*TTS* 245). In the mythical words of Maryam, "'Your war with every man in uniform should leave us strong, not weak'" (*TTS* 245). She tries to provoke Ghafoor to perpetrate violence to take revenge of the grievances of the natives. "By 'violence' he means forceful action . . . By 'myth' he means a guiding ideology [that] advocates a fight to the death with the [oppressor], makes rebels heroes, declares the certainty of victory" (Segal 128). In line with this idea of violence, Maryam labels Ghafoor as the hero of the land. However, the security forces are using modern technology to trace and arrest the suspected "miscreants" in the valley.

In Kashgar, Kashmir, Andijan, and Afghanistan the situation is far from peaceful one. The circumstances in the valley are poor. The police are spying everywhere to arrest the terrorists in the area. "It was bad enough that they had been tearing down the forests" (*TTS* 206). There is menace in Karachi and Peshawar due to disappearances of young men

kidnapped from the streets. According to Nadir, there are "beggars and children running naked in the streets" (*TTS* 24). The public is criticizing America for terrorism in the region. They are certain that America is responsible for the attacks by means of air jets as well as drones on the civilian population. There is "More trouble in Waziristan, where the Pakistan Army's hunt for Baitullah Mehsud and his "guests" from Uzbekistan and China was turning increasingly bloody" (*TTS* 100). The Americans are using their technology to kill the innocent people of Pakistan in the name of war against terrorism. The drones are "stupid eyes" (*TTS* 24) because they hit the innocent people instead of the miscreants. The American CIA uses Shamsi Airfield to launch airstrikes against the "terrorists" but they do not bother whether their targets are accurate or not.

A poor shepherd's tragedy is no less miserable at the hands of America's terrorist activities in the region. "In the sand dunes near Shamsi lay another airbase It was in these sands that . . . a Pakistani shepherd found unexploded US cluster bombs. He kicked one by accident while herding his sheep. It tore apart his hands and legs" (*TTS* 104). Such unfortunate incidents are a permanent cause of menace in the region. Nadir reads on newsstand about Mexican situation of law and order that is worse than that on the border of Afghanistan and Pakistan. He criticizes America for ignoring her home and running after correcting the affairs of the foreign lands as far as twelve hundred miles away. According to Nadir, "Phoenix, Arizona, was becoming the kidnapping Capital of America, and, outside Mexico City, of the world. The torture tactics of Mexico's drug cartels—including ripping off hands and legs—had spread across the border" (*TTS* 104). It means that American notion that the Pakistanis are a danger to the world, is far from reality. It is a self-styled decision of a country who has more dangerous groups in it. The "Mexicans as drug dealers and violent gangsters" (*TTS* 104) are more risk than any other entity in the world. The American news "concluded, are we too obsessed with al-Qaeda to care about our own backyard? For California or Arizona, terrorists linked to the drugs trade are a more immediate threat" (*TTS* 104) to America. In line with this thought Godfrey N. Uzoigwe in *Neocolonialism Is Dead: Long Live Neocolonialism* (2019), puts that "the nefarious intentions of the departed colonial powers" (Uzoigwi 61) as well as presently involved neocolonial powers like America, are impacting badly the developing nations including Pakistan. Neocolonialism, with "its salient features—back-door economic, political, sociocultural, and military manifestations and so forth—continued to impact, in various guises, developments in the Global South" (Uzoigwi 61).

Pakistan is one of the victims of American neocolonial designs in the recent times. However, the Shamsi Airfield of Pakistan near the border of Afghanistan has been in use of rich Arabs to fly "jets to hunt the endangered Houbara Bustard, a pheasant with aphrodisiac meat. . . . Ironically, since the start of the war and use of the airfield by US forces, the bustards could no longer be// hunted on the same scale. But people could" (*TTS* 104) be killed. The Arabs kill precious birds on the land of Pakistan whereas the Americans kill innocent people of Pakistan. The Pakistanis are the targets of American terrorism yet America labels them as terrorists. The prolonged "war on terrorism" has badly affected the region. It has caused big loss of life and property. It has punctured the indigenous culture of the area by making it a mere battlefield. It is the display of power that has destroyed social and ecological harmony of the region.

The study traces text that is concerned with the issues of gender, nature, and violence. There are multiple incidents in the novel that hint at anarcho-ecofeminist implications. "Ecofeminist theory . . . places humans and animals within a wider conception of nature" (Gaard 6). Since in the northern region life is completely natural, animals, trees, land, humans, all are closely interlinked. The rustics of the northern land attach attributes to glaciers on the bases of gender disparity. Therefore, destruction of nature amounts to emotional trouble for women. Maryam loves her animals, her landscape, and her culture. Maryam is the true product of her pagan culture. However, in recent times, the situation is entirely different. Nature is at risk due to global warming. The cutting of forests and bulldozing of green lands is destroying nature to the risk of ecological balance. The writer's engagement with the issues of gender, nature, and violence in the northern borderlands of Pakistan and the southern part of Afghanistan shows her sensitivity about the ecosystem in its totality. The text also reflects that Khan seems serious about pinpointing anarcho-ecofeminist perspectives for the betterment of the region. In the coming subsection, I elaborate the phrase why "thinner than skin?"

4.2.7 Why "thinner than skin?"

The phrase "thinner than skin" implies liability to physical damage owing to palpability. In *TTS*, this phrase connotes gender-discrimination in accordance with the paradigm of ecofeminism and anarchy. Oppression of women leads to oppression of nature. The weak is oppressed because he cannot pose resistance. In patriarchy, woman is at the mercy of man in the social systems like that of the northern region of Pakistan, especially, the Kaghan

Valley, in New Mexico, and in South Africa. The nomads are leading a poor but natural life. Therefore, they begin to face hard realities of life from their early childhood. Even the bitterest reality of death is not unknown to them. They watch their animals and their close relatives die before their eyes. The fate of women and nature is at stake in the region. The patriarchal norms "have resulted in tremendous hardships for women, who are frequently the major providers of food, fuel, and water in developing countries" (Gaard 5). The ecofeminists are of the view that the oppression of women and nature is the outcome of "sexism, racism, classism, speciesism, and naturism . . . mutually reinforcing systems of oppression" (Gaard 5). Therefore, in the Third World (Global South), there is "the poor quality of life for women, children, people . . . animals, and the environment" (Gaard 5). The anarcho-ecofeminist tradition has its serious concern about this discriminatory attitude of the developed world.

The text relates the issues of violence against, animals and women. There are incidents of ravaging of nature. Looked from the anarcho-ecofeminist perspective, this connection of issues and theories, in line with Belsey's view about a good textual analyst, is deliberate. Belsey says, "A good textual analyst would be aware of the text's requirements on us" (Belsey in Griffin 168). The text records that Maryam stays with her family for a night in their tent with cattle in the pasture. The phrase is the central part of the very intimate conversation between the mother, Maryam and the daughter, Kiran. In her early childhood, "Kiran saw her first disemboweled goat. . . . In the morning, the goat's entrails lay splattered in the green, her juices mixing with those of the wet earth, the flies thick and droopy" (*TTS* 124). Kiran and her mother talk about "the frailness of the hide" (*TTS* 124) of the killed goat. Kiran is a child and has no experience of life. She also does not know that she is female and, in that culture, females are treated on the bases of gender-discrimination.

However, when grown up, she would ask her mother "if her skin was as thin as a goat's. And Maryam would tell her the truth. It was thinner. Which meant, of course, that if a goat could be shred that easily, so could a woman" (*TTS* 124). The analogy between a goat and a woman discloses a hard truth that women are more tangible than animals. It implies that women are in more miserable condition than animals in the male-dominated nomadic (the New Mexican and South African) culture. "The goat's skin was peeled like a shawl" (*TTS* 124). The killer is some fierce being who has pierced the goat into pieces.

There are only bones, skin, entrails, and juices of the goat lying on the grass in the pasture. The killer "might have been a wolf. It might have been a man" (*TTS* 124). The disemboweling of the goat either by "a wolf" or by "a man," in ecofeminist terms, implies that there is no difference between a wolf and a man with respect to violence against helpless animals like goats and women like Kiran and Maryam (Lucy in *Disgrace*, Caridad, Felicia's daughter in *SFG*) respectively.

Moreover, the shredding of a woman's body implies the violence against her in multiple ways including physical, spiritual, sexual, economic, and religious. Maryam encounters all these types of violence. Caridad and Lucy also experience violence and resultant trauma in *SFG* and *Disgrace* respectively. She becomes the victim of patriarchal norms of the nomads. She loves Ghafoor and wants to marry him but Suleiman gives more cattle as a cost of Maryam and marries her against her consent. Therefore, she lets Kiran know that to live in the inhuman society, she will have to produce double skin on her body to save herself from the predators in the shape of men in that men have got authority to exploit women in the patriarchal system. Therefore, role of the patriarch, the sun,¹¹ leaves Kiran "thunderstruck" (*TTS* 124) when she observes that "The sun, with which they prayed and sang, could cause a hurt to turn shiny before your eyes" (*TTS* 124). She cannot expect the sun to treat hard the skin and bones of the goat. "They honoured the sun and the moon, had deities among the stars, and underworld demons" (Stutley 24-5). The nomads have their own specified system of rituals of Paganism in the valley. Even in shaman customs, "On specific days, before the spring and autumn festivals, the shaman and some adults went to the idol hut to pray" (Stutley 108). However, Maryam performs her religious rituals in the cave. Later on, after the threats of the Islamic preachers, her husband stops her to go to the cave to pray and celebrate the pagan festivals. However, she keeps on performing her ritual in the face of oppression from the patriarchal forces.

The goat and Kiran have equal position of vulnerability. Maryam has also no better experience in relation to men. Therefore, "She would also tell Kiran that, like herself, she would have to grow a second skin to protect the thin one that was eventually left to the sun and the earth, the wind and the flies" (*TTS* 124). Here the "the sun and the earth" and "the

¹¹ In Paganism, the people take "the Sun" as a patriarch who gives the world life and sustains it.

wind and flies" are the natural decomposers of the remnants of the eaten goat. The decomposers also stand for the consumers---men, and the commodities---women. There is no difference between animals and women as victims of predators whether they are wolves or men. However, the ecologists reject the theory of Peter Singer in *Animal Liberation* (2001), as he is of the view that animals are as conscious of pain and happiness as humans. Singer opposes that "men and women are similar beings and should have similar rights, while the human and the nonhuman are different and should not have equal rights" (Singer 2). In accordance with utilitarianism, the difference between humans and animals is that the later cannot experience pleasure and pain like humans in the plan of life. However, life of humans and animals is quite a similar. In the present times, the ecosystem as whole is in a precarious condition. Green lands, animals, and humans are unsafe at the hands of the powerful including China, Pakistani government, and military as well as the police.

The security forces threaten Maryam to kidnap her son on suspicion that he is friend of the terrorists. They accuse that the killer is hiding in the valley. In case anybody shelters him, they will arrest and punish him for the crime. They come to Maryam's hut and harass her in a nonsense way. "They ripped through their homes, kicking pots and dishes and goats and children. Then they demanded foods" (*TTS* 124). The narrator tells how the oppressors are preying everything they find in their way. They are all miscreants who have no scruples for their corruption. They are all "in each other's pockets. The[y are the] ones who tore down the old, old trees and poisoned the Gujjar dogs and fenced off the land and charged" (*TTS* 195) the poor herders for grazing in the forbidden lands. "Perhaps they were all exactly the same" (*TTS* 195). In Maryam's view, all the things that move are alive. Since the security men are ever the same, they are not alive but dead. She shows this disgust against the men who oppress her. During their meal, they keep on enquiring about Maryam's son. To the torture of Maryam, they want to take him away with them. In this helpless condition, Maryam has no hope to get any support from the state law. Those that are weak have no defense against the aggression. Hannah Arendt avers about this fact in her essay "On Violence" (1969), that "Those who saw nothing but violence in human affairs, [were] convinced that . . . God was forever with the bigger battalions, had nothing more to say about either violence or history" (8).¹² In the light of these words, it can be said that man's

¹² For more detail see *Violence in Courtly Medieval Literature*: ed. by Albrecht Classen. UK: Routledge Taylor & Francis Group, 2005.

inhuman treatment with man may shake his faith in God. Therefore, it is as undesirable as a crime.

Against the opposing patriarchal norms of the culture, Maryam advises her elder daughter to "grow a second skin." The second skin stands as a symbol of self-defense in the face of the males who are no less than animals of prey. In accordance with ecofeminist perspective, Lori Gruen in her article "Dismantling Oppression: An Analysis of the Connection Between//Women and Animals"(1993), "explores the construction of women and animals as dominated, submissive Others in theoretical discourse and everyday practice. In the name of scientific progress, experimenters have (ab)used women's and animals' bodies" (6-7). Maryam speaks in the context of her personal experiences in the patriarchal culture that women are wearing thinner skin than animals. They are more in danger than goats. "This second skin lay beneath the frailer one, not on top. It had to be kept hidden in order to work" (*TTS* 124) against in the case of any attack.

There is the difference of appearance and reality. Maryam, therefore, suggests Kiran to grow a thicker skin beneath the thinner one to live in the society where gender-discrimination is an accepted norm of the patriarchal paradigm. Maryam understands the ways of life in the chauvinist culture where women have to create their double self to save themselves from the perpetrators of violence against women. However, the second skin should be kept hidden from the eyes of the predators so that they may not harm it. She wants her daughter to hide reality to cope with the traditional values of the rustic culture. Maryam also tries to teach Kiran the importance of two skins. Maryam tries to disclose the bitter truth to her daughter that she is to face oppression of men and bitterness of death. However, "Gujjar children were no strangers to death, and this was only the first of many Kiran would have to know" (*TTS* 125). Kiran finds death "in the skin of a goat"(*TTS* 125) in the spring season. In autumn, she will see it again "in the eyes of a buffalo" (*TTS* 125). "During the longer winter months in the homestead, death would become resident, taking her cousin's pony, and her grandmother" (*TTS* 125). Death remains with them whether they go to the uplands or live in the low plains. The herders and their children know the hard realities including death. "Death was a wind. He was a gypsy" (*TTS* 125) for them.

Again, like wolves and men, death is depicted "male" who snatches men, women, children, and animals from the herders to render them more helpless and poorer. The Gujjar children, like all poor children, seldom enjoy their childhood but directly enter the age of

hardships. Even the girls observe the facts more deeply. Kiran witnesses "the pain of birth and the way a mare will cry if her foal is born still" (*TTS* 125). Maryam tries to let Kiran know that the females, whether animals or humans, have to suffer from hardships in multiple ways. In other words, she tells Kiran about "the institutions of patriarchy, whose intent is to keep . . . all living beings . . . within the stranglehold of . . . the imprisoning mental, physical, emotional, spiritual walls of the state of possession" (Daly xxi). Kiran, due to her small age, does not "understand the bitterness of age" (*TTS* 125).

However, the mare, Namasha gives birth to her second filly soon after the death of the first one but not without paying price in the shape of the death of "the steed that sired it" (*TTS* 125). The horse ran into "a barbed wire fence . . . [and] was dead just like Caridad's horse in *SFG* (in accordance with Kusch's insight of intertextuality). Maryam pressed the puncture wound with her palm while Kiran watched, dry-eyed and trembling, the blood running down her arms" (*TTS* 125). She tries to stop bleeding but knows that it will not stop. It results into the death of the horse. The mare, as a protest as well as dismay at the death of the sire of her filly, snarls and kicks. Namasha is so angry that it takes "two years before the mare forgave her, and by then Kiran had learned that forgiveness was thinner than skin" (*TTS* 125). The lands grabbers erect barbed fence that kills the steed at spot. Maryam has to bear the loss at the hands of oppressors who take their lands from them by force. The herders suffer because they are weak and have no voice to be heard against the multi-dimensional afflictions.

They face another tragedy as well. On their way to their home in the plains, "Maryam's eldest brother-in-law stretched his arms and simply fell, right there in the middle of his flock, at Kiran's feet. Kiran waited a long time before delivering the news: Baro bai was dead" (*TTS* 125). Moreover, Maryam, in Kiran's infancy, measures "the distance between life and death as lying between Kiran's finger and the goat's shiny entrails" (*TTS* 125). In line with it, Stephanie Lahar in "Roots: Rejoining Natural and Social History" (1993), points out that "the human/nature dualism . . . has been a starting point for ecofeminist theory. This perspective perpetuates dynamics that have consistently oppressed women and other nondominant groups, and exploited nonhuman nature" (Lahar in Gaard 7). However, on this thought she feels shudder in her heart and pulls Kiran away. At symbolic level, it means that she tries to keep her daughter safe and sound from the future dangers waiting for her. She wants to change fate of her children from that of the other Gujjar children.

Unfortunately, Kiran draws closer to death with every passing year. She cannot wear the second skin. Her skin proves thinner than that of the goat. She drowns in the deep lake when Nadir and Farhana take her with them in a boat. They find her body in a couple of days after her drowning. Maryam's words prove true that Kiran's skin is "thinner" than that of the "disemboweled" goat. She becomes the victim of the poverty of her parents and her gender. Had she been a boy, the foreigner couple would have not taken her with them in the lake, or had she been the child of the rich parents, the outsiders would have not treated her as a toy to play with.

Maryam suffers physically, economically, spiritually, and emotionally at the hands of patriarchy. That is why, after observing the turbulent situation around her, Farhana "decided that Pakistan was a place where women couldn't survive" (*TTS* 102). Historically, both the perpetrators of violence and the victims of violence have respective approaches towards violence. This subjectivity has been the result of the power of the perpetrators and the weakness of the victims. The weaker often invites aggression on the part of the victimizer. Therefore, the intensity of violence goes on altering with difference of the levels of the victims and the victimizers. Kiran, like her mother, has "thinner skin." Taking Daly's words, "He had done everything to me. He had killed a lot of me" (xxxiv). With extended meaning, "He" stands for man as a symbol of patriarchy, and "me" as "the damsel in distress" (Gaard 9). They represent all oppressed women of the present, of the past, and of the future. They also stand for the exploited and the weak whereas the goat eaten by "a wolf" or killed by "a man," represents "the attitudes which [men], as the dominant animal[s], have toward the other animals" (Singer 185).

In accordance with ecofeminists, the traditional role of women and animals is to give service to the dominant. "The categories "woman" and "animal" serve the same symbolic function in patriarchal society. Their construction as dominated, submissive "other" in theoretical discourse . . . has sustained human male dominance" (Gaard 61). As a helpless mother, Maryam undergoes travails after the accidental death of Kiran. She recalls the words of her deceased mother that "none were more cursed than those destined to watch in silence. There was no deeper hell than a pair of eyes without a voice. And . . . that a broken heart should never grow cold. It was the cruelest of burdens" (*TTS* 126). Maryam's mother tells her that nobody comes to help in the time of extreme dismay. No one comes to carry the broken heart. "Not even God would carry it. [Maryam's mother] had experience with this,

having asked Him numerous times to carry hers. He always refused. He was not about to carry any other" (*TTS* 126). However, "while you cannot stop a heart from breaking, you can keep the pieces warm" (*TTS* 126). Maryam discloses her protest against the visitors who take the local children with them for their entertainment.

In other words, they exploit the natives owing to their poverty, simplicity, and traditional hospitality. Maryam objects for Kiran's going in the boat, her husband tells her, "You know we cannot refuse them. They are [rich] guests" (*TTS* 127). At this response, she protests that he should not have let them take Kiran with them. She expresses her anger as "'Where do they come from? Is it a place where a child is pulled from her family for amusement?'" (*TTS* 127). Maryam protests before her husband for allowing Nadir and Farhana take Kiran with them. When the child dies by drowning, the mother's suffering has no bounds. At Kiran's death, Maryam "fell to her knees and screamed into the dirt . . . she had . . . crumbled" (*TTS* 115). In her trauma, she puts sand in her hair, slams her fists. With her broken nails she is digging through the bowels of the world . . ." (*TTS* 116). These words depict Maryam's miserable condition as a helpless mother. The oppressed status of the mother and the daughter proves their vulnerability at the hands of patriarchy.

The textual analysis, in accordance with Belsey's principle of looking at the text from specific perspective, helps in interpreting the phrase "thinner than skin" as a symbol of implicating the issues of gender, nature, and violence in the rustic culture of the northern areas of Pakistan. The text of the novel hints at the anarcho-ecofeminist view in the shape of gender-discrimination, abuse of nature, and practice of violence and exploitation. In ecofeminist terms, the phrase implies that women, nature and animals are the victim of violence in the Kaghan Valley. The text gives evidence of the analogy between "a wolf" and "a man" as the violence perpetrators against animals like goats and women such as Maryam and her daughter, Kiran. The mangled goat and oppressed women of the region stand as the novelist's subjects that represent the victims at the hands of the victimizers. Kanwal's words elaborate Khan's fiction, "Demonstrating a more gendered focus . . . than many of her contemporaries, Khan's novels deconstruct a gender-based binary that some South Asian fiction writers accentuate" (105). The author questions status of the oppressed in the society where centuries old values have great importance. The writer also exposes the lawlessness in the borderlands where "[Maryam], and . . . women around her, were constantly reminded that [they] had only . . . their 'hysterical' female voices [that] would

not be heard against the raucous display of misogyny" (Lipton 13). Nature, in the form of animals, is fully at the stake in the valley. Similarly, women are not less victims than the animals. In addition, their rituals including marriages as well as funeral are based on the patriarchal traditions.

The parents sell their daughters to those who pay them more. Women are the worst targets in the man-dominated culture of the region. The writer has engaged her attention in depicting the poor condition of women, nature, and animals in order to highlight the problems in the society. The writer seems concerned with standing "as an agency for changing the status of women in social, economic, political, and cultural fields; and, as a vehicle for transforming lives. The call to progressive social change is thus a central commitment" (Lipton 4). The text presents incidents of harassment against women and violence against animals. The cattle such as goats and horses as well as humans, all are victims of violence. The writer takes Maryam's family as symbol of the oppressed. Otherwise, all herders of the region have the same miserable fate. Therefore, for self-defense, Maryam, an experienced woman, guides Kiran to wear a second skin beneath her upper thin one. The pieces of her advice implicate that her daughter should take care of her physical, spiritual, economic, and religious life in the face of patriarchy as well as the dangers from the outsider forces in the rapidly changing times. Khan's text shows link with Gaard's view about aims of ecofeminism that "Instead of being a "single-issue" movement, ecofeminism rests on the notion that the liberation of all oppressed groups must be addressed simultaneously" (5). It shows her universal approach to cope with the problems of the human and the nonhuman collectively.

To conclude, I have analyzed the selected component parts of the text in the process of textual and comparative interpretation in accordance with the methods of Belsey and Kusch. Keeping in view the rules of textual interpretation, the main concern of my work has been with the issues of gender-discrimination, destruction of nature, and the issues of violence against the human and the nonhuman in the northern areas of Pakistan and its neighbouring countries, investigated through the lenses of anarcho-ecofeminist perspectives. My research on this novel has revealed new interpretations of the text in new context. Therefore, this research offers itself as an addition to the former knowledge in the concerned area. However, since in research, a particular text is interpreted at a particular point of time in particular culture, and from a specific perspective, this research is not exhaustive but is

concerned with its specified domain. In addition, the primary text displays the record of the issues of gender, nature, and violence to implicate the writer's deep interest in exposing these anomalies in her culture.

CHAPTER 5

ENQUIRING INTO GENDER, NATURE, AND VIOLENCE IN J.M. COETZEE'S *DISGRACE*: A TEXTUAL ANALYSIS

'David, you have not been listening to me. I am not the person you know. I am a dead person and I do not know yet what will bring me back to life.'

J. M. Coetzee, *Disgrace* (161).

5.1 Introduction

J.M. Coetzee's *Disgrace* is a record of post-apartheid South Africa. This chapter consists of analysis of the relevant sections of the text of the novel for my research. Since Coetzee is a South African, his fiction is part of the Global South fiction. I argue that Coetzee's selected text represents South Africa. He tries to highlight in his work what is undesirable in his socio-cultural context. Since culture influences directly the behaviour of individual and community, repositioning of culture is of great importance for reconstruction of a society. Stressing upon the importance of culture in *That Complex Whole: Culture and the Evolution of Human Behavior* (1999), Lee Cronk underlines the power of culture that "Culture, after all, is something that we all think we understand, and we all know that we are what our culture makes us" (2). After close observation of the problems of his society, Coetzee tries to foreground the questionable status of women and position of nature in his culture that allows praxis of violence at the hands of the oppressor. He also tries to expose the questionable historical design of the patriarchal discourses constructed for obtaining legitimacy of oppression of women and nature. The text offers itself as a signifier to imply that freedom

and justice should replace hierarchy and domination to strengthen the foundation of a welfare social system in his post-apartheid culture.

J.M. Coetzee was an English-speaking white South African. According to Dominic Head, in *The Cambridge Introduction to J.M. Coetzee* (2009), John Maxwell Coetzee known as J.M. Coetzee, was born in Cape Town on February 9, 1940. In Cape Province, he felt deep impact of cultural difference. After his school, he studied English and Mathematics in the University of Cape Town. Then he studied Computers in England in 1962. Coetzee also completed his thesis on Ford Madox Ford. After his MA, in 1963, he married Philippa Jubber (1941-91). He had two children with her. His son, Nicolas (1966-89) and daughter, Gisela (b. 1968). Under the impact of early death of Nicolas, he wrote his novel, *The Master of Petersburg* (1994). He got Fulbright exchange programme to study in University of Texas at Austin and moved to the USA in 1965. Coetzee did his PhD there in 1969 on the area related to the style of Samuel Beckett's English fiction. He started writing his first novel, *Dusklands* (1974) too. Coetzee applied for green card to live in the USA permanently but his request was turned down. As a result, he had to leave the USA for South Africa to teach at the University of Cape Town in 1972 where he worked very hard, got rapid promotions, and became Professor of Literature at his alma mater in 1983. Due to his diligence, Coetzee got the position of Distinguished Professor of Literature from 1999 to 2001. (Woessner 2-4, my paraphrase)

However, Coetzee did not completely delink himself from the USA. He was visiting Professor at Johns Hopkins University, Harvard University, and the University of Chicago to name a few. He won various literary prominent awards including Booker Prize in 1983 for *Life and Times of Michael K* and in 1999 for *Disgrace*. *Disgrace* was received with a huge appreciation in South Africa. In this work, he treats the theme of gang rape of a white girl at the hands of three black men. This "aspect of postcolonial historical process" (Head 2) invited a furore. The censorship board in the apartheid times paid no heed to Coetzee's keen enquiries of the colonial psyche. However, "the ANP¹ in the new South Africa felt incensed by *Disgrace*. They condemned the novel for depicting black violence and reflecting a racist aspect and "promotion of racial hatred" (Head 2). We come to know about Coetzee's life in

¹ African National Party.

his two memoirs including *Boyhood: Scenes from Provincial Life* (1997) and *Youth* (2002). The first relates his life upto age of thirteen and the second reflects his formative years between 1959 to 1964. It is about his experiences in London, especially his "chosen self-projection" (Head 1). As a South African writer, the issue of identity proved troublesome for him. Head remarks about his position in South African society. "Coetzee is not an Afrikaner, but a white South African inhabiting a very particular margin, since his background partly distances him from both Afrikaner as well as English affiliations" (Head 3).

Furthermore, putting Coetzee's achievements as a writer in social, cultural, geographical, and historical context, his novels have got prominence in South African literature. They bear marks of development of the novel at a wider scale in the twenty-first century. His accomplishments include "'internationalization' of the novel" (Head 22). Moreover, Coetzee's novels give a faithful depiction of intellectual and ideological context of his life while living in South Africa. Coetzee's novels mirror no will to conform to or permit the processes of novel to follow a normative drive. Since "the genre of the novel is inherently implicated in the projects of realism and modernism" (Mulhall 162), Coetzee is modernist realist in his works. Both the Afrikaner heritage as well as colonial rule in Africa are enough reasons for his sense of complicity. Coetzee never overlooks this "historical guilt" while writing his fiction. "This is not just a moral duty, but also a necessary acceptance of historical identity" (Head 23). That is why, his novel, *Disgrace*, records the issues of marginality, historical guilt, violence, gender issues, destruction of nature, and oppression in a realistic manner. In the next section, I write introduction of *Disgrace*.

5.2 *Disgrace*

Disgrace (1999) is the first novel Coetzee wrote after apartheid. With the 1994 Elections, the new South Africa takes the place of the old South Africa. This work is dichotomization between the old and the new, and the rigidity and change. *Disgrace* sits on the cusp between apartheid and post-apartheid times when neither apartheid culture has diminished completely nor the new norms have got roots in the society. Therefore, after the termination of the racist regime, both the whites and the blacks or the lesser beings/others, women and nature, are to redefine their place in post-apartheid South Africa. The writer gives an analytical account of post-apartheid South Africa by reflecting upon a sense of historical guilt in the novel. The

text displays a biting irony through depicting incongruity between what was expected and what occurred in immediate post-apartheid South Africa.

Moreover, the novel is an authentic proof of the remarkable inclination towards new nation-building in post-apartheid South Africa. However, the new South African culture bears the burden of the past history that is tainted with maladies like injustice, racism, ethnicity, marginality, oppression, and violence against the human and the nonhuman. Coetzee highlights these ills because they have afflicted the new South African society even after apartheid era. Michela Canepari-Labib in *Old Myths – Modern Empires: Power, Language and Identity in J.M. Coetzee's Work* (2005), has aptly articulated Coetzee's disposition about South Africa. In his work Coetzee has always tried, although indirectly, to denounce injustice, to unmask fears and express uncertainties about South Africa, giving voice to those social, political and racial elements that in the South African apartheid era were for a long time silenced and deprived of any form of expression. (23) Since the condition of South African society was far from congenial one, with the arrival of *Disgrace*, the uncertainties and fears got highlighted at domestic (it invited indignation for attacking South African essentially inhuman social system) as well as at international level. *Disgrace* unmasks disappointing "political allegory." David Lurie, the hero of the novel, tries to safeguard the "idealistic liberal ideals" but such ideals have no place in the new South Africa. Lurie refutes the idea that his acts have some relationship with the past history of exploitation of blacks by the white. He asserts that he is not "a hangover from the past" (*Disgrace* 40) who should be turned out as early as possible. According to Patrick Hayes, Professor Jakes Gerwel, Director-General of the President's office under Nelson Mandela, was dismayed to see the bleak picture Coetzee has painted about post-apartheid South Africa in *Disgrace*.

Furthermore, to Gerwel's disappointment, Coetzee also has represented "'mixed-race characters' as 'whores, seducers, complainers, conceited abusers'; most importantly, its apparent 'exclusion of the possibility of civilised reconciliation'" (Hayes 197). However, noting if Coetzee has presented the true image of the South African nation or not, Gerwel has admired Coetzee "as a faithful chronicler of the dislocation of the white-in-Africa" (Hayes 197). Further, Gerwel maintains that since the genre of novel assigns the readers to take hero as a representative of the nation, Lurie is highly a "dismaying character." However, in spite of all reservations about the novel, Gerwel admires *Disgrace*. He avers that though Coetzee's *Disgrace* depicts a "dismaying picture of the new South Africa, it is at least a

serious novel, and should be credited as such by its readers. Gerwel emphasizes that, in the South African fiction, seriousness of purpose is more important and the same purpose makes *Disgrace* worthy to be studied in order to trace the inhuman there. The new directions reflected in the novel represent new South Africa where inhuman norms do not suit to coexist with the living beings. The writer feels upset to observe the cultural decay. Coetzee favours a refined society where, in ecofeminist terms, humans should not be treated like animals and animals are not eliminated like "surplus" beings. What he seems to seek is a better human society. Owing to the colonial past, the present condition of the natives is poor in post-apartheid South Africa. Therefore, the writer highlights the questionable condition of women and nature, and practice of violence in his text like that in *TTS* and *SFG*. I study *Disgrace* in accordance with the anarcho-ecofeminist tradition and the two research methods including Belsey's 'textual analysis' and Kusch's 'comparative analysis.' For an elaborate study of the novel, with respect to the issues mentioned above, this chapter consists of seven subsections including:

- Rape as a Trope in the Text
- Connivance in Crimes
- Violence Afflicts the "Rainbow Nation"
- Paralleling Different Modes of Oppression
- Marginalization of Humans and Animals
- David Lurie's Abusive Attitude towards Women and his Atonement
- Lucy's Dismissal of Another Existence

5.2.1 Rape as a Trope in the Text

In this subsection, I deal with rape as a trope in the text of *Disgrace*. The novel holds out indications for the reader that the rapists plunder Lucy's body as the white plunder resources of the land. According to *Oxford Advanced Learner's Dictionary*, the word rape means: first, "unlawful sexual intercourse or with or without force" and second, "an act of plunder, the act of despoliation, violent seizure, or abuse, or violation." Rape of Lucy includes the first meaning whereas the rape of land and nature involves the second meaning of the word.

According to Jane Poyner in *J. M. Coetzee and the Paradox of Postcolonial Authorship* (2009), “there exists an equation between the two types of rape---rape of a white woman and rape of blacks’ land” (159). It is a crime committed against the human and the nonhuman in the new South Africa. However, the rape of Lucy and nature takes place in post-apartheid era whereas the rape of South African land occurs in apartheid times. The rapists plunder Lucy’s body and spoil peace of her mind whereas the colonizers despoil the South African land through violent seizure of the resources. The colonizers grab the wealth of the land to serve their own purposes. The degree of their exploitation of the native resources is high but they spend little on the Africans to improve their life. As a result, the South African society becomes impoverished and violent one.

Interpreting Lucy's rape in the text and the trope of 'the Rape of the Land,' and nature, Poyner maintains that "Violence on the part of the White has afflicted [African nation and, as a result, this nation] has failed to deliver the promises of social transformation and economic prosperity it seemed to offer" (159). Almost same is the case in South America where American promise of liberty has remained unfulfilled. In addition, in *TTS* and *SFG* violence has devastated life of the natives too. Incidents of murder of Zulekha by the dacoits, and rape of Dona Felicia’s daughter after exhuming her body from the grave respectively, present bleak picture of those societies. Anarcho-ecofeminist tradition has close concern with such inhuman cultures where instead of justice and freedom, vices of injustice and subjugation prevail. Lucy has an analogy with the African land. Therefore, Lucy's rape and rape of the native land are analogous. According to *Oxford Advanced Learner's Dictionary*, the word "land" stands for "a country, state or nation" and the word "rape" means "The act of destroying or spoiling something." In the light of these meanings, rape of the land represents destruction of the African people residing in their country. The foreigners have spoiled South Africa in such a way that the country cannot shake off ailments of the apartheid period for a long time. A thematic comparison can be drawn with foreign intruders in *TTS* and *SFG* who attack the native lands and resources. The apartheid times caused big harm to South Africa at social, cultural, and economic levels. The white paid little attention to reform values and the institutions of the country and treated the natives as "inferiors/others."

Moreover, their plundering of South Africa leaves unforgettable imprints on the minds of the South Africans. In this era, South Africa presents herself as an authoritarian country, with little freedom and national esteem. The white supremacy oppressed the native blacks.

The country showed dismaying images like "cold, under-clad children huddled outside of shacks . . . [and] groups of unemployed young men idling on street corners or rummaging through rubbish bins" (Deegan xiii). This state of continuing poverty made life of the people miserable. The under-resourced masses could not get chances to improve their life. As a result, a big chasm developed between the foreigners and the natives in the South African society. The event of Lucy's rape occupies a cardinal position in *Disgrace*. This incident contains multiple implications with respect to the past, the present, and the future of South Africa. With respect to the past, it is concerned with apartheid as backdrop, teeming with violent acts like theft and rape. Such inhuman culture takes its birth due to the conflicting racial differences mainly between the whites and the blacks in South Africa. *Disgrace* records the historical juncture of breakup of the apartheid and post-apartheid era. The apartheid age represents itself with racial conflicts between the white and the black in the region. In the words of Poyner: "Rape in the text is . . . equated with the trope of the "rape of the land" [and nature] through the metaphors of debt collection and reparation" (159). In the text, Lucy is raped by three black the new South Africans.

The trope of the rape of African land and nature manifests itself in the shape of "debt collection," "tax collection" and shooting down the dogs at the farmhouse. Although incidents of rape of women and ravaging of nature (killing of animals like dogs, sheep, and cats in the novel) are the order of the day in post-apartheid South Africa yet Coetzee has problematized Lucy's rape and killing of the dogs in an effectual manner. In other words, the incident of rape of Lucy has similarity with the rapacious treatment with the South African land during and after apartheid times. This means that South African nation has suffered from great affliction due to racial disputes in the colonial era. Lucy has come to the whole truth about her position at the present in the new South African culture. She tells why the invaders have attacked her: "They see me as owing something. They see themselves as debt collectors, tax collectors. Why should I be allowed to live here without paying? Perhaps that is what they tell themselves" (*Disgrace* 158). These words imply symbolic meanings in the text of the novel. The phrase "owing something" stands for the repayment that Lucy is obliged to pay for living in that country. This obligation has link with the past history of the apartheid South Africa that was under the vicious impact of racial discrimination. The whites played their worst role in destroying the South African blacks simply on the basis of racism. The whites did so because they were in dominance in South Africa. Since the natives

were weak, the colonizers unleashed atrocities upon them. The South Africans had to bear the brunt of injustice in the society for having no voice to raise in the face of inhuman treatment. Since Lucy is the white and she is living in post-apartheid South Africa, she realizes that the burden of the past is upon her shoulders. She is meant to repay for the violence on the part of the white "father/forefathers" who lived in apartheid times. So, Lucy understands that if she wants to live in the new South Africa, she will have to recompense for the misdeeds of the whites in the past era.

Moreover, the phrases like "debt collectors" and "tax collectors" have larger implications in the text of *Disgrace*. In the subject of "debt," it suggests that the former whites have left some "debt" that was due to them. That "debt" is, now, to be repaid by the coming white people. To put it in James Paul Gee's words in *Unified Discourse Analysis* (2015), "We give further and deeper interpretations to words and utterances in actual context of use. We add layer after layer of meaning to them based on how we construe the context in which we are communicating" (48). In the light of Paul's words, Lucy finds the truth that the "debt collectors" are getting refund from her through her rape and obnoxious violence launched at the farm. Coetzee draws analogy between Lucy and land or between a white woman and apartheid South African land. Lucy and Lurie have to recompensate for "debt" raised on them by their ancestors.

However, the demand for compensation of the past wrongs looks boundless. It is yet only the start. What the South African land witnessed was absence of racial harmony, equitable economy, and social justice. The white had been "presiding over economic collapse, increasing lawlessness, and corruption" (Deegan xiv) for many decades. The South African land presented this pessimistic picture for a pretty long time. The natives lacked charismatic leadership. Their social as well as economic conditions had also flagrant traits of imbalance. The condition of "institutional development, bureaucratic management, executive responsibility was very poor" (Deegan xiv). Those were the tough times for the natives and enjoyable period for the white rulers. Due to irresponsible authorities, the moral values were almost absent in the society and rate of crimes was very high. In Bookchinian terms, instead of becoming an established society, it suffered badly from disintegration. As a result, disparity took place among various groups and such a polarized population became more and more "vulnerable to violence and criminality" (Deegan xv). Since the white supremacy proved a big hindrance in the way of democratic system of government, a proper

political culture could not get its roots in the South African land. Both at cultural and social levels, there was no any indicator of positive change. Instead, prevalence of 'violent seizure' was the order of the day that can also be witnessed in the two representative texts from Pakistan and New Mexico, *TTS* and *SFG* respectively.

In other words, the life of the natives was in grip of such an inertia that snatched the spirit of aspiration from the native population. Instead of channelizing their energies in some useful activity, they began to indulge in multiple antisocial activities. This made the native population more miserable and plight of the South African society deteriorated from bad to worse. In this way, the masses grew impoverished, morally, culturally, and economically. As corollary, the South Africans suffered from the maladies of poverty, injustice, violence, ignorance, and unemployment. Every institution was in the clutches of corruption, and deficiency began to tell badly on the performance in almost all spheres of life. It may be said that the apartheid period gives picture of exploitation of the native population in different ways. The blacks 'collect the debt' in the shape of violence and rape of the white women. In fact, the whites pay for their sins in the same coin. Both Lucy and her father stand as symbols of victimization at the hands of the black revengers. The individuals like Lucy have little esteem in the eyes of the rapists. The rapists treat Lucy and the dogs in quite a similar way. After her rape, she loses her own authority and "autonomy over her story" (Poyner 159). Lucy's oppression is as grim as the suppression of the Africans living in their native land. Lurie foretells Lucy that she cannot handle the incident of violence that took place at her farm because it is "Not her story to spread but theirs: they are its owners; how they put her in her place, how they showed her what a woman was for" (Poyner 159) in their view. The colonizers are responsible for the wild behaviour of the new South Africans because they have been spoiled their generations.

Moreover, Lucy expresses about this sense of no regard for her that "I meant nothing to them, nothing. I could feel it" (*Disgrace* 158). She also gives vent to her realization that the rapists are addicted in rapacious activities. They are professional miscreants and there seems no binding of law upon them. Therefore, she thinks it useless to go to law for indemnity. In such a helpless situation, Lucy has to term the attack as not public but as a purely private matter. "In another time, in another place it might be held to be a public matter. But in this place, at this time, it is not. It is my business and mine alone" (*Disgrace* 112). It is a great irony that Lucy should not take the crime committed against her to the court only

because she is helpless among the blacks in South Africa just like the South African land that cannot file a suit against its despoilers. In fact, both the grace of the African land in the apartheid era and Lucy's virginity in post-apartheid are demeaned as having no value in the South African context. Lucy like Mother Earth will beget another existence after maltreatment in African society. She is ready to do everything for peace. Lucy is raped but just like land she does not move away. In words of her father, Lucy is "solid in her existence" (*Disgrace* 217) and she would live longer than he can in South Africa. She is alone there and wants to compromise. Like dogs, Lucy is empty-handed. She has no brother, mother, sister or even father for any longer time to support her. Therefore, she tells her father about her concession to accept Petrus' protection at any cost. She is ready to take any blame on herself about the relationship with Petrus. She surrenders to her circumstances but does not flinch back from her decision to stay in the new South Africa. She asks her father to propose Petrus: "“If he wants me to be known as his third wife, so be it. . . . But then the child [in my womb] becomes his too. The child becomes part of his family . . . I will sign the land over to him”" (*Disgrace* 204).

Lucy's acceptance is not the result of her friendship with Petrus but for adjustment among the people who want to throw out her as well as other whites from their formerly apartheid land. To do so, Lucy goes to her last extent. She does not care for her honour as she is ready to be Petrus' "concubine" or "to be known his third wife" just for the sake of her illegitimate baby she carries and her own future stay at her farm house. She is ready to bear the brunt of the change that has occurred in South Africa. After her rape, Lucy has accepted her status as an individual without possessing anything in abstract as well as concrete sense. However, she accepts the bitter reality that her position is quite similar to that of dogs who were killed at her farm. Her rape and its aftermaths reduce her to the status of "no dignity." According to her ". . . that is what I must learn to accept. To start at ground level . . . With nothing. No cards, no weapons, no property, no rights, no dignity.' 'Like a dog'" (*Disgrace* 205). In accordance with Kusch's insight comparison, in *TTS* a woman is treated like a 'goat,' weak, worthless, vulnerable in the face of the patriarchy. Lurie remarks that Petrus has plotted against Lucy because through letting her down, she would be mollified to marry him. Lurie protests against the plot Petrus devises to impel Lucy to marry him.

However, this proposal is not for a sincere relationship. He wants Lucy's land and she knows it very well. She expresses the whole reality behind Petrus' repeated offer for

marriage to her. Lucy's equanimity in the face of her rape is familiar with the calmness of the Mother Earth in the face of destruction and stripping of its possession.⁷ Here rape means to destroy and strip something of its possession. The colonizers spoil the South African land by abusing its resources. They do so to gratify their lust for material gains in the apartheid land just like the rapists who assault Lucy to satisfy their sexual lust, with no fear of being held responsible in the eyes of native law for these acts. Nicholas Rush Smith in *Contradictions of Democracy: Vigilantism and Rights in Post-Apartheid South Africa* (2019), exposes the drawbacks of law that "for many South Africans, the law appears as if it has contradictory purposes as it simultaneously, albeit imperfectly, protects them from criminality and protects criminality itself" (87). It is a pet example of lawlessness in Africa.

Similarly, acts of rape of Lucy and killing of dogs in the text stand for such inhuman acts that are inflicted on women and nature/animals not only in South Africa but also in South Asia in *TTS* and South America in *SFG*. At the time of criminal assault on Lucy and her father at the farm house, the dogs also become the worst victims of violence there. Coetzee draws terrible picture of killing of Lucy's dogs that the killer "fires twice more. One dog, shot through the chest, dies at once; another, with a gaping throat-wound" (*Disgrace* 95). Poyner admires Coetzee for his success in problematizing the praxis of violence and rape. Khan does so in *TTS* by dramatizing the goat killed by a wolf or man. Castillo also dramatizes the incident of mutilation of Caridad and the killing of her mare in *SFG*. In a society where anomalies like rape are a matter of routine, it demands intellectual diligence to highlight such an issue as a social evil. Further, in post-apartheid epoch, the black Africans resort to retaliatory measures against the whites. In this context, the blacks are doing acts of violence partially for reprisal of the past incidents of rape of black women and partially to force the whites to flee their land, the land the whites have spoiled. This is how the South African land, nature, and Lucy are raped by both the whites and the blacks respectively.

The text brings to light the darker side of the social and political mechanisms containing ailments like rape, violence, injustice, as well as deprivation of basic rights, harmony, tolerance, and peace. Coetzee aims to expose that his culture is inhuman where Lucy after rape neither can report her rape to the police nor resort to law to seek justice. As a result, instead of going to the police station, both Lucy and Lurie go to the hospital for treatment of their external wounds but their internal wounds are going to live, perhaps, uncured forever. Coetzee puts that in the face of physical and mental travails, Lucy remains

steadfast in the hospital at the time of Lurie's treatment when the later is shaken badly in the accident of rape, killing, and torture. "She is all strength, all purposefulness, whereas the trembling seems to have spread to his whole body" (*Disgrace* 101). These words reflect the concerning issues of ecofeminism and anarchy reflected in the text. Lucy who needs support at this time of crisis, she has to support her wounded father. This is how the South African society has made women miserable.

Furthermore, Lucy's neighbour, Ettinger, an old German man's piece of advice confirms the worst role of the police in South Africa. Ettinger advises Lucy that "The best is, you save yourself, because the police are not going to save you, not any more, you can be sure" (*Disgrace* 100). Moreover, Lucy and her father should take some necessary measures to safeguard them from the dangers of violence and rape again because the state legal system is not going to provide them security. Coetzee's attempt to demarcate the distance between the state institutions and the individuals becomes justified when the treatment of Lurie, Lucy, and her dogs is taken with the least concern of the state. Rush's remarks about the function of the new South African state aptly support Coetzee's narrative that he builds in the text. Rush puts that "To claim that the state has achieved some sort of legitimacy, hegemony, dominance, or discipline would be to ride roughshod over the profound ambiguities that characterize democratic state formation and democratic personhood in post-apartheid South Africa" (63). The main motive of the writer is the exposition of the suffering of the natives and recording resistance against any form of oppression in the new South Africa. In the next subheading, I discuss connivance in crimes.

5.2.2 Connivance in Crimes

Coetzee depicts the new South African society with his serious pen. The picture of the culture he paints is quite unpleasant in the specific context. "Context is of great importance in textual analysis because "it is made at a particular historical moment and from within a specific culture" (Belsey in Griffin 166). Through multiple characters in the novel, Coetzee portrays post-apartheid South African culture at a particular moment in its history as do Khan and Castillo in *TTS* and *SFG* respectively. The three writers depict socio-cultural circumstances of their regions as tough and regressive for the native population. The characters have inherent complex of attributes that define their moral and ethical actions and reactions in various situations. In *Disgrace* we come to know that the culture of violence

has little changed after the transition from apartheid to post-apartheid South African society. Since, in view of Gerwel, the hero of the novel represents the society, other characters in a work also represent the culture they are created in. Petrus, one of the important characters, stands for the new South African individual as well as type. He is the person in the novel who performs his representative role to expose the dark face of the new South African. On account of his thoughts and deeds, he comes forth as a conniver to crimes including theft, incineration, killing, scaring, and rape, to name a few. He is behind the harmful plot of invading Lucy's farmhouse. At present, Lucy is the only white in Eastern South Africa. He manipulates a scheme in an "underhand manner" to subdue Lucy for his vested interests. Lurie's suspicious reading of the circumstances of invasion becomes very true in the long run as he says: "The worst, the darkest reading would be that Petrus engaged three strange men to teach Lucy a lesson, paying them off with the loot" (*Disgrace* 118). Being a male, Petrus exploits Lucy, a helpless girl by getting her farmhouse plundered by his men. He also gets Lucy's dogs killed. Her father is incinerated and deprived of his car and precious books in it. She herself is gang-raped at the hands of three black men.

Petrus and Lucy have adjacent land in East Cape Town. He has worked very hard to materialize his ideal to be well-off but his "vaulting ambition"² leads him to be treacherous and lethal.³ He develops a negative mindset that breeds greed in him to grab Lucy's patch of land. He wishes his neighbours, Ettinger and Lucy, to leave East Cape Town and handover their patches of land to him. Being a true representative of South African culture, he plays a heinous tactic to attain this surreptitious goal by manipulating an annihilative invasion on Lucy's farmhouse. However, before the assault takes place, he manages to absent himself from his farm for a few days to pose as if he were unaware of the execution of the atrocious act against Lucy, her father Lurie, a former Professor, and her dogs at the farmhouse. Coetzee delineates Petrus as an extremely wicked man but not without marks of hard work on his hands and face. Petrus is "A man of patience, energy, resilience. A peasant, a . . . man of the country. A plotter and a schemer and no doubt a liar too, like peasants everywhere. Honest toil and honest cunning" (*Disgrace* 117). However, he represents the

² See Shakespeare's (*Macbeth* 1. 7. 26)

³ See Francis Bacon's essay "Of Ambition."

new South African culture.

Petrus, a symbol of patriarchy, has an insatiable lust for more and more land. He has just a hectare and half of his own land that is insufficient for him to cultivate for longer time. For the accomplishment of his selfish design, he has his eye on the lands of his neighbours, Lucy and Ettinger. Of the two neighbours, Lucy is an easier prey for him than Ettinger who is also a peasant and "a man of earth, tenacious" and "harder nut to crack" (*Disgrace* 117). Therefore, "Petrus would like to take over Lucy's land" (*Disgrace* 117) as the Chinese take the land of the Pakistanis of the northern region in *TTS*, and the Capitalists take lands of the New Mexicans in *SFG*. These incidents of grabbing the lands of the natives by the exploiters implicate the uncertain future of the concerned populations. Therefore, anarcho-ecofeminist tradition is critical about hierarchical and dominant norms of these cultures because uprooting of individuals in a social system, later on, becomes incurable malady. Both Bookchin and Gaard call for an end to such injustice and oppression. Moreover, Lurie estimates about Petrus' future Capitalist plan. In his view, "Petrus has a vision of the future in which people like Lucy have no place" (*Disgrace* 118). Now and then Lurie "continues to nag Petrus" (*Disgrace* 118) by reminding him the onslaught.

However, Lurie is of the opinion that there is no need of making an enemy of Petrus. Lurie comes to know, later on, that Petrus foreknew whatever befell them at the farmhouse. That is why "Petrus has offered no explanation for his absence" (*Disgrace* 116). He also finds why Petrus does not come to console them after his return to his farmhouse. He is the champion of the invaders. Here his hard work as well as cunningness seem intertwined. Just after his arrival, he starts his labour of maintaining the dam and even tough work is pleasant for him. Coetzee put that "Petrus has emptied the concrete storage dam and is cleaning it of algae. It is an unpleasant job" (*Disgrace* 118). However, Petrus' avarice for more land and money sweetens his chores. Just after his return he sets himself to labour to keep away from talk about the violence at Lucy's house. He deliberately ignores Lurie's questions about the whereabouts of the three black men as: "But questions remain. Does Petrus know who the strangers were? . . . Did Petrus know in advance what they were planning?" (*Disgrace* 116). Petrus is also not different from the country people who are narrow-minded in their outlook towards their neighbours. They are slaves of their lusts.

Through maneuvering, Petrus lodges the intruders. He remains dumb when Lurie coaxes him to disclose the truth about the three men. When Lurie stresses, "I find it

hard to believe the men who came here were strangers" (*Disgrace* 118) Petrus, being the conniver in the crime, remains "perfectly tranquil" (*Disgrace* 118). He does his best to dissuade Lurie from harking after the idea of identification of the assailers and any more clue in this regard. In order to get rid of vexing on part of Lurie, he tries to dodge him through his idea about police. Though he knows that the police will not arrest the thieves, he tries to convince that "The police must find them and put them in jail. That is the job of the police" (*Disgrace* 118). Nevertheless, Petrus' abetment is certain in the act of violence. Lurie's restless disposition goads him to give vent to his wounded feeling in front of Petrus who is a vicious criminal with his hidden agenda. Lurie break off, "It was not simply theft, Petrus,' he persists. "They did not come just to steal. They did not come just to do this to me" (*Disgrace* 118) at the farmhouse.

Petrus' secret designs have left injuries upon on the bodies as well as souls of Lurie and Lucy. Lurie's head and eye-shield are incinerated whereas Lucy is gang-raped by three black ruffians. They undergo this malady singlehandedly. Nobody comes to their succor. Their oppression implies that the security institutions do the least for the common people in South Africa, before and after apartheid. Lurie, further tells Petrus that the reprobates had some special target other than the theft and that was Lucy's rape. Through violence, the criminals want to scare her in order to force her to leave East Cape Town. The main target is the patch of Lucy's possessions.

The catastrophic invasion results into traumatic consequences. After plunder of the farmhouse, the situation has changed from normal to the worst. The miscreants burn Lurie, gun down the dogs, and ravish Lucy. The plight of the inhabitants of that place becomes awfully violence-stricken. The violators leave very deep imprints upon the bodies as well as minds of the violated. Lucy becomes the worst victim. Kathleen A. Kendall-Tackett, in her article, "Introduction: Women's Experiences of Stress and Trauma" in *Handbook of Women, Stress, and Trauma* (2005), says that "researchers have recognized that, although there is some overlap, trauma models based on men's experiences do not completely describe the experiences of women" (Kendall-Tackett 1). In the light of these words, it becomes evident that Lurie cannot understand Lucy's mental condition. However, Lurie has fearful anticipation about Lucy when he tells Petrus that "After they did what they did, you cannot expect Lucy calmly to go on with her life as before. I am Lucy's father. I want those men to be caught and brought before the law and punished" (*Disgrace* 118).

The institutions connive the criminals. Ettinger, Lucy's neighbour is quite true in his opinion about the role of the police. He discloses that "The best is, you save yourself, because the police are not going to save you, not any more, you can be sure" (*Disgrace* 100). Lurie is shaken to the roots of his disposition due to unspeakable violence. As a result, he has threefold burden upon his mind. He feels emotional pain along with physical pain. His head, his eye-lid, and an ear are badly scorched. Besides, his daughter endures pain of rape as much as disgrace. Lucy's disgrace is also Lurie's disgrace. In addition, Lurie wants police to take action against the culprits but there are scant chances of any action. All this adds to Lurie's agony. Lurie, as miserable figure, has to put up with his warping circumstances. Both the victims have unpleasant life since they are experiencing emotional pain more than corporeal pain as an aftermath of the tortuous incident. Lurie's intimations about Lucy's future life prove quite true. When Lucy comes to know that after the dire event, she is pregnant. Her mental condition starts to deteriorate. Lucy is shattered on account of acute traumatic stress. Lucy begins to feel afflicted by incessant fits of trauma.

As a corollary of intrusion and its subsequent effects, Lucy is on the verge to collapse. These words support the idea of Lucy's extreme despair: "Lucy emerges from her room looking haggard, wearing the same clothes as yesterday. She refuses breakfast" (*Disgrace* 108). Her physical damage is that she has undergone a change. According to Lucy herself, she is "Not her father's little girl, not any longer" (*Disgrace* 105). The whole lot is on her shoulders: ". . . childbirth, violation and its aftermath: blood-matters; a woman's burden, women's preserve" (*Disgrace* 104). With the passage of time, her body is growing in weight and her feet are becoming heavier. In addition, Lucy is so distressed that she decides to shift her bed to "the musty little pantry that she uses for storage" (*Disgrace* 111) from her bedroom where the worst accident took place. Since "Psychological or emotional abuse . . . can inflict great trauma, [and] lead to isolation" (Kendall-Tackett 143), Lucy bears an emotional wound that will have long-lasting effects upon the future course of her life. When her father goes to her room, "She is lying with her face turned to the wall. He sits down beside her, touches her cheek. It is wet with tears" (*Disgrace* 105). These are the tears of helplessness of a woman who is raped and is expecting the future eventualities of rape. She has no security from any institution.

In his helpless condition, Lurie's mental stress gets traumatized too. He gets up from his sleep in the middle of night in a state of unpleasant emotions. "He has had a vision: Lucy

has spoken to him; her words - 'Come to me, save me!' - still echo in his ears. In the vision she stands, hands outstretched, wet hair combed back, in a field of white light" (*Disgrace* 103). These words come true of the mental state of Lucy's father. Being a father, his mental stress intensifies manifold to see his daughter in a condition of disrepair. Being a man, he stands incapacitated to safeguard his helpless daughter against her rape at the hands of unknown black men. Since he is in traumatic travails, he feels himself as "old man, tired to the bone, without hopes, without desires, indifferent to the future" (*Disgrace* 107) course of his life.

Coetzee's pen draws Lurie's tattered picture. He does not know what to do with himself. The events of yesterday have shocked him to the depths. The trembling, the weak are only the first and most superficial signs of that shock. He has a sense that, inside him, a vital organ has been bruised, abused - perhaps even his heart. (*Disgrace* 107) Lurie's trauma is deeper and longer in its ruining consequences. He is jolted enormously. Lucy's willful conduct towards him and his rejected-opinion to inform police also disappoints him to the core of his disposition. When he finds that his burning desire, to get the culprits punished by the police, will remain unfulfilled, he gets frustrated. Seen in the surficial sense, Lurie is right in his point of view.

However, keeping in view the circumstances of the new South Africa and need for reconciliation for the future benefits of the land and culture, he is not right. The issue with Lurie is that he wishes to treat the violators in a manful manner but he cannot succeed to gratify his injured ego. As a result, he undergoes trauma and "feels his interest in the world draining from him drop by drop. It may take weeks, it may take months before he is bled dry, but he is bleeding" (*Disgrace* 107). Lurie has almost gone demented. His wounded feelings bleed at the irreparable loss of grace and the resultant disgrace of Lucy. "Depression is a typical... reaction"(Kendall-Tackett 150) that Lurie shows after he is badly abused. He thinks, in the wake of the invasion, he would be alright. His "organism will repair itself, and the ghost within it, will be [his] old self again. But the truth, he knows, is otherwise" (*Disgrace* 107). Lurie has double burden to put up with. He has his own distress as well as the depression of Lucy to cope with single-handedly. To do so, he has to perform different duties to help his daughter's recuperation from trauma. He waters the garden and takes care of the dogs and ducks along with other chores. Lurie who experiences menace, shame, and humiliation after he and his daughter have faced the dire

intrusion. He begins to feel insecure in the new South Africa. Lucy's non-cooperative attitude has made him even more miserable. He can neither leave the place nor is able to live with peace of mind in the culture fraught with violence and lawlessness.

Therefore, Lurie is destined to see wretchedness around him and suffer silently. To multiply his affliction, Lucy has been sticking on bed silently for long hours. It implies that she is sliding deeper and deeper into traumatic agonies after rape. She looks for something lost around her but without any use because what is done cannot be undone. Coetzee's words truly speak about her grievously affected figure: "Lucy spends hour after hour lying on her bed, staring into space or looking at old magazines, of which she seems to have an unlimited store. She flicks through them impatiently, as though searching for something that is not there" (*Disgrace* 114). Lurie's double trauma crushes him so far that he begins to think about some activity to kill time and possibly attenuate acuteness of trauma on his mind. The adverse circumstances change everything for Lurie. Once a University Professor is now attending clinic where he gets assignment of killing the 'surplus dogs' brought from all over the area. According to Coetzee: "All at once he has become a recluse, a country recluse. The end of roving" (*Disgrace* 120). He discloses the factual position about Lucy and himself to Rosalind (Lurie's second ex-wife) by telling her that he is in "darkest Africa" where both father and daughter have met an accident that has shaken them absolutely. He further imparts to Rosalind:

Lucy is not improving. She stays up all night, claiming she cannot sleep; then in the afternoons he finds her asleep on the sofa, her thumb in her mouth like a child. She has lost interest in food: he is the one who has to tempt her to eat, cooking unfamiliar dishes because she refuses to touch meat. (*Disgrace* 121)

Lurie's stress increases to recall that he came to his daughter in Eastern Cape Town "to gather himself, gather his forces. Here he is losing himself day by day" (*Disgrace* 121). Lurie lost his job and repute at the university, where he would teach, owing to disclosure of his sexual relationship with his female student, Melanie Isaacs. After the termination from his job, he left his place, Cape Town, for Eastern Cape Town, a rural area where his only daughter was residing in her farmhouse. He saddens himself by thinking that he did not come there for "warding off demons, nursing his daughter, attending to a [Lucy's] dying enterprise" (*Disgrace* 121). This happening has refreshed all the wounds of his past life. As a result, his

present condition is far from sound one. He is scared, demented, and traumatized due to his adverse experiences of life.

As a conniver in launching assault on innocent people and animals, Petrus does his utmost to defend the boy and other two black ruffians. Petrus introduces himself to Lurie as a labourer doing rural duties: "I look after the dogs and I work in the garden . . . I am the gardener and the dog-man" (*Disgrace* 64). He, in fact, represents, at the broader scale, the South African violent culture where woman and the weak/other is smitten recklessly. R.W. Connell in *Gender and Power: Society, the Person, and Sexual Politics* (1987), has tried to find roots of the concept of "subservience to authority" in Mary Wollstonecraft's *A Vindication of the Rights of Woman* (1792). According to Connell, "Wollstonecraft . . . believed [that] the perceived weakness of women was the result of their lack of liberty and their dependence on men" (259). In line with this concept, Lucy is overly dependent upon Petrus in her daily routine of life. When Lurie expresses his serious concern about Lucy's insecurity, Bev Shaw tries to appease his painful feeling caused by a sense of insecurity of Lucy in future. Shaw suggests that "Petrus will take her under his wing" (*Disgrace* 140).

After Lucy's rape, when Lurie accuses Pollux, the rapist boy, Petrus brushes the accusation aside by convincing Lurie that the boy is innocent. Petrus defends the boy because he is the brother of his wife. In words of Petrus, "the boy is too young, too young" (*Disgrace* 202) to commit a crime like rape. However, Lurie has quite opposite opinion about Pollux and he terms him as "A dangerous child. A young thug. A jackal boy" (*Disgrace* 202). Petrus firmly declares that the boy cannot be blamed as he has nothing to do with the intrusion and rape of Lucy. In fact, he knows the truth because he sets up the whole plot himself to frighten Lucy for grabbing her land. When Lurie accuses the boy, Petrus dissuades him that "The boy is not guilty, . . . He is not a criminal. He is not a thief" (*Disgrace* 139). He is abettor in crime.

Further, he tells Lurie that "He is my relative" (*Disgrace* 201). So, it becomes clear that Petrus' being behind the scene in invasion cannot be denied. The aim of Petrus in doing so comes forth that he wants to change his social status with the change of dynamics in the new South Africa. In words of Lucy about Petrus, Lurie comes to know that "By Eastern Cape Town standards [Petrus] is a man of substance [because] he got a Land Affairs grant earlier this year, enough to buy a hectare and bit from me" (*Disgrace* 77). The indication of the land transfer from Lucy to Petrus represents that situation has changed for the blacks in new South

Africa. It also means that there is transition of power from the whites to the blacks though it is very bitter for the whites to accept it. To materialize the change, the blacks can go to any length to maltreat the whites having some property in their possession. That is why, they do not hold themselves back from looting as well as raping Lucy without any scruple of conscience and fear of law. As a result, when Petrus discloses that "I will marry Lucy" (*Disgrace* 202), she, at once, accepts his proposal because she has no any other option left with her in future life. She is also ready to hand over her land to Petrus in return of his wings for shelter and for the fatherhood of her coming child. She accepts to marry Petrus and says to her father that he should inform Petrus "I give up the land...He will love that" (*Disgrace* 205). She adds preconditions about her child and her own position and says that she accepts his protection.

It means that South Africa is a patriarchal society where to be a woman and weak is very miserable. In view of ecofeminist critique, Petrus is the symbol of patriarchal mindset who seeks to promote violence against nature (dogs), humans (Lucy and her father). The attackers perpetrate cold-blooded violence against the human and nonhuman and thieve car and other things of daily use at the farm. Shockingly, it is Petrus as well as a paid servant who masterminds the plundering. It is he who sends the criminals to wage the heinous crime. When Lurie argues with him to bring police to investigate, it is Petrus who opposes to carry out such action against the three black men from rural area. It, later on, discloses that they are close companions of Petrus and he abets them in crime. When Petrus was very poor, Lucy helped him a lot. His compliments that "Lucy is our benefactor" (*Disgrace* 129) reflects the truth but, due to his hard work, he has developed his farm and has great desire to acquire more land. Petrus is a selfish person and, in opinion of Lurie, he is not an innocent party at all, but a conniver in the crime against Lucy and Lurie. In the next subsection, I discuss violence afflicts the "rainbow nation."

5.2.3 Violence Afflicts the "Rainbow Nation"

The phrase "Rainbow Nation"⁴ was coined by Archbishop Desmond Tutu. It is about post-apartheid South Africa that came into being in 1994 after South Africa's first fully democratic

⁴ Rainbow Nation": Within South African indigenous cultures, the rainbow is associated with hope and a bright future. "Rainbow nation," as a spoken metaphor for South African unity is uniquely represented by the South African flag, which sports six different colours

elections. The rainbow nation is an amalgamation of many migrations to South Africa from various regions of the world. Kris Woll in *Nelson Mandela: South African President and Civil Rights Activist* (2015), relates that "On April 27, 1994, South Africa held its first democratic elections. The ANC's party easily won the election. On May 9, [1994], the party elected Nelson Mandela president of South Africa" (32) who made a Presidential Inaugural Speech, on May 10, 1994, at Pretoria, South Africa and explained the phrase "rainbow nation" that: "Each of us is as intimately attached to the soil of this beautiful country as are the famous jacaranda trees of Pretoria and the mimosa trees of the bushveld – a rainbow nation at peace with itself and the world." The phrase implies a strong attachment of the diverse people with the land as well as the unity of various cultures and people in a country that was divided between the whites and the blacks. Mandela also emphasized the need for hard work and integrity to unite the masses. In Africa different tribes, races, colours, religions and cultures exist in good harmony. There are nine languages they speak. The population comprises Indians, Whites, Jews, Muslims, and Christians. In the modern democratic social system, a diverse but intermixed population should celebrate its diversity.

In spite of the strong exhortations for the union of the nation, unfortunately, violence remains a great cause of distress for "rainbow nation." Same is the case in other two texts of the Global South fiction. In *TTS* the Islamists, the police, the security forces, the dacoits, and the terrorist exercise acts of violence to the misery of the inhabitants of the society. Similarly, in *SFG* various incidents of violence against women and animals paint a sad picture of the land. Coetzee picks up various incidents from the African post-apartheid society to expose the evil of violence that has destroyed the life of many individuals like Lucy and her father in South Africa. He relates the incident of three men, "A dangerous trio" (*Disgrace* 95) who come to the farmhouse, rape Lucy, and loot her house in impunity. Lucy is in hands of the proprietors of violence who put Lurie under lock to save themselves from any danger on part of the father whose daughter they rape. Coetzee tells that in this incident, the men kill Lucy's dogs too with a gun because they bark at them and if they are let loose, they may bite them and force them to flee from the scene. The two individuals, Lucy and Lurie, look miserable in their helpless condition in the face of extremity of violence on themselves as well as their dogs. "The remaining three dogs, with nowhere to hide, retreat to the back of the pen, milling about, whining softly" (*Disgrace* 96) in a state of fright.

To add to violence, Lurie is set on fire. In this violence, his head is burnt badly to the

skin of the skull. "Everything is burned" (*Disgrace* 96) at the farmhouse. Coetzee depicts Africa's the worst law and order situation in the violent society. However, in this situation Lurie renders Lucy and himself as lucky because even worse might happen to them at the hands of the black intruders. In accordance with notion of burden of history, the blacks perform acts of violence against the whites, the former oppressors of the Africans like those who burn the house, with his wife and daughter, of the forest officer (who steals precious wood and imposes heavy fine if the natives graze their cattle in the forest) in *TTS*. The attackers smash Lucy's telephone and take away Lurie's car with all things in it. This is the material and intellectual loss of Lurie. Physically, Lurie's eyelids are stuck, his head, his eye, and wrist all are badly injured. "The living-room is in a mess, so is his own room. Things have been taken: his jacket, his good shoes, and that is only the beginning of it. He looks at himself in a mirror. Brown ash, all that is left of his hair, coats his scalp and forehead" (*Disgrace* 97). These acts reflect that the African culture is violent and the society is uncivilized. The institutions are ineffective in the new South Africa. As a result, the crime rate is ever increasing to add to the misery of the masses.

The evil of racism is also spoiling lives of the ethnic minorities. Lucy has been physically plundered and mentally demented due to the act of violence perpetrated upon her. Lurie, after Lucy's rape, tries to console her but she is too distressed to be consoled by him. Coetzee counts racial discrimination as one of the basic reasons of violence and reflects upon "exposure of blatant miscarriages of justice" (Brewer xiii) in the society. Deegan further adds the bitter fact that the legal system was far from fair one in post-apartheid era. "The immediate post-apartheid era was little better than apartheid in South Africa. [Since] apartheid [is] a social and official policy in South Africa that includes "racial segregation" and political, economic, and legal discrimination against the people who are not Whites" (Deegan 175), this distinction has created chances of multiplication of occurrence of incidents of violence to afflict the rainbow nation. In the unfortunate incident, the farm turns into ruin and dogs become corpses. Its implications are not without future intimidations while living in that social setup. Lurie, tries to highlight the dangers lurking ahead for them and, especially, for Lucy if she decides to stay further at her farmhouse in South Africa because, as Lurie says to himself, "It happens every day, every hour, every minute . . . in every quarter of the country. Count yourself lucky to have escaped with your life . . . Count Lucy lucky too" (*Disgrace* 98).

However, violence at the farmhouse leaves long lasting imprints upon the life of Lurie and Lucy. Lucy undergoes an overall change. Her life has become enigmatic in an enigmatic society. Lurie wakes up at midnight. He is almost touching the ceiling of abnormalcy. Furthermore, he is suffering from the pain of fatherly feeling about his daughter. He is all emotions to see Lucy in a miserable condition. "He looks into her eyes. 'My dearest, dearest . . . he says, and chokes on a sudden surge of tears" (*Disgrace* 98). The risk of pregnancy after rape is also an issue of trouble for Lurie. He gets disturbed when Lucy shows her carelessness about "all eventualities" of rape. Quite unexpectedly, she makes decision to stay at the farmhouse and run her farm just as before. There is exchange of views between father and daughter about stay there after the incident. Lurie says, "Be sensible, Lucy. Things have changed.... it's not safe" (*Disgrace* 105). In this changed situation, Lucy sheds tears and there is an increase in Lurie's woes as a consequence of bad luck at the farmhouse. The father is afflicted with fear that his daughter is no more a little girl. The place is full of dangers. As a result of violence, Lurie is much despaired. The affliction has made him feel for the first time that he has grown old. He is far from the peace of mind on account of the violence he has experienced along with his daughter. He is "tired to the bone, without hopes, without desires, indifferent to the future" (*Disgrace* 107). His life becomes tragic because of his inner torment and burning of his body in fire. Almost same is the condition of the forest officer after the burning of his house and family in *TTS*.

The teasing problem with Lurie is that he feels about the wrong he has faced and that nothing good is going to happen to both of them while living there in the coming times. Coetzee uses different similes to express Lurie's desperation: "He feels his interest in the world draining from him drop by drop. . . [after bleeding dry,] he will be like a fly-casing in a spiderweb, brittle to the touch, lighter than rice-chaff, ready to float away" (*Disgrace* 107). Quite contrary to Cioran's concept of the saints in his *Tears and Saints* (2006), that they have "Voluptuousness of suffering" for "suffering is man's only biography" (xii), Lurie's despair, as a result of violence, has snatched from him the spirit of his life. He wishes Lucy to come to life again but he himself is no more capable to be the same former man to do various duties at the farmhouse. As "an after-effect of the invasion, his pleasure in living has been snuffed out" (*Disgrace* 107). Since the incident has come unexpectedly and he is not mentally prepared to cope with it. "It is all a matter of indifference, he wants to say; let it all go to the dogs, I do not care" (*Disgrace* 107). He hopes to recover and set himself

in his former routine but the reality is entirely different. The invasion has left him battered. He loses all hopes in life and its assignments because the mishap was far from his imagination.

After undergoing violence, Lurie wants to take revenge on the three men if he gets a chance to satisfy his injured ego. His interest becomes more vital when he speculates about revenge on the wrongdoers. It means that the reason behind his languishing is the bitterness due to insult in the whole incident. On the other hand, Lucy wants to conceal the truth of her rape. She hides from the police that the miscreants have raped her. She tells them the story and names the stolen items but does not mention the incident of her rape because she is afraid of the consequences and disgrace. However, both the father and the daughter disagree upon the issue of concealment of rape. It is "Lucy's secret; his disgrace" (*Disgrace* 109). Lurie wants Lucy to expose the truth before the police so that the criminals may be punished but she is not of the mind to agree to her father in this case. Lucy's silence draws like a blanket whereas the rapists will enjoy to read the news. The incident shows off like "massacres" and as a result, Lurie has to dig "A grave for six full-grown dogs" (*Disgrace* 110) with great hardship. There is rampant anarchy, no security, and no rule of law. The writer wants to reflect the fact that Lucy stands for all helpless creatures in the world and, particularly, in new South Africa. Lurie insists that Lucy should pack bags and leave the place at once. Furthermore, if she keeps quiet, it means that she is waiting "for the next attack" (*Disgrace* 133). Lucy is suffering a lot but refuses to leave Africa for some other safer place.

Another picture of violence in South Africa is awfully saddening. Dogs are brought to the "Animal Welfare clinic" to be disposed of and "dispatch[ed] to oblivion" (*Disgrace* 142) for mercy killing. The dogs are killed through injections and put in bags to dispose them of in "incinerator." It is a horrible to watch that the workmen crush the bones of the dead bodies of the dogs with the backs of their shovels to set them in the bags before loading them in the carrier. It is the routine work at the Welfare clinic. "Temperatures of a thousand degrees centigrade are being generated in the inner chamber, hot enough to calcify bone" (*Disgrace* 145). Lurie works at the clinic but with the passage of time, he has to do more and more assignments of killing dogs. In a short time, he begins to disgust the job in that it is full of violence. He also begins to feel pity for the helpless animals being burnt to ashes after they have been killed and crushed. As a consequence, "The more killings he assists in, the more jittery he gets" (*Disgrace* 142). Lurie's "jittery" implies that he cannot afford to watch the

distressing scenes of forced death and acts of violence against the dead dogs.

The incident of violence leaves her pregnant but she does not believe in abortion. She accepts her fate and surrenders to her circumstances. However, there is an enigma about the fatherhood of the baby, the boy or other two attackers. On the other hand, Petrus, the handler of the crime, has succeeded in his secret intrigue. He wanted to grab Lucy's land at any cost. His planning proves fruitful. He gets Lucy's land as well as makes her his third wife. However, she makes it clear to her father that ". . . to be frank, no, I don't want to sleep with Petrus. Definitely not" (*Disgrace* 203). She wants to compromise to the critical situation owing to her helplessness in the African society. She has no proper protection of her father. In fact, all whites are the least safe there because of their marginalized position. Ettinger may also be killed with "a bullet in his back" (*Disgrace* 204) some day in that nothing better can be expected from those whose country and its resources have been grabbed by the colonizers. In accordance with the Bookchin's and Gaard's insights, if there is no justice, there is no peace, as a result, social crisis is bound to take place.

However, we observe violence and counter-violence in the novel. On catching a boy peeping Lucy through the bathroom window, Lurie launches violence upon the him. He beats the boy violently with his fists to vent out his suppressed anger. "He gives the boy a good, solid kick, so that he sprawls sideways" (*Disgrace* 207). However, again, the boy threatens Lurie and shouts that "'We will kill you all!'" (*Disgrace* 207). Here "you all" stands for the foreigners representing the colonizers in the apartheid times in South Africa. In those times, the South Africans, the blacks, had to face the unspeakable violence at the hands of the white rulers. Liz Sonneborn in *The End of Apartheid in South Africa* (2010), mentions in the same line that when in 1946, 70,000 mine workers demonstrated a big strike, as in the past as well, the government deployed army to attack the strikers. Although the strike was subdued yet its implications remained there to create danger for the whites. "The strike had revived their worst nightmare that the black majority would one day rise up and seize power from them" (Sonneborn 42). In other words, it was one way of striking back at the whites when they were in the most vulnerable condition in post-apartheid era.

Anyhow, the spectre of violence was there to afflict the South African nation. Lurie's words reflect counter violence in the novel. However, Lucy has entirely another approach towards her future course of life. She decides firmly to live in South Africa even after the tragedy with her. She seems to follow Deegan's words to face any hardships for the sake of

South Africa, her home now. "The country is proud of its achievements in breaking away from the shackles of the past. But hope, courage, probity and determination are all needed to meet the challenges of the long and hard road ahead" (175). Lucy gives vent to her view before her father that he should change his attitude towards the attackers and about her stay in South Africa. She makes it clear to him that she is ready to make any sacrifice for peace in South Africa. She stresses that "Everything had settled down, everything was peaceful again, until you came back. I must have peace around me. I am prepared to do anything, make any sacrifice, for the sake of peace" (*Disgrace* 208) in the country.

The experience of affliction of the "rainbow nation" is far from happy one. Their present is badly affected by their colonial past. The individuals like Lucy and Lurie suffer excessively due to the past excesses committed by the whites. Almost all institutions including the institution of security are lying idle. They have very passive role and for their inefficiency even post-apartheid society is paying heavy price. However, the leaders as well as the individuals are making utmost efforts to create unity in the "rainbow nation." One of the individuals is Lucy who stands ready to "do anything" and to "make any sacrifice for peace" for sake of the African nation. She becomes a symbol of reconciliation between the present and the past of South Africa. It means that the "rainbow nation" would survive only if it is harmonious with respect to its law and social values at individual as well as national level. To advance forward to a democratic era in post-apartheid Africa, Lucy suggests that the Africans should follow the rule of forgiving and forgetting the past miscreation. Poyner puts aptly in this regard: "Lucy acknowledges the need for nation-building that could be hindered by the damaging effects of . . . the discourse of "black peril", evidenced for white racists in the prevalence of rape at the current time" (Poyner 160). In the next subsection, I discuss paralleling different modes of oppression in South Africa.

5.2.4 Paralleling Different Modes of Oppression in South Africa

The novel, *Disgrace* reflects parallel display of various modalities of subjugation through cruelties. Women fall prey to men and animals undergo victimization in different manners in the new South Africa. Humans get treatment of animals and vice versa. For practicing discriminatory treatment of humans and non-humans, a complete cultural process involves. The cultural process of oppression has its foundation in women's roles, images, models, and labels assigned to them, at large scale, throughout the human history and, at small scale, the

history of the apartheid and post-apartheid periods. According to Rajeswari Sunder Rajan in *Real and Imagined Women: Gender, Culture, and Postcolonialism* (1993), ". . . womanhood is often part of an asserted or desired, not an actual . . . continuity" (123) because it is based on tradition and not on the truth. The primary text mirrors the unspeakable posture of the new South African blacks towards living beings including the human and the nonhuman. Since I determine the interpretation of the novel as an anarcho-ecofeminist in its nature, the issues of gender, nature, and violence remain the main concern of my research. I witness a tyrannous disregard of the rights of others in the text. Lucy faces rape, Lurie becomes target of the three ruffians, and dogs in their cages become subject to bullets.

Moreover, in another mode of violence, they euthanize dogs, cats, and sheep at an animal clinic. All events of oppression/cruelty expose the reality that new South Africa is in no way better than the old South Africa. This is owing to the fact that "the legacy of colonialism" has imparted "a depressing lesson" for post-apartheid Africa. "As power shifts . . . Petrus's expansionist designs on Lucy's land mirror the careless acquisitive habits of the colonizer" (Head 77). Petrus is following the line of the white in crimes without any grain of fear of law or social criticism. It is, in fact, repetition of the past history. The new South Africa is avenging the old South Africa by copying it in various shapes of oppression. It means that the past and present are almost similar. The only difference is that the oppressors have become the oppressed and vice versa. In other words, history repeats itself but in a retributive manner.

Lurie also is an oppressor. He is a lust-ridden man of fifty-two who does not believe in God. After the separation with his first wife, Rosalind, he goes on having intimate relationships with various women. In other words, he is an incorrigible predator with respect to oppression of women who come to his way. "The company of women made of him a lover of women and, to an extent, a womanizer". . . "If he wanted a woman, he had to learn to pursue her; often, in one way or another, to buy her" (*Disgrace* 7). After his divorce with Rosalind, he creates illegitimate relationship with Soraya who leaves him after some time. He pursues her to his best but she takes it very ill when he coaxes her. To his great surprise, she reacts sternly against his oppressive attitude. She protests, "You are harassing me in my own house. I demand you will never phone me here again, never" (*Disgrace* 10). He leaves her and forges sexual intimacy with his student at the university, Melanie Isaacs, a twenty

years girl who is thirty-two years less of his age. Though "not a creature of passion" (*Disgrace* 13) in her studies, she is not a poor student either. She is his next morsel.

However, when Professor Lurie comes in her life, she is completely destroyed. She quits her studies at the university to the much distress of her parents. As Isaacs, her father, complains against oppression of her daughter. Melanie becomes prey to Lurie owing to his leniency towards her in study matters. He gives her grades and fills her attendance to support her but he is caught red-handed, accused, and terminated from the university forever. During their intimacy, Melanie is the least interested in sex matters with him. The relation is an account of "Not rape, not quite that, but undesired nevertheless, undesired to the core" (*Disgrace* 25). In fact, "she is the one who is embarrassed" (*Disgrace* 26) to the maximum. Lurie entertains himself through sexual interaction with Melanie time and again. Ultimately, his relationship with Melanie Isaacs creates too big trouble to be managed by him. The university rusticates him on the charges of misappropriation in awarding grades to Melanie Isaacs as well as his sexual assaults on her. In spite of the fact that "she missed the mid-term test" (*Disgrace* 40), he awarded her "seventy marks" in addition to showing her full attendance.

Moreover, on the eve of inquiry about sexual abuse of Melanie, he confesses everything by saying, "I have no defence" (*Disgrace* 41). Anyhow, he is so deeply involved in the girl that he cannot believe Melanie calling her interaction with him as harassment. He has his speculations that Melanie's cousin is behind the accusation: "'Harassment,' cousin Pauline would have interjected, while Melanie stood by abashed-'against a professor'" (*Disgrace* 39). Melanie has been a ". . . a presence in his life, a breathing presence" (*Disgrace* 23) since they came across each other. However, the presence of Melanie has overturned and he tells Lucy that he would not be able to continue his work at the University. He admits that "I don't think so, Lucy. I'm no longer marketable. The scandal will follow me, stick to me" (*Disgrace* 88). His oppressive side has begun to afflict him now.

There is another mode of oppression in the shape of attack on Lurie. He undergoes an immense suffering, mental as well as physical. In the assault on the farmstead of his daughter, Lurie's damages know no bounds. The three ruffians beat him, burn him, torture him, and lock him down in a room at the farmhouse. He is under the worst shape of violence at the moment. According to Ann E. Cudd in *Analyzing Oppression* (2006), "Forces of oppression harm . . . directly and indirectly by reducing social . . . options relative to . . . similarly situated

members of society" (Cudd 85). In the same line, in *Disgrace* both Lurie and his daughter become target of oppressive force that seems more powerful than the law of the state or it looks patronized by the law itself of the state of Africa, especially for the Whites in the new South Africa. The dacoits hit the old man on his head so much that he falls unconscious. Coetzee gives the detail of Lurie's miserable condition when he is under attack: "A blow catches him on the crown of the head. . . . He is . . . dragged across the kitchen floor. Then he blacks out. He is lying face down. He tries to stand up but his // legs are somehow blocked from moving" (*Disgrace* 93-94). He comes to senses to find himself in the lavatory of the farmhouse. He is feeling dizzy and when he struggles to come out of the room, he comes to know that "The door is locked, the key is gone" (*Disgrace* 94). He waits in the bathroom and tries to restore his lost strength. He can hear no voice but the barking of the dogs. In this helpless disposition, he wants to know about his daughter. He apprehends that in her helpless position, she may become victim of the oppressors. Later on, he comes to know that his apprehensions have proved true because she has become prey to oppression.

To add more, the oppressors reduce Lurie to a powerless person. He dreads harm at obnoxious hands of the miscreants. However, he cannot come out to safeguard his defenseless daughter because he is locked down in the toilet. Coetzee tries to reflect the true face of the oppression in the new South African society. The oppressed people become hapless but oppressors grow more powerful through their incessant violence against the weak. In this way, the social system ceases to provide security or sense of security to the individuals. As a result, the society is divided into two main groups: the oppressors and the oppressed. The strategy of the oppressors is to attain more and more power by means of violence. It is due to the fact that, with time, aggression makes the weak more palpable in an unjust society. Here is an apt harmony between Cudd and Coetzee with respect to the oppressors and their privileges in tyrannous social setups like that of South Africa. According to Cudd, "Oppressor[s] . . . construct and then maintain their advantages . . . through violence or the threat of violence. Violence directed against oppressed groups disables and impoverishes them, while enriching or empowering the oppressor . . ." (Cudd 85). Both father and daughter are the under dogs in the new South African social system that is inhuman one. It is still the culture where violence is free to display itself in its own unrestrained way.

Lurie is a piteous victim of the oppression too. The vicious forces are let loose to afflict the powerless. The whites are powerless in the context of post-apartheid Africa. Cudd is of

the view that although oppression causes "psychological effects" on the individuals yet it occurs mostly with "some ongoing material forces [such as] violence, economic deprivation, or the credible threat of either of these" (Cudd 85). It means that the miscreant groups in the African society are the products of violence as well as deprivation, having their history in the apartheid times. The past history of violence is overturning on the whites in the person of Lurie whose only daughter is facing terrible odds at her own house at the hands of the marauders. Lurie knows that "His child is in the hands of strangers" (*Disgrace* 94) who have intruded into his daughter's house with a design to perpetrate violence. Lurie realizes the bitter fact that the honour of his daughter is at stake. To his dismay, his helplessness comes his way to defend her and he can do nothing in this regard. Coetzee puts that "If it entails hitting [Lurie] with a bottle, he will hit him, hit him as many times as is necessary, if necessary, break the bottle too" (*Disgrace* 94). The attacker scares Lurie to submission for the keys as well.

The victims are at mercy of the ruthless oppressors. According to Cudd, "violence and threats of violence" (85), make the oppressed constrained in their choices. Lurie is under threats and feels handicapped to take any action. To save his life and the life of his daughter, he has no other choice than submitting to the will of the burglars. Cudd also gives forth that the oppressors harm the victims to make them powerless and get benefits for themselves in the society. (Cudd, my paraphrase 85) To get rid of the expected violence, Lurie hands keys over to the second man who locks the old man again in the lavatory. Lurie is in a very poor plight. "He shivers [with cold and fear]. A dangerous trio. . . . But they are not harming him, not yet. Is it possible that what the house has to offer will be enough for them? Is it possible they will leave Lucy unharmed too?" (*Disgrace* 95). They steal away Lucy's precious things, her rifle, and Lurie's everything. In this way, Lurie becomes the victim of oppression. Coetzee draws an analogy between old Katy, a bitch, and helpless Lurie. "Poor old Katy, she's in mourning. No one wants her, and she knows it" (*Disgrace* 78). Both a human and an animal are in the same position in the new South Africa. Both old Katy and old Lurie are unwanted. Lurie enters old Katy's cage and talks to her: "Abandoned, are we?" (*Disgrace* 78). Owing to oppression, Lurie has been reduced to the status of animals like dogs in post-apartheid Africa. Furthermore, animals include the unwanted ones whereas humans include the whites living in Africa as surplus.

Different modes of oppression are parallel to one another in the novel. According to Head, "In *Disgrace* (1999), Coetzee's . . . an explicit engagement with post-apartheid South Africa, the multiple rape of a white woman by black men is a focal point" (Head 202). Therefore, Hayes has offered his reservations about the stark stand Coetzee takes with respect to the new South Africa. In his view, Coetzee has seen only one side of the coin and ignored the other one. Though there some incidents of violence in post-apartheid Africa, the picture is not as bleak as painted by Coetzee in his novel. In the same line, Hayes puts: "Coetzee's novel . . . seem[s] to be producing an overpoweringly dark image of South Africa" (Hayes 202). However, Head has contrary view point. He remarks that *Disgrace* is a "bluntly realistic' novel and the tragedy with Lucy at the farmhouse is "a brutal retributive act" (Hayes 202). The three black men display terror on humans. At the same time, they also open gun fires upon dogs at the farm. The dual incidents of violence run parallel in the novel. There is similarity between oppression of Lucy and Lurie, and the dogs. Though Lucy and Lurie are left alive and the dogs are gunned down at the spot, the treatment of oppression has the least difference of intensity.

The oppressors seem to have no respect for life and honour of others. It implies that the new South African culture has contamination at its roots and little has changed with the change of political system. In drawing parallel in different modes of oppression, Poyner's words are apt as he says, "*Disgrace* repeatedly makes associations between human and animal behaviour: Lurie's sexual passions are animalistic, predatory; Lucy is treated "like a dog" by the men who rape her (*DIS* 205), who themselves behave "like dogs in a pack" (Poyner 162). In *TTS* also the goat has been stripped of the skin by a wolf or a man, and Caridad has been mutilated and Dona Felicia's daughter is exhumed from her grave and raped by the 'wolf-natured' miscreants in *SFG*. Both humans and animals are treated on the parallel bases in the three selected texts. There is parallel mode of the predatory nature of Lurie and the dacoits. Similarly, the victimization of Lurie and Lucy has a parallel mode. Another parallel mode is that of suffering of Lurie and Lucy, and their dogs. The predators, in the three texts, are almost similar in oppressing their victims.

The above analytical interpretation of the primary text reflects that the novelist has treated the issues of oppression, aggression, and injustice in his society. Through the application of the two lenses of anarchy and ecofeminism, and two methods of textual interpretation, I have found the problems of gender-discrimination and violence against the

helpless living beings including the human and the nonhuman. In the human are Lurie and Lucy whereas in the nonhuman are dogs, sheep, and cats. Lucy becomes the victim of rape but she gets no security from anywhere. She refrains herself from telling the incident to the police because she is afraid of the risk of attack again as a punishment for litigation against the criminals. The lawbreakers are let loose to the risk of the peace of the society. In the next subsection, I analyze the text with respect to marginalization of humans and animals.

5.2.5 Marginalization of Humans and Animals

Individuals and society are correlative for each other. However, sometimes, they are at odds with one another. Mostly the structures of the societies consist of centre, with concentration of power, and margins, with little power. The greater the distance from the centre, the lesser the reach to the rights in society. Marginalization is one of the ways to deprive a group or an individual of its equality with the other social beings in the same society. Having similarities with *TTS* and *SFG*, Coetzee's *Disgrace* also appears to mirror discrimination between the powerful and the weak in post-apartheid scenario. However, it has some concern with apartheid history as a backdrop. The past African history and the present ones have some common features with respect to treatment of the marginalized at hands of the powerful. Same is the case with Chicana in New Mexico. They are also living on margin in America society. In *TTS*, the natives have double-marginalized status. They were already marginalized but the recent internal and external involvement of different political and Capitalist actors has aggravated situation. According to Benjamin, "the goal [of history] is to tell the story of marginalized group (the proletariat, women, racial groups, [the oppressed]), rather than examine history "from above" or from the perspective of the victors" (Felluga 137). So does *Disgrace* by exposing the past apartheid history through reflecting post-apartheid history of South Africa.

Coetzee's account of the marginalized includes the human as well as the nonhuman. Strange to note, however, is that the discriminatory treatment on the part of the new South Africans of both humans and animals is of the same level. Both have the same status. In anarcho-ecofeminist terms, those animals include not useful ones but unwanted ones. The humans also include the unwanted or marginalized who have the least say in the new emerging culture of South Africa in the democratic scenario. Both father and daughter express their marginalized position. Lurie says: "I'm no longer marketable" (88) and Lucy

discloses that she is "'With nothing. No property, no rights, no dignity.' 'Like a dog.'" (*Disgrace* 205). Lurie also likens himself to dogs when he enters the cage of "bulldog bitch" and utters to her, "'Abandoned, are we?'" (*Disgrace* 78). These words provide a clue that both humans, Lurie and Lucy, and dogs are in the same abandoned plight in the new South Africa. It suggests that the oppressed humans have no better life than that of the unwanted animals such as cats, sheep, and dogs.

Moreover, Lurie stands at dual margin of African history. In Coetzee's words, he considers himself "A figure from the margins of history" (*Disgrace* 167). This is owing to the fact that he finds himself "as obscure" who is "growing obscurer" in the context of South Africa that is standing on border of apartheid and post-apartheid history. In other words, he may be said to be double-marginalized in his present situation. He is almost the last white man from the apartheid period. This means he is one of the remaining last exploiters of the colonized era in Africa. This also means that he is one from the first marginalized of post-apartheid period in the new South Africa. On the contrary to Raymond Williams' idea that history considers only "the dominant, hegemonic forces" (Felluga 137), Coetzee gives full account of the marginalized humans as well as animals in post-apartheid Africa. Nibert is also in the same line when he says that maltreatment of "marginalized humans and . . . animals" has been intermingled with different harmful social organizations. (Nibert 4, my paraphrase)

Nibert poses example of the marginalized creatures in China in the shape of the factory workers and chickens who suffer from the similar conditions. Lurie, Lucy, and animals are marginalized in the African culture. Lurie and Lucy are the white from the former colonizers whereas the dogs, with their fierceness, are also like the whites for the blacks of new South Africa. In the racist term, they are pushed to the extremes by the blacks just as the blacks were excluded from the apartheid culture. In other words, it is the avenge for the past wrongs committed against the blacks. For example, in Poyner's opinion: "For Lucy, rape signifies a leveller of racial injustice . . . traced directly back to land" (Poyner 159). It means that these two whites are the symbolic successors of their ancestors to pay back what stands due in the historical terms. Therefore, Lucy and Lurie are abandoned their proper place in the society not due to the fact that they are not fit in the standard norms but they are put on the border of the social set-up owing to past blunders in the colonized South Africa.

In their marginalized situation, Lurie is hesitant to accept their misfortune in the start.

To yield before history is a hard pill to swallow for him. Lucy's acceptance of a "loveless marriage" is due to compulsion of her circumstances. She is helpless and all alone. She concedes to her piteous plight. However, Lurie has still some tints of apartheid culture in him. Still, he is far from reconciliatory approach with the new culture in the place of the old one. However, in her present powerless condition, Lucy is ready to make any sacrifice "for the sake of peace" (Poyner 159) and reconciliation with the new culture. In ecofeminist context, Lurie and Lucy, and the animals are thrown on the margins of the society through the social process that causes division between the powerful and the powerless. The powerful section of the society expels the weak to deprive him from the equal social status. They relegate the weak to the margins of the social system by pushing them out of cultural, political, social, and economic equality.

In the farmhouse attack, the attackers do this to render Lucie and her father helpless so that in their weak position, oppressors, including Petrus, be able to get maximum benefits. Petrus succeeds in manipulating Lucy's land as well as her hand in marriage, a marriage of compulsion. As long as Lucy's rape and the resultant pregnancy are concerned, it matters the least for him. Lurie is afraid that if Lucy is alone, "she will fall like rotten fruit" (*Disgrace* 205) in Petrus' hands. Anyhow, she surrenders under agreed conditions. Here Lucy looks as helpless as dogs and other animals when they go to euthanization at the Bev Shaw's clinic. The animals undergo a silent death whereas Lucy undergoes an experience of rape silently. She does not go for litigation or protest against the perpetrators. She rather prefers silence against the crime because there is no use of complaining. None is on the side of the marginalized. This marginalization means "metaphorical exclusion" from the "centre of power" (Felluga 137) in the social system. In spite of Lurie's insistence on reporting the crime, Lucy refrains to do so because she knows the status of the white people in the new South African culture.

Moreover, Lucy's exchange of views with her father about the strange attitude of the attackers reflects her helpless position. Being on the margin in the society, she faces the hatred of the miscreants. Her words reflect a well-forged plan of the intruders that "It was so personal. It was done with such personal hatred. That was what stunned me more than anything But why did they hate me so?" (*Disgrace* 156). The answer that Lurie should give is that they have a lot to take back from the whites as well as the social position given to the former colonizers is not central but peripheral. They cannot find the central place in

the society because it is not their rule but that of the Africans. Even Lucy's rape is also the outcome of great hatred instead of the gratification of sexual urge. In anarcho-ecofeminist terms, Lurie's words prove the marginalized condition of Lucy when he tells her that "'You were in fear of your life. You were afraid that after you had been used you would be killed. Disposed of. Because you were nothing to them'" (*Disgrace* 157). Though they assault the whole farm, their main target is Lucy and her father. According to Lucy, "Stealing things is just incidental . . . I think they *do* rape.' . . . 'I think I am in their territory'" (*Disgrace* 158). They have no regard for moral values. As she realizes after the onslaught: "I meant nothing to them. I could feel it" (*Disgrace* 158). Similarly, the human and the nonhuman at the farm mean nothing for them because, in anarcho-ecofeminist terms, they are dominant and consider themselves as free from the bounds of law.

It is a bitter truth that in post-apartheid context, the foreigners have little say in the society. They are of second rate in the new South Africa. This shows that the powerful forces in the apartheid culture relegated the black Africans to the lower position in the society. This fact is in line with Felluga's words that "hegemonic forces in a culture seek to marginalize and disenfranchise the oppressed" (Felluga 137). The oppressors suppress the "others" to put them at the margin in the society. Both Lucy and Lurie are "others" in the present context who undergo torture at the hands of the persecutors. All Africans were unified against the whites in Africa. They see themselves as 'debt collectors, tax collectors.' Lucy has come to realize the bitter fact that the Africans demand a heavy price that she will have "to pay for staying on" in the new South Africa. She expresses this conception to her father that "They see me as owing something. . . . Why should I be allowed to live here without paying?" (*Disgrace* 158). In her marginalized condition, Lucy assesses that the African have many things in their minds when they wage violence against the former white rulers in their land. They justify their inhuman acts against the non-Africans by coining stories based on their personal feelings of hatred. Lucy has come to realization that the Africans want to keep her, like all other whites in Africa, in "'Subjection. Subjugation'" (*Disgrace* 159). With the shift of authorities, there is a change in rules of power that reflect the biased attitude of the Africans in relation to the white people.

In marginalized condition, both Lucy and Lurie are far from normal human beings. They are powerless, "excluded, marginalized, exploited, and downtrodden" (Felluga 142). She is dead in metaphorical terms. Her marginal position compels her to think so. Her father

is also with Lucy in thick or thin. Lucy declares her helplessness: "I am prepared to do anything, make any sacrifice, for the sake of peace." [Lurie also maintains], 'I am part of what you are prepared to sacrifice?'" (*Disgrace* 208). He also expresses his disposition about sacrifice on his part for the sake of peace in the new South Africa. He affirms: "I am available to help at the clinic" (*Disgrace* 210). Katherine Hellemeier in *J. M. Coetzee and the Limits of Cosmopolitanism* (2013), maintains a similar opinion about Lurie's marginalized position. She says: "He becomes, he claims, a "dogman" who "saves the honour of corpses because there is no one else stupid enough to do it" (146)" (111). Hellemeier further adds that "'After the rape," Lurie accepts his role, as Patrick Hayes puts it, of being "a downright fool," (208)" (111). It is marginalization in the shape of subjugation to odd circumstances.

To add to his misery, Lurie is in double-marginalized position in the new South Africa. He tries to adjust himself at the cost of his social identity, racial pride, and intellectual status in Cape Town. He is at margin in the new South African society as well as at Lucy's house. She keeps him at arm's length with respect to her daily matters. She does not allow Lurie to interrupt in her decisions: "David, we can't go on like this" (*Disgrace* 208). As a result, he declares his separation from his daughter while living in Eastern Cape Town. Lucy expels him from her house because she cannot afford to accommodate a man who interferes in her life. Jana M. Giles in her article "'Beauty Does Not Own Itself': Coetzee's Feminist Critique of Platonic and Kantian Aesthetics" in *Reading Coetzee's Women* (2019), maintains that "both as victim and as witness to the suffering of others, human and animal—does David begin to change. At the end of the novel, he is reduced to a pathetic, homeless state" (Giles in Kossew 93). He tells Bev Shaw: "I won't be staying with Lucy. She and I aren't hitting it off. I am going to find a room for myself in town" (*Disgrace* 209). He does not show any distemper to Lucy for her misconduct. He simply tells her: "'Then I'll pack my bags'" (*Disgrace* 208). His departure from Lucy's farmstead is the outcome of his hard beating that he gives to the boy, Pullox. To face stern reaction on part of Lucy, he repents but without any use. He come to realize that this act of him has estranged him further from his daughter. He feels shame but there is no use of condemning himself for his aggression against the boy. "He ought to apologize" (*Disgrace* 209) for what he has done to Pullox. Lurie finds himself powerless at physical, political, and social levels in his new situation.

He expects that with his labour in Salem in the Eastern Cape, he would be able to correct himself. His experience is, unfortunately, contrary to that because he finds the least

refuge there. He comes to realize the bitter fact that a transition is taking place from the apartheid age to post-apartheid era. The humans and animals have no availability of their rights and Lurie is also no exception. However, the evil of the perpetrators of violence belongs to both colonized as well as post-colonized South Africa. Lurie is the victim of social and political tussle in the changing South Africa. Moreover, he is the victim of domestic conflict with his daughter who refuses to tolerate him to live with her in the same house. Therefore, he has to take room on rent. He tells Bev: "I can't stay with Lucy" (*Disgrace* 210). However, there too, he has to face the marginalized condition. The landlady delimits Lurie's option to use the rented residence.

Lurie is rootless in the Eastern Cape. He is an alien there. Neither his daughter nor the other Africans are cooperative with him. In spite of all hardships, Lurie has to live in the Eastern Cape. The residence he takes is not good enough for living in. "The room is dark, stuffy, overfurnished, the mattress lumpy. But he will get used to it, as he has got used to other things" (*Disgrace* 211). He has decided to compromise to every situation in his life in the new era. 'I am alive,' he says. 'As long as one is alive one is all right, I // suppose. So yes, I am all right'" (*Disgrace* 114-115). These words mean that Lurie has come down to the level of understanding life as the just breathing, without any other aim in life. In other words, he has resigned to his uselessness in the marginalized condition. In his excluded state, Lurie has nobody to confide with or exchange his views. He has another boarder, an old retired schoolteacher, with him but they share little with each other. Lurie's whole time passes at the clinic including Sundays. His existence is hanging on the margin of society. "He goes to the shops in Salem as seldom as he can, to Grahamstown only on Saturdays. All at once he has become a recluse, a country recluse. The end of roving" (*Disgrace* 120). This is partially due to his daughter who has pushed him to the corner of society. He is almost excluded from the main stream of the life. Therefore, he has little value even in his own eyes. He is a cast out of the community. However, at the clinic, he begins to honour the animals, the others. Lurie is at downgraded stage at the clinic as well. Here he begins to give honour to the corpses of the dogs.

Lurie reaches near the stage of insanity in his abandoned position. He submits to his belittled position in the society. He returns to Lucy in Eastern Cape and begins his work at the Clinic for Animals under the supervision of Bev Shaw, an ugly woman, a friend of Lucy. Lurie's sexual relation with Shaw reflects how he has downgraded himself in his choice from

beautiful girls like Melanie, a student-cum actress, to Bev Shaw. Moreover, his assignment at the clinic is to euthanize dogs, kill dogs for mercy because they are useless like Lurie himself. He is going to keep himself at that Clinic forever for this service. He has no more the former ways of living in the Eastern Cape. His sexual relationship with Bev causes him to reflect upon the change that has taken place with the change of time and place. With this backdrop, Lurie is ready to adopt the life that his circumstances are going to impose upon him.

In addition to humans, there is marginalization of animals too in post-apartheid Africa at two points. The first point is Lucy's farmstead and the second point is Bev Shaw's clinic where animals such as cats, sheep, dogs face marginalization. At the farmhouse, the dogs face violence. The intruders come to the farmstead and shoot dogs to death. The thieves do so to silence Lucy's watchdogs. Talking about nature, Wissenburg puts that a green political theory divides nature into three categories such as "mankind . . . animals . . . sentient nature; and . . . non-sentient, living and inorganic nature" (Wissenburg in Dobson 9). When animals considered as a part nature, there is violence against nature at Lucy's farm and that should be liable to answer. The dacoits kill the dogs in the cages with gun. After the firing, a silence prevails there. Carrol Clarkson in *J.M. Coetzee: Countervoices* (2009), points out the connection of cruelty against animals and humans. By quoting from Hardy's *Jude the Obscure* (1895) in *Disgrace*, Coetzee creates an implicit link between "killing of dogs [in *Disgrace*] and the killing of children [in *Jude the Obscure*]" (Clarkson 113). Both Hardy and Coetzee show their sympathetic concern towards "fellow-creatures" in their respective works.

Clarkson further draws a close parallel between David Lurie and Jude Fawley. According to him, "Lurie, Coetzee's fictional character in *Disgrace*, shares sentiments comparable to those of Hardy's Fawley. Lurie and Lucy have been silenced. Similarly, the left over three frightened dogs "with nowhere to hide, retreat to the back of the pen, milling about, whining softly" (*Disgrace* 96). The plight of the slaughter-sheep in *Disgrace* becomes also insufferable and as a gesture of mercy, Lurie tugs them over to the abundant grass at the damside" (Clarkson 116). The marginalized animals and human beings have almost the same status with respect to their rights there. According to Wissenburg, in the modern context of the world, the model given forth by environmental ethics consists of hierarchy such as man higher than all beings whereas "at the lower level are lower animals, plants,

bacteria, microbes, viruses, water, clay, and so forth" (Wissenburg in Dobson 9). In this text, the human and the nonhuman face similar treatment.

At the farmhouse, the dogs undergo cruel treatment at the hands of humans but Lurie gives respect to the dead dogs at the clinic. Lucy comes to take care of the remaining dogs in their cages. Her sympathy towards her dogs and loyalty of the dogs to her come forth in this scene of the novel. In other words, there is a very strong bond between animals (nature) and humans (woman). Same is the case in *TTS* and *SFG*. Marginalized Lurie consults marginalized Lucy about the disposition of the killed dogs. There was "massacre" (*Disgrace* 110) at the farm. "The corpses of the dogs lie in the cage where they fell" (*Disgrace* 108) after firing. It is all reflection of the violent culture of Africa. As a subdued human, Lurie presents his services for disposing the dead dogs: "I will bury the dogs if you show me where" (*Disgrace* 110). Lurie has to dig a big "grave for six full-grown dogs" (*Disgrace* 110) to dispose of the dead bodies. It is a very tough job in that after that "his back is sore, his arms are sore, his wrist aches" (*Disgrace* 110). He does so to save the bodies from decaying in the open in a dishonoured way. "He trundles the corpses over in a wheelbarrow"[including] "The dog with the hole in its throat" [and] "One by one he tumbles the dogs into the hole, then fills it in" (*Disgrace* 110). In this way, the dogs killed at the farmhouse are buried under ground and those alive are completely hushed to silence. This is how they are marginalized at the hands of the miscreants in the new South Africa where nature suffers from violence.

At Shaw's clinic, animals like cats, sheep, dogs, face terrible marginalization. The clinic is the place of elimination of animals. The people bring their unwanted, diseased, old, and cast-off animals to the clinic to get rid of them in the name of mercy killing. At the clinic, Bev and Lurie dispose of the animals by means of euthanization. It is a daily routine matter at the clinic. Shaw has little hesitation in putting needle in the skin of the animals but Lurie feels quite uneasiness to watch such a treatment. Clarkson puts that Coetzee's Lurie like Hardy's Jude is "a tender-hearted fool" (Clarkson 119). Lurie convinces himself to mourn the marginalized animals he comes across at the clinic. He can do nothing but feel qualms at times to observe the inhuman conduct with the nonhuman creatures. The reason for his doing so is that he finds himself in the same position of uselessness in the new South Africa. Clarkson further maintains that "Both Jude and Lurie recognize that their responses to animals will not be valued in societal terms, and that their individual sentiments are not

enough to change generally accepted human interactions with animals" (Clarkson 119). In anarcho-ecofeminist terms, Clarkson like Coetzee wants to highlight the fact that where there is no respect for animals, there will be no regard for the life of human beings too and vice versa.

Lurie's attitude towards animals is sympathetic because he himself is the victim of the worst conduct of post-apartheid South Africans. Sheep is part of nature. Lurie tries to save sheep but he knows that it is a useless practice. People slaughter sheep to eat them when they reach their ripe age. They are weak. Therefore, they become victims like Lurie himself and his daughter Lucy. The behaviour of humans towards animals, who are "voiceless" (Clarkson 125), is quite similar to that with humans. Therefore, this treatment can "be neatly sealed off from South Africa's human socio-political preoccupations. There is no proper system for looking after the animals at the clinic. Moreover, due to lack of funds, there is no medicine to treat the diseased animals. Almost same is the case with respect to the medical care of humans. For example, treatment of Lurie and Lucy at the hospital is a proof of the poor condition of the health department. In injured condition when Lurie and Lucy go to the hospital, "Two hours pass before a nurse calls him, and there is more waiting before his turn comes to see the sole doctor on duty" (*Disgrace* 101). Same is the case in *SFG* where Fe undergoes wrong treatment in the hospital.

Further, in ecofeminist terms, Petrus buys two Persian sheep to slaughter on the eve of his big party. Lurie feels disturbed to see the tied sheep. He unties them because "Their bleating, steady and monotonous, has begun to annoy him" (*Disgrace* 123). Again, Lurie feels sympathy for the helpless animals who are tied with a rope and are going to be slaughtered after a few days. Lurie's tender feeling for the sheep arouse in his own relative position with the sheep. He intensifies the piteous plight of the sheep by relating the miserable fate of the animals. It is very inhuman for Lurie to bring "the slaughter-beasts home to acquaint them with the people who are going to eat them" (*Disgrace* 124). Petrus' act of slaughtering the sheep is representative of the fact that Africa is a place where the weaker is marginalized as a custom of the society. Lucy alarms her father about this fact: "'Wake up, David. This is the country. This is Africa'" (*Disgrace* 124). Here the rules are not based upon justice but discrimination. Lurie considers the sheep, Petrus has bought to slaughter, as slaves in his hands.

Lurie wants them free from Petrus's hands but he is helpless. He does not know what

he will do with them. Moreover, Petrus will buy new sheep to slaughter. Lurie felt a special bond with the sheep who are going to be slaughtered by Petrus. It is a complex bond and it has its deeper implications for a marginalized Lurie. Evidently, he cannot find the reason for his excessive favour for the sheep. To see the sheep in marginalized form, Lurie remembers Shaw's sympathetic treatment with "the old billy-goat with the ravaged testicles, stroking him, comforting him, entering into his life" (*Disgrace* 126) and her close affinity with animals. He also wants to help the animals but does not know how to do it. In this way, a marginalized human cannot help the marginalized animals in spite of his best efforts.

The analysis of the primary text reflects marginalization of the human as well as the nonhuman in it. Coetzee has dealt the themes of gender-discrimination, destruction of nature, and various modes of violence in *Disgrace*. This research explores these elements through the lenses of anarchy and ecofeminism. Lucy's position represents gender-discrimination in relation to the males including three intruders, Petrus, and her father. Her suffering is mostly due to these men who come in her life. She becomes a symbol of misery in the patriarchal culture. On the other hand, Lurie has to face double-marginalization, at the hands of the society as well as Lucy, who refuses to accommodate him with her at the farmhouse. Lurie's job, his residence, the people he lives with, and his status as father, all reflect his marginalization in the society. Furthermore, the treatment with the animals including goats, sheep, and dogs shows their marginalized condition in the South African. The animals, being a part of nature, are treated in an objectionable way. "The touchstones of treatment of animals are used as debates about cruelty in general against humans" (Attwell 195). The evil of violence is at freedom to display its influence on the life of the human and the nonhuman at the same level of discrimination. The "human behaviour . . . is degraded and debased by its comparison to animals [as] animals are of a lower order" (Poyner 162). The maltreatment of both humans and animals reflected in the text mirrors the anarcho-ecofeminist perspective of *Disgrace*. Lucy's stubborn attitude towards her father and her desire for freedom from all restrictions reflect Bookchinian anarchy. She wants to break the former socio-cultural taboos of submissive attitude of children towards their fathers. In the next subhead, I undertake Lurie's abusive attitude towards women and his atonement.

5.2.6 Lurie's Abusive Attitude towards Women and his Atonement

Do bad and have bad is a universal law. *Disgrace* teems with instances of David Lurie's

predatory disposition. Coetzee's text displays Lurie's character to reflect multiple purposes in the context of patriarchal, apartheid, post-apartheid norms. He is the white who has been playing with the honour of different women in his life before and after his daughter, Lucy's rape. He is, fifty-two, twice-divorced and "has, to his mind, solved the problem of sex rather well." (*Disgrace* 1) Lurie's lust for women knows no bounds. He is the best "womanizer" and it is due to the fact that he remained in the company of women in his early age. The first woman he comes across for physical relation is Soraya. This is not the real name of that woman. When she leaves that place where she interacts with Lurie, he has sex with another woman with the same name, Soraya. Afterwards, he has relation with the third woman named, Dawn, a new secretary in his department in the Technical University. Due to his old age, he faces failure in his sexual intercourse with Dawn. Afterwards, she never likes him. He also hides himself from Dawn owing to his shamefulness. However, he tries to find out the first Soyara and succeeds. He happens to contact her on an odd time when her husband and children are out but she refuses to recognize him saying, "'You are harassing me . . . never phone me here again'" (*Disgrace* 10). Coetzee expresses the fact about a woman with her family who wants to keep her private matters, like prostitutions, away from her home but Lurie has no restraint on his lust.

Lurie tries to continue his illicit relation with her but she has leaves him forever. For Lurie, Coetzee uses the metaphor of "a predator" poking into "the vixen's nest" for his prey. The writer says, "what should a predator expect when he intrudes into the vixen's nest, into the home of her cubs?" (*Disgrace* 10) other than intense rage to safeguard her small babies. In his hunting a woman, he leaves no stone unturned to trap her. When he makes his mind to find a woman, he tries to select the most suitable technique for a successful attempt. As a last resort, he may buy her to gratify his lust. The words, "He existed in an anxious flurry of promiscuity. He had affairs with the wives of colleagues; he picked up tourists in bars on the waterfront or at the Club Italia; he slept with whores" (*Disgrace* 7), prove the extent of his lasciviousness. In other words, he has no any other objective than feeding his inimical instinct. He is also free from the bonds of morality in his relations with others. Therefore, women are the worst victims of his incorrigible abusive attitude.

However, Lurie knows what prostitutes think about the man who frequently visits them. He also knows that prostitutes have horrible opinion about the older men. The text reflects Lurie's position, especially at this age, about prostitution. Lurie realizes the fact that he would

have to face disgust on the part of such women. Martin A. Monto talks about men like Lurie in *Sex for Sale: Prostitution, Pornography, and the Sex Industry* (2010). He says that men do sexual acts to satisfy their urge with different women for different reasons including their physical attraction. They like short period of "emotional involvement." They also want to inflict violence on them, and they feel illegitimate nature of sexual act as exciting. (Monto in Weitzer 245, my paraphrase) Being a sex-ridden man, Lurie can hardly do without prostitution. Even the wives of his friends are not safe from Lurie. He has close resemblance with Domingo in *SFG*, who is crazy about similar predatory pursuits.

In addition, he hunts bars, clubs, and other suitable places in search of prostitutes and whores. Men who involve themselves in sexual pursuits, they need to gratify sexual desire as well as friendship. Moreover, there are the least chances of rejection in the paid prostitution. In the same line, Lurie is one of the men who avoid "committed relationships" as well as "conventional relationships." (Martin A. Monto in Weitzer 245, my paraphrase) He is an abuser instead of being a devoted person. He cannot fix himself at one place or with one person. It is owing to this depreciable fact that one after the other his two marriages fail. He is the man whose life-style cannot be tolerable for a wife. He is an unreliable man to the backbone who has been abusing women since long.

The professor indulges in illegitimate relationships with his student, Melanie as well. Though he has to face stringent criticism for this obnoxious deed, he cares the least for it. Isaacs, Melanie's father, admonishes him for his abusive attitude in a very stern manner to give vent to his bitter feelings such as: "'And don't think you can just walk into people's lives and walk out again when it suits you'" (*Disgrace* 30). Isaacs' words carry implicative message for Lurie that he will not keep on this routine in his future life. Moreover, he will have to pay a heavy price for what he has done. It is clear that Melanie is going to prove a very fatal girl for him. His life will take a big turn after he is a professor no more. In this regard, Desmond Swarts, a member of the committee says to Lurie: "'On the gravity of your situation, which I am not sure you appreciate. To be blunt, you stand to lose your job. That's no joke in these days'" (*Disgrace* 51). As a corollary, he has to bear the brunt on account of the misdeeds like adultery with Melanie, his disciple in the university.

He commits forgery in his record for Melanie's sake. In this way, there is double charge against him: of his misappropriation, and of his transgression of the University law. However, from now on, there is no chance left with him to prolong his relations with Melanie.

In Coetzee's words, to Lurie's misfortune, "The report is on page three [of the newspaper, the next morning]: 'Professor on . . . charge . . . of sexual harassment' (*Disgrace* 46). It is something to add to Lurie's distress because a bad start has mostly a bad end. He must have never imagined that the things may go so far and so out of his control. In the face of great defame in the society, he gets disturbed to the core of his heart. He finds no other option than to get frustrated but not without reason. Then he faces a generalist girl with tape in her hand. To fill the belly of the tape recorder, she needs more words from the lips of the accused professor. In other words, Lurie is facing abasement in the public. He is among the crowd of public who want him to face the music of what he has done. Coetzee depicts the scene of the down-cast state of the professor: "Confessions, apologies: why this thirst for abasement? A hush falls" (*Disgrace* 56). The text shows that Lurie is no less than a beast of lust, of course. He is, therefore, liable to be treated accordingly.

However, Lurie has made up his mind not to lose his spirit or not to crave before the "disciplinary board" for leniency in the decision to terminate him from the job as a punishment. For the sake of face-saving, Lurie avoids to do something or utter some words that may bring his disgrace before the media. However, he is not happy of what has ensued as a result of his abusive attitude towards Melanie and his discipline at the University. At last, Lurie confesses of what he has done and Mathabane reads: "I acknowledge . . . serious abuses of the human rights of the complainant, as well as abuse of the authority delegated to me by the University" (*Disgrace* 57). However, Lurie's apology is just a superficial one. Poyner's views seem supporting this idea when he maintains that Lurie does not give his clear confession in front of the Disciplinary Committee due to his stern attitude. His stubborn behaviour before the Committee does him no favour. (Poyner 159, my paraphrase) Had he been a little cooperative during the hearing with his university fellows, he would have won some favour.

On the contrary, instead of getting some support of the members of the Committee, Lurie does not cooperate and remains blunt-tongued during the inquiry. He does regret little for what has taken place owing to his adamant attitude as whole. He attenuates the grimness of the crime he has committed. According to him, every woman has taught him many things. In other words, his abuse of different women has importance in his life in its own way. It means, he is the sadist who learns as well as enjoys through the suffering of others. He, therefore, does not regret for his past course of life. Out of his obduracy, he adamantly

proclaims: "Repentance is neither here nor there. Repentance belongs to another world" (*Disgrace* 58). He is not of the idea to show remorse in any way for his misconduct with various women, his wives as well as his mistresses. Extramarital affairs are Lurie's particular cult. The text makes it evident that he is seldom without a woman in his life. He is, rather, ready to undergo any challenge for the compensation of his immoral activities. That is why, he bothers the least for punishment if the Committee announces it for him. However, it is true that "his obdurate refusal to express remorse only mires him deeper in his disgrace" (Poyner 159). All the same, Lurie persists on keeping his inflexible attitude. He has no moral values and no self-admonitions. It implies that he is incorrigible predator in the shape of a human.

Furthermore, Lurie is treacherous to women. He is far from a dependable man. This is evident through the telephonic conversation between Lurie and his former wife, Rosalind. When she asks the reason of not telling her about his arrival in the George from Eastern Cape, Lurie, with scars he bears in the attack, tells her: "'I'm not yet fit for society'" (*Disgrace* 187). Rosalind gives him a dry reply by saying, "Were you ever?" (*Disgrace* 187). This is to convey the truth about his personality that he has never been a suitable man for others in the society. His behaviour, particularly with her, and generally with other women is witnessed as far from good one. Being his ex-wife, she understands him very well. His re-linking himself with Rosalind also shows that he likes extramarital relationship more than the marital one. It speaks a lot about his hunting nature. He is a slave of his sexual desire. He exploits women of every type, status, and age. He wants, in words of Monto, to enjoy "mystery and excitement" (245) through his affairs with different women. Monto's words portray men like Lurie in an express way when he observes that their "motivations for having sexual relations with prostitutes are the desire for sex or for companionship" (245). Furthermore, Rosalind exposes Lurie's true nature in her remarks about him when she comes to know that he is not in position to show his injured face to the public. She comes to remember his past life inch by inch. Then she meets him in "a coffee-shop in Claremont" and to her surprise, Lurie has lost much too his weight.

However, he conceals the secret of accident in Eastern Cape from her. Moreover, on her question: "'What happened to your ear?' [he conceals the reality and says] 'It's nothing'" (*Disgrace* 187). Lurie tries his best to hide the demeaning incident from Rosalind. Unfortunate for Lurie, Rosalind discerns the secret reason of Professor's trial at the

University. She also comes to realize that he is deceiving her by not telling the truth. Rosalind's comments also expose Lurie attitude towards women. According to her, he is not only a deceiver to others but also a self-deceiver. It is due to the fact that he has suffered a big loss for involvement with Melanie. Melanie, in Rosalind's opinion, is as "cunning" as Lurie himself. Rosalind makes him realize the amount of loss he has suffered as an outcome of the sexual affair with Melanie. Even so, Rosalind wants to suggest that birds of a feather flock together. He bears damage, in his ex-wife's words, because he comes across a girl of his own type. Being a cunning man, he shows cleverness in Eastern Cape but he fails badly to apply his former rules of conduct. He undergoes a lot of trouble himself as well as creates trouble for Lucy. Therefore, his words that "'Lucy and I still get on well. . . . 'But not well enough to live together'" (*Disgrace* 189), are quite true. He is misfit with Lucy due to unmanageable difference in their approaches towards life.

Besides, David Lurie's attitude towards his own daughter, Lucy, is oppressive too. He tries to prevail her to impose his decisions. That is why, Lucy dislikes him for his assertive conduct. She needs a peaceful life but with the arrival of Lurie in Eastern Cape, she cannot live in accordance with her wish. She knows how to accommodate herself in the new South Africa but Lurie does not concede to her decision. She protests against his commanding behaviour that "'That is reckless talk, David. 'David, we can't go on like this'" (*Disgrace* 208). When with Lucy in Eastern Cape, Lurie is no less than trouble for her. He, as a patriarch, keeps his domineering attitude with Lucy as well as with the black Africans. He cares the least that times of the white autocracy are over now. He stresses that his daughter should follow his principles in her life but she cannot do this because partly she dislikes his autocratic attitude and partly, she knows his past history. She hates the story of his life concerning predatory pursuits of sexual joy. In answer to the question by Rosalind about Lucy's estranged conduct, he affirms that she is at distance from him due to "'The story of [my] life'" (*Disgrace* 189). He knows that his life has been a cause of reproach for his daughter and he himself but he cannot mend himself.

According to Lurie, he has crossed the age where one can mend one's ways. His autocratic behaviour is evident from his stressing Lucy upon abortion. When Lucy tells him, "I'm pregnant" (*Disgrace* 179), he almost snubs her for not taking care to avoid pregnancy. To his tension, she disagrees to his argument of abortion and declares, "I am not having an abortion" (*Disgrace* 198). She is not ready to discuss anything about it in

future with him. Lurie is excessively concerned about pregnancy and abortion but Lucy does not care for him to record the fact that she is independent in her decisions about her life. She discloses her views that she will not allow any body to interfere in her matters. Lurie does not expect that his daughter hides things from him. He is an ill-natured man. Talking about his anger, both Lucy and Rosalind use words: "[his]eruptions" (*Disgrace* 198) and "stormed out" (*Disgrace* 45). These words show that he is a bad-tempered person, addicted to impose his decisions, right or wrong, upon others.

Lucy makes it clear to Lurie that she is a human like he himself. All people are equal. There is no division of main and minor. She also makes it clear to her father that she dislikes his domineering attitude. Lucy wants her own identity in the face of Lurie, an aggressively self-assured man. She imparts him that "David, I can't run my life according to . . . you . . . You behave as if everything I do is part of the story of your life" (*Disgrace* 198). These words make it clear that she makes it clear that she has her own life. Her story is and must be different from Lurie's. Though they are one blood, the daughter has the least in common with her father. In other words, she is the exact opposite of her father in her outlook towards life and society. Poyner has rightly maintained: "Lucy is the very antithesis of Lurie's ideal woman" (Poyner 156). Lucy is a grown up into a woman. She has her own approach towards things around her. Her thinking about the relation of individual and society is mature enough to make decisions. Her desire for freedom is so keen that she never likes interference of Lurie in her affairs. That is why, she is living alone and away from her father and mother. Lucy disdains her father owing to his predatory nature and stubborn attitude.

When Lurie exchanges his views about the baby in Lucy's womb, he wants her to abort it. Lucy wants to convey him that if the father of the child is a black, the child is not responsible for it. In addition, the child is also the part Lucy's body. Therefore, she rejects Lurie's suggestion about abortion. Patriarchal privilege is not workable in front of a woman who craves for independence from men. She lets Lurie know that "I am not minor. I have a life of my own" (*Disgrace* 198). Her resistance implies freedom in future. The new age is the age of democracy in the new South Africa. These times are quite different from the apartheid times. Every individual should have his own life. Lucy demands full freedom from her father so that she may have her own will in her future decisions. However, she cannot do so without breaking with the past. She wants peace and for a peaceful co-existence with the Africans, she is ready to make any sacrifice.

Lurie's confessions in front of Melanie Isaacs' parents also prove his abusive attitude. He tells them that he is not a believer in God. He is going to translate God's Will in his own terms. He confesses physical and psychological maltreatment of Melanie on his part. However, in his admission before Melanie's parents that he has been abusing her, he feels sorry for his ill-treatment of his disciple. Lurie professes: "In my own terms, I am being punished for what happened between myself and your daughter" (*Disgrace* 172). This punishment, according to Lurie, is not wrong. Therefore, he does not complain against it. His acceptance of the penalty adds to accepting his disgrace in his daily life. With a backdrop of punishment, he is living a damned life. His own words of repentance are enough proof to count him as an abuser. He admits that "I am . . . trying to accept disgrace . . . Is it enough for God?" (*Disgrace* 172). Isaacs does not explain about Lurie's term of suffering. He tells him that he should ask God. Lurie, being a non-believer, does not beg forgiveness from God. However, God has His own ways to let Lurie know about the nature of punishment. He apologizes for the breach he has caused to Isaacs' family. He expresses his regret that "I am sorry for what I took your daughter through . . . I apologize for the grief I have caused you and Mrs. Isaacs. I ask for your pardon" (*Disgrace* 171). No doubt, he begs pardon of Melanie's parents for his abusive conduct towards her but, at the same, he looks covetously at Melanie's younger sister, Desiree. His lustful nature seems attracted towards her. It shows that if he gets chance to abuse Desiree, he will never refrain from it. It also hints at the fact that he is still the slave of his unrestrained lust.

He is incorrigible sensual predator. Isaacs and his family stop to pursue the case against Lurie at the University. Lurie asks Isaacs not to "intervene" further in the case at the University, he elucidates that "'Because the path you are on is one that God has ordained for you. It is not for us to interfere'" (*Disgrace* 174). Nobody has to come in between Lurie and God with respect to the retribution for his abusive treatment of women. When he is asked to do consultation with some lawyer before facing the Committee, he refuses to do so because he knows that there is no benefit of counseling at all. Lurie acknowledges that there is nothing "'To fix me? To cure me? To cure me of inappropriate desires?'" (*Disgrace* 43). His "inappropriate desires" lead him to perpetrate abusive attitude towards women who come across him in his life including Bev Shaw, an aged and unattractive woman at the clinic. As a consequence, Lurie has to pay back for his undesirable deeds. Rosalind gives her stinging critique of Lurie's doings to help in proving him utter exploitative that "You are too old to be

meddling with other people's children Anyway, it's all very demeaning. Really" (*Disgrace* 45). Lurie's hunting nature has implications of its own. He is one of those persons who seek sexual pleasure in a variety of women.

To sting his conscience, Rosalind exposes the very truth about him at his face without any hesitation: "The whole thing is disgraceful from beginning to end. Disgraceful and vulgar too. And I'm not sorry for saying so" (*Disgrace* 45). Rosalind's remarks speak volumes about Lurie's exploitative conduct and the deplorable impact of such activities in his future life. However, he feels little remorse for his wrongs. He rather gives forth his notion about women in the world. In his view, women should entertain men with the blessing of their grace gifted to them by God. Therefore, he has done nothing amiss by loving or abusing the women. According to him: "Because a woman's beauty does not belong to her alone. It is part of the bounty she brings into the world. She has a duty to share it" (*Disgrace* 16). Here, Lurie's state of mind about women and the reason for his interaction with them becomes quite clear. For him, this is the best way to solve the issue of sex. Having such approach about sex and woman, Lurie seldom agrees with the idea of his champions in the Committee that he should repent so that he may be given some favour against the accusation that is going to prove very tough upon him. He renders such a clear statement as a confession whereas he reacts that he will not repent.

Anyhow, he is bent upon concealing his thought from the Committee at any cost. Desmond Swarts asks Lurie not to create intricacies for his own betterment. Swarts makes it clear to him that "'You are confusing issues, David What goes on in your soul is dark to us, as members of what you call a secular tribunal if not as fellow human beings. You are being asked to issue a statement'" (*Disgrace* 58). The accused is not ready to make the matter smooth for himself as well as for others. Had he conceded to a piece of advice of the Committee, he would have got rid of the future troubles waiting for him. He himself makes it slip away from his hands. Lurie expresses his anger through the words that "'Now we are truly splitting hairs. You charged me, and I pleaded guilty to the charges. That is all you need from me'" (*Disgrace* 58). On repeated suggestions to give some statement, Lurie refuses continuously to submit his remarks. As a result, Swarts gets irritated and makes it clear to Lurie that, in case of refusal, the matter will go the Rector and chances of remedy will become minimum. Swarts also tells Lurie about the strained patience of him and the whole Committee that "'David, I can't go on protecting you from yourself. I am tired of it, and so is

the rest of the committee" (*Disgrace* 58). However, as a last resort, the Committee asks him to have more time to rethink over the issue but Lurie bluntly says, "No" (*Disgrace* 58). It predicates that he has decided to quit the place after his termination from the job but not to say sorry for his abusive behaviour towards Melanie.

After trudging through the analytical research process based on anarcho-ecofeminist paradigms, I have found the regrettable issues related to gender, nature, and violence in the text of *Disgrace*. The writer is seriously concerned with the incidents of abusive treatment of women in the new South African culture. Viewed from perspective of ecofeminism, Lurie exploits various women to fulfill his sexual desire in their vulnerable conditions. He abuses women's weaknesses for his own pleasures. For example, he seduces Soraya because she is poor and cannot make both ends meet. She has her family including her poor husband and children to feed. Similarly, he exploits Melanie's weakness of being his student at the University. To entrap her for sexual relations, Lurie manipulates her attendance and marks in papers. He makes her helpless by introducing her to liqueur at his house. If we take woman as a part of nature, Soraya, Dawn, his two divorced wives (Evelina, Rosalind), prostitutes, wives of his colleagues, visitors, and Melanie, all are ravished at the hands of Lurie. As an oppressor, he exploits them all.

The study also points the fact that he is neither a successful husband, nor a father, and nor a teacher. The text relates little about Evelina, Lucy's mother (who went to Germany after her second marriage) but Rosalind covers ample space in it. Particularly, her biting criticism of Lurie's hunting nature, stands as an authenticity to prove that he has abusive attitude towards women. She knows that he visits various prostitutes and abuses wives of his colleagues. When she comes to know about Lurie's dirty scandal with Melanie Isaacs, his university student, she passes her very straightforward remarks that he should not expect any favour from neither Rosalind nor anybody else. Rosalind warns Lurie in these words: "No sympathy, no mercy, not in this day and age. Everyone's hand will be against you" (*Disgrace* 44). In her view the young should have the right to be safeguarded by their elders. She also puts that if anybody like Lurie is the slave of his carnal desire, he should go to the prostitutions.

He has introduced Melanie to whisky by mixing it in her coffee. He exposes his vicious intentions to her by telling: "'You're very lovely.,' 'I'm going to invite you to do something reckless'" (*Disgrace* 16). He succeeds in doing "reckless" with Melanie. He does his best to

exploit her as his student. He rapes her time and again. However, his vulturous nature pushes him to disclose his desire for Melanie's younger sister. Lurie's vagaries lead his life towards grimmer times for him. After his termination from the university and a piteous end to his career, Rosalind intensifies the situation by raising questions about Lurie's time utilization and the issue of pension. Nevertheless, Lurie is in hot waters now. He seems to repay for his wayward past. Lucy hints at his past history and its repercussions in the life of both father and daughter. Her remarks hint at Lurie and Lurie-like predatory men that "'Am I trying to remind you of what?' 'Of what women undergo at the hands of men'" (*Disgrace* 111). With this backdrop, he has double burden on his shoulders to pay back in his remaining life.

Lurie is bound to atone for his past abusive attitude towards women belonging to different categories of the society. Lurie's daughter is raped and he is beaten and burnt at the hands of three black intruders at Lucy's farmhouse. The miscreants kill Lucy's dogs, loot her house, and rape her. After her rape, Lucy is feeling emotional and physical pain. That is why, Lucy refuses to eat anything at all in the next morning. However, she gets irritated when Lurie tries to convince her. Moreover, her psychological wounds are deeper than her physical wounds. She was lesbian and had no mind to marry a man or bear a child. She was all happy with her friend, Helen. Therefore, her rape has even long-lasting effects on her. She is going to hide her rape from the media so that she may not have to face disgrace in the public. However, she will not be able to erase her bleak past from her memory. In this regard, Kendall-Tackett's words are apt that "The experience of sexual violence has immediate and long-term effects" (Kendall-Tackett 108). She is not herself after the accident and "shows no interest in anything around her" (*Disgrace* 114). She is "looking haggard" and has refused to eat and do the things of the daily routine. However, "Patiently, silently, Lucy must work her own way back from the darkness to the light. Until she is herself again . . ." (*Disgrace* 107). In Kendall-Tackett's view, rape leaves negative impact upon the mind and body of the victim. It has also social consequences. However, the impacts of rape commonly remain till 8 months with respect to social readjustment. The victims mostly take enough time to begin their normal routine and the help of their families or friends is of great importance. (my paraphrase 111)

Therefore, the rape survivors like Lucy have to suffer from trauma. She does not concede to the pieces of advice of her father. As a psychological response to rape, she faces shock, fear, self-denial. According to Kendall-Tackett, "In 5% of rapes, pregnancy results"

(108). Lucy and Lurie have this fear too and it proves true after some months when she comes to know that she is pregnant with a child. This accident also spoils her terms with her father. Lucy has contrary thoughts to Lurie's when he stresses the need to report about attack to the police. In her traumatic disposition, she reacts irritatingly when Lurie asks her to get checked by the doctor to avoid the future issues like pregnancy and HIV. Under trauma "Lucy keeps to herself, expresses no feelings . . . spends hour after hour lying on her bed . . . staring into space . . ." (*Disgrace* 114). Lurie's daughter, very dear to him, has to repay for her father's misdeeds. This is all returning to Lurie in the shape of punishment for his treatment of different women. It is the atonement for his abusive activities and exploitative attitude towards the opposite sex.

Further, Lurie has to atone in the shape of his own person. Though he suffers from his physical torture, he has psychological suffering too. The three crooks put fire on Lurie during the assault at the farmhouse. When he is lying on the floor, they splash his whole body with the liquid. He finds himself in great lurch. Lurie does not imagine such a cruelty against him. However, he forgets what he has done with women. He is bound to atone for his past predatory acts. Therefore, when he expects that they will rob the things from the house and leave him and his daughter unharmed, he is wrong. He has immense suffering to bear as an atonement. "He can burn, he can die; . . . so can Lucy! He strikes at his face like a madman; his hair crackles as it catches alight" (*Disgrace* 96). He struggles to get up but they pull him down with jerks. He finds himself in the hands of the criminals and feels flames of fire on his hands and head. He is badly burning in the fire. They put him in the toilet and lock him in it. He tries to splash water on his face to save it from further scorching. There is nasty smell of singed hair in the toilet. He beats flame from his body. "His eyes are stinging; one eyelid is already closing" (*Disgrace* 96). This horrible violence is atonement for Lurie past pursuits. Though he faces physical violence, he also has mental torture in it. There is also loss of esteem in this incident. His only daughter also experiences rape in this attack at the farm.

Lurie's looking at himself in the mirror is symbolic. He reflects upon his true disposition when he is in front of the mirror. In other words, his true character stands in front of him in the mirror. He can objectively watch himself and talk to his person at his own face. Rodolphe Gasche in *The Tain of the Mirror: Derrida and the Philosophy of Reflection* (1997), tries to define reflection in the mirror in the light of Derrida's view. Gasche stresses that deep

thinking is not possible without such an encounter with oneself. He puts that "reflection in its most common sense [can be defined] as meditation or careful consideration of some subject by turning or fixing one's thoughts on it [For] object perception, reflection show[s] itself to mean primarily self-reflection, self-relation, self-mirroring" (13). Lurie, in front of the mirror, in an injured condition stands and watches the burns on his face and body. He must have found the difference between his past personality and the present one by comparing the both after watching himself in the mirror. He would certainly find an immense change in himself, from a strong predator to a helpless Lurie without any support of law or society. In the long run, he poses that there is no such a big damage as it looks at the surface.

Furthermore, there is no end in sight in the series of happenings where Lurie atones his past sins. To his much disgrace, he has to bury the corpses of the dead dogs. The earth is very hard but he has to dig it single-handedly for the grave of dogs to dispose them of. "He digs the hole where Lucy tells him. A grave for six full-grown dogs . . . it takes him . . . an hour, and by the time he has finished his back is sore, his arms are sore, his wrist aches again" (*Disgrace* 110). It is his physical hardship he comes across at the farm after the event. It is a tough as well as degrading work for Lurie. Moreover, as a recompense for his past inhuman deeds, at the clinic, he "trundles the corpses" alone in a cart to throw them in the hole dug for them. One of the dead dogs "still bares its bloody teeth" (*Disgrace* 110). Lurie reflects upon the purpose of breeding dogs in the new South Africa. He thinks that the Africans keep dogs to scare away the thieves from the homesteads. In other words, it is not humans who provide security to their fellow beings but the pet dogs they have for this purpose. He seems to criticize the law-and-order situation in Africa at the present juncture of democratic history of the country. He puts the dead dogs into the hole and fills it to the level of the ground to eliminate them completely.

However, his disgust against the black African is evident because the African blacks are the miscreants in Africa and they cause violence to create terror in the country as a routine matter. In a way, it is repulsion that he bears in his heart for the African blacks. This hatred is partly in the present context in which Lurie, with his daughter, becomes the victim of the black oppression and partly due to its link with the apartheid times when the whites hated the blacks and inflicted violence upon them. Lurie thinks that "Contemptible, yet exhilarating, probably, in a country where dogs are bred to snarl at the mere smell of a black man. A satisfying afternoon's work, heady, like all revenge" (*Disgrace* 110). To bury the

dead dogs is "contemptible" job for him. He understands the level of his degradation but he also knows that it is atonement for his past life. Therefore, he never complains in the face of all troubles because he has come to the point of full realization that he is meant to make amends for his past history. He expresses this thought before the Inquiry Committee: "I am not complaining. One can't plead guilty to charges of turpitude and expect a flood of sympathy in return. Not after a certain age. After a certain age one is simply no longer appealing, and that's that" (*Disgrace* 67). He refuses even to defend himself.

In addition, in the series of acts of reparation for his wrongdoing, as safeguard to Lucy, Lurie has to perform the role of a responsible father. He has to suffer with his daughter at both physical as well as emotional levels. He works hard to manage Lucy's farm and house in the wake of the attack because Lucy is still in trauma. According to Coetzee, ". . . the onus is on him to manage their daily life" (*Disgrace* 107). Even so, he exhorts his daughter to report the case to the police so that the culprits may meet their deserts for the crime they have committed. She bluntly rejects his idea by saying that he is reminding her "'Of what women undergo at the hands of men'" (*Disgrace* 111). Here is reference to the treatment of women at the hands of Lurie. In other words, Lucy hints at the compensation she has to make for her father's grim sexual pursuits. She also seems to suggest that the sins committed rebound on the head of their doers. In this way, Lurie the hunter is the hunted one in the present scenario. In the same line, Lurie is against Petrus and Pullox but Lucy is not. When it becomes clear that the boy who rapes Lucy has kinship with Petrus, Lurie grows impatient to take revenge for injury but his daughter stops him because she has longer future planning in her mind. She does not want to spoil her terms further for the sake of her safety in the coming times. This is a big blow to Lurie's vindictive passion. He has a burning desire to take revenge. This is another defeat of Lurie. He cannot do what he likes as he has been doing in the apartheid era. These are the new times and new ways to adjust himself if he wants to live in the new South Africa with naive democratic culture of the country.

Lurie realizes that the factor behind the tragedy is nothing other than vengeance on part of the blacks, the former colonized people. He tries to make it clear to Lucy about the mentality of the revengers that "That is not how vengeance works, Lucy. Vengeance is like a fire. The more it devours, the hungrier it gets" (*Disgrace* 112). He means to emphasize that the intruders will repeat the crime and she is bound to undergo all the misfortune again and again. Therefore, it is better to do something before the fall of bad luck again. To his fluster,

Lucy has no such plan at all. She blurts out: "Stop it, David! I don't want to hear this talk of plagues and fires" (*Disgrace* 112). Anyhow, Lurie can do nothing other than get frustrated on the uselessness of ideas in front of Lucy. She gives her rejection to almost everything he says to her. Lurie wants Lucy to "lay real charges against them" (*Disgrace* 133) and not to protect Petrus because, in his opinion, he is party to the three men. The danger is that he can invite them again to repeat the crime. Lurie is true in his apprehension about the future course of life of his daughter in the new South Africa.

He stresses that Lucy must leave the country for her safety but she refuses to concede to him. She responds him in a very bitter tone that "Don't shout at me, David. This is my life. I am the one who has to live here. What happened to me is my business, mine alone, not yours" (*Disgrace* 133). It suggests that Lurie is facing resistance as well as rejection of his thoughts on the part his daughter. In Bookchinian anarchic terms, a young girl is showing her strong contradiction to an old man who cannot even imagine to encounter such resistance. He exploited various women but not even a single one came out with such a strong protest against his patriarchal power of exhortation as did Lucy. It is another way of atoning for Lurie in post-apartheid context in the history of Africa. In the apartheid era, there was no mention of rights of women but here Lucy is talking about her rights. She protests before her father about her right to do the things or not to do. She makes it clear to her father that she is no more a child. She makes him realize that times have changed and chauvinistic attitude cannot work in the new context. She expresses her sense of freedom from any coercion and clarifies to her father: ". . . if there is one right I have it is the right not to be put on trial like this, not to have to justify myself-- not to you, not to anyone else" (*Disgrace* 133). Lurie is failing to find out the reality that his daughter is a changed person. He is yet unable to understand the revolution in the thinking of the girl in a different perspective of time and place. It is the new land but not without some influence of its old norms, the norms of exploitation of the apartheid period.

Lurie atones through multiple penalties and one among them is through his service to dogs. His first reaction towards dogs is based upon his original philosophy that animals are inferior than humans in reason and kind. To this point in his life, he still cherishes the idea of superiority of the whites in apartheid times. In other words, the whites considered themselves as superior beings whereas the blacks had the status of the animals like dogs. According to Poyner, "It is finally through dogs . . . that Lurie struggles for atonement"

(Poyner 162). In the present perspective, change in Lurie's attitude towards animals speaks about the change of attitude of the whites towards the blacks. There is clear evidence that situation has changed in the shape of new era. The apartheid and post-apartheid periods are quite different with respect to the status of the whites and the blacks in Africa. Lurie, in the start, is not of the view that Lucy and Bev should feel any guilt if they do not treat the dogs in a humane manner. He puts that "though they should be treated humanely this should not be motivated by guilt" (Poyner 162). However, later on, when he has come to the reality about his position in new Africa, his opinion changes about dogs.

At clinic, he has adapted himself so completely to the environment and routine that "he will carry [a small dog] in his arms . . . and caress him and brush back the fur so that the needle can find the vein" (*Disgrace* 219). Lurie has no other option than assimilating himself in the African culture. Otherwise, he will have to leave the place and settle somewhere else. However, it is not easy for him to go back because he is afraid of his ill-repute. At the same time, it is also not easy for Lurie to adjust himself in Eastern Cape because, in his view, the issue of conflict is not with Lucy but with the Africans whom he detests to the depths of his heart. He can fix his problems with his daughter but the issues of the blacks come in between and Lucy and Lurie begin to exchange contradictory views. According to Lurie, "The problem is with the people she lives among. When I am added in, we become too many" (*Disgrace* 209). While living together, both the whites and the blacks feel ill to tolerate each other owing to the estranged past history of the two peoples. In one way, this embittered past history was a crime and its punishment is having a toll upon Lucy, Lurie, and Ettinger.

Further, Lurie's has to compensate for the past individual as well as collective crimes. The whites committed crime of ignoring the blacks and keeping them backward in every walk of life. On the other hand, the blacks also did little to improve their condition in the apartheid period. This is the past legacy for which both are paying but in different manners. According to Lurie, "[Our] souls overcome with anger, gnawing at each // other. A punishment fitted to the crime" (*Disgrace* 209-10). From the White side Lurie, with his daughter, is present to atone for the past crimes. The writer seems to stress that had the blacks been educated properly in the institutions, they would have been more cultured and better human beings. Lurie's words about Pollux expose the whole truth of the discriminatory conduct of the white rulers with the black ruled. Lurie maintains that he does not trust Pullox, the boy because "'He is shifty. . . like a jackal sniffing around, looking for mischief"

(*Disgrace* 206). The African blacks are deficient in every way but they are so because the colonizers made them so by depriving them of enlightenment and proper grooming under their rule.

Moreover, to add much to Lurie's dismay, Lucy, ultimately, becomes ready to marry Petrus. She also decides not to waste her baby that is in her womb. She wants to become a good mother to her baby in bringing it up so that it may become a good citizen. She maintains, "I am determined to be a good mother, David. A good mother and a good person. You should try to be a good person too" (*Disgrace* 216) [and] you must change your life" (*Disgrace* 210). He is determined too but in a different way. He says, "If Pollux insults his daughter again, he will strike him again" (*Disgrace* 210) and as long as the question of change in him is concerned, ". . . he is too old . . . to change" (*Disgrace* 210). It is evident that Lurie cannot improve his behaviour in relation to Lucy and the African blacks because he is still under the impact of the apartheid times when women were not independent and the blacks were treated like animals. Therefore, for Lurie it is not possible to become a good man by mending his ways in the future course of life. The only thing he can do is to make amends for the past mistakes at individual as well as collective grounds.

Therefore, Lurie atones in the shape of Lucy's marriage with Petrus, a rustic farmer who is growing rich in the new South Africa. Though he is all against it, he cannot do anything to stop this marriage. To him, it is below the level but Lucy has no other protection while living in Eastern Cape than Petrus. Lurie hates Petrus to the maximum but Lucy's decision to marry him makes Lurie helpless. His ego of being the white mixes in the dust. He expresses his feelings about the distance that has taken place between him and his daughter with the passage of time. He gives vent to his ignorance about the distance that "Between Lucy's generation and mine a curtain seems to have fallen. I didn't even notice when it fell" (*Disgrace* 210). All the same, Lucy is marrying Petrus not out of some affair but due to her compulsion. She, being a woman and a white citizen in post-apartheid, is not safe from aggression of the "deficient" blacks. Lucy wants to marry Petrus as a deal. She maintains that "I accept his protection" (*Disgrace* 210), the child who "will be, after all, a child of this earth" (*Disgrace* 216), the new South Africa.

Lurie is destined to atone in the form of his opposition on the side of his daughter. She is always bluntly resisting to his ideas. Though he has sacrificed a lot for her, she is always bent upon differing from his views in almost every case. When Lurie talks about his "honour"

and the "honour" of his daughter, Lucy rejects his idea by saying that Petrus can twist the story to appropriate it to his purpose in media. In addition, Lurie comes across another untoward situation when he is limited to only as a service-man to dogs at Shaw's clinic. In the beginning, he feels disgrace to do such job but after some time he becomes wont to it because he is bound to pay back for his past aberrations. Poyner's words state this situation of Lurie quite aptly when he maintains that "Lucy's suggestion that Lurie help Bev at the clinic sounds suspiciously like community service . . . like someone trying to make reparation for past misdeeds" (Poyner 162). This is the fate of Lurie that he has earned throughout his past life.

To make an addition in his atonement through insult, Lurie undergoes degradation through his sexual engagement with Bev Shaw, an ugly woman, in her clinic, time and again. It is a big fall of Lurie to have sexual relationship with the woman whom he dislikes. Lurie also hates to deal with assignment of killing dogs by means of euthanizing. The father likes for his daughter a rarified life with some literary taste but, to his torment, Lucy begins to love animals like dogs. In this way, fed up with Lucy's contradictory inclination with Lurie, he feels compelled to "pack [his] bags" (*Disgrace* 208) and settle somewhere in the Eastern Cape. In doing so, he will be able to take care of his daughter. Lurie's assignments are exceedingly disgraceful. His duties are to euthanize the unwanted (like Lurie himself) dogs to kill them and then pack them in bags to take them to the incinerator for burning them to ashes. These incidents reduce Lurie humble to the degree that Lurie has become sympathetic towards other creatures through his own ordeals. He atones for his misdeeds in the shape of multifaceted disgrace he faces in the later part of his life.

This interpretation of the text foregrounds the issues of rape, abuse, oppression, patriarchy, gender, and struggle for personal freedom. Lurie's atonement through his suffering pertains to multiple occurrences in the novel. More than half dozen women are the victims of Lurie. Two of them are his former wives. He abuses them all in different modes to gratify his sexual lust. He causes harassment as well as oppression to them. Lucy is oppressed, like other women, by her father to concede to what he ordains. When she declines her suggestions, he becomes furious though all in vain. She rejects Lurie's patriarchal authority in making decisions about her future in the new South Africa. Afterwards, Lurie has to atone for his abusive conduct. The three men rape Lucy, set Lurie on fire, kill Lucy's dogs, burgle the house, and run with Lurie's car. He has also to labour below his level. He

faces marginalization in multiple ways. With the passage of bitter time, he is reduced an alien to the world around him. Since anarcho-ecofeminist tradition is concerned with the issues of women, nature and the weak, the incident of assault on the farm, with its dreadful consequences, reflects Coetzee's serious concern to question such issues in the new South Africa. The writer wants to challenge the social system with its newly changing culture. Therefore, Lurie's atonement carries great importance in it in the sense that his repentance stands for the paying back to the former oppressed by the former oppressors in post-apartheid Africa. In the next subsection, I discuss Lucy's dismissal of another existence.

5.2.7 Lucy's Dismissal of Another Existence

Against all odds, Lucy decides to stay in the new South Africa by dismissing another existence anywhere in the world. However, it does not mean that she feels at ease to stay at the Eastern Cape in Africa. It is much more than just staying at the place where the whites have to face discriminatory treatment. Lucy has to pay a very heavy price for staying in Africa. She suffers from the torture of rape. Her father becomes the victim of maltreatment with her. He exhorts Lucy to leave the country as early as possible. She herself also knows that she is not safe from the attack of the black men again because she is without security there. However, she is firm in her decision to stay in post-apartheid Africa at any cost. She does so because of her love for rural life and simple living. According to Poyner, "Lucy embraces the pastoral" (Poyner 156) and she is, in view of her father, becoming a peasant. In anarcho-ecofeminist terms, she loves to live in the company of nature including birds, flowers, animals. She is ready to make any sacrifice for staying in the new South Africa. In fact, her sacrifice is symbolic. Her firm determination to stay implies that those who want to make post-apartheid Africa a livable place, they must be ready to sacrifice in all ways. A peaceful Africa should be made of peaceful people. That is why, one reason of her holding herself back from litigation against her rape is an attempt for peace in the society. Lucy's dismissal of another existence implies a struggle for the better future of post-apartheid Africa on the part of the individuals who have keen desire for a peaceful democratic country. On the contrary, Maryam in *TTS* and Sofia and other women in *SFG*, rise up to resist. Lucy tries to reconcile but Chicana women decide to fight against the odds created by patriarchy in their culture.

After the massacre at the farmhouse, Lucy's father forces her to quit the country but

she rejects the idea of settlement anywhere except in the Eastern Cape. However, it is not without the risk of re-attack on the farm and repetition of the same kind of violence. No doubt, the African society is insecure for the whites who have no more power in their hands after the political change in South Africa. Violence is rampant in the African society. Almost same is the situation in South Asian and South American societies presented in *TTS* and *SFG*. A lonely woman like Lucy may live there but not without danger. In the face of such a hard situation, she wants to compromise. She surrenders under the agreed conditions and asks her father to propose Petrus. She is ready even to "sign the land over to him" [and] "become a tenant on his land" (*Disgrace* 204). In line with it, Karina Magdalena Szczurek in the article "Coetzee and Gordimer" in *J. M. Coetzee in Context and Theory* (2009), puts that the novel "*Disgrace*, deals with the question of land politics and responsibility in South Africa in post-apartheid era" (39). Lucy wants to keep her house in her possession at least. It means that she is ready to stay there with minimum means, in anarcho-ecofeminist terms, in hope of establishment of a peaceful society less for herself and more for the future generations (including the child in her womb). Similarly, Chicana women in *SFG*, decide to save the future of their coming generations through getting economic freedom from patriarchy.

Lucy is ready to surrender everything. Petrus may take her a "fair game // [and] As his concubine" (*Disgrace* 203-4) but to Lucy it does not matter. With Petrus, it would be a forced relationship. She makes it clear that she has accepted whatever "happened to [her] is a purely private matter" (*Disgrace* 112). In fact, it is not a private matter but to attenuate the grimness of situation, she takes burden of the whole tragedy on her own shoulders. Behind this initiative is her future planning of living there in good relationship with the new South Africans. However, to live in good harmony with the Africans, the formerly colonized people, is not an easy for Lucy. This complex situation creates discomfort for Lucy and her father. After the "bad luck" (*Disgrace* 120) at the farmhouse, Lucy convinces Lurie not to force her to leave the place. In spite of adamant attitude of Lucy, "Lurie becomes sympathetic to the cause in the wake of Lucy's rape" (*Disgrace* 163). Knowing of the culture, Lucy is stubborn to stay there where she is and says, "I don't want to come back in another existence as a dog or a pig and have to live as dogs or pigs live// under us" (Poyner 162-163). Lucy aspires for no comforts of life because of her preference for simple and free life. This is the main point of conflict between Lurie and Lucy. The father wants his daughter to set higher ideals in life instead of settling herself on the rural farmhouse where she has decided to marry

Petrus for her protection against any kind of violence. Though she knows very well the lawlessness in the land, she tries to look forwards into a better future to lessen the intensity created by racial differences there.

She knows her status in Africa. Ettinger, the only German left in Africa tells Lucy that the police are not going to save you. (*Disgrace* 101, my paraphrase) Moreover, Giles puts that according to Kossew, in ironical terms, *Disgrace* is concerned with "a woman, always-already a creature of dumb animality, it is a matter of no change—a continuation of subjection which it would be preposterous to propose as redemptive" (Giles in Kossew 105). Lucy's decision to stay in Africa is partly in favour of its brighter future and partly reflective of the bitter fact that with change of political system, no change is going to take place with respect to gender-discrimination. Woman subjugation will remain without any substantive change in the new South Africa. Moreover, Lucy wants to assimilate herself in the African culture to become its part. Her vision is appreciable in the South African context but not without a large-scaled sacrifice. That sacrifice includes acceptance of a marginalized life in the society. However, her approach towards the future course of the African society is full of brightness. She wants everybody to forget the apartheid past and to live in the present in a good harmony for the betterment of Africa.

She looks very concerned about the future generation of the country. Bev Shaw's advice to Lurie proves this point in a good sense: "Perhaps the time has come, David, for you to stand back and let Lucy work out solutions for herself. Women are adaptable. Lucy is adaptable. And she is young. She lives closer to the ground than you" (*Disgrace* 210). Lucy is to undergo adaptation if she wants to settle in the Eastern Cape. So, she does adapt because she is a woman. In terms of gender, she is young, adaptable, and "closer to the ground" realities. She knows that it is a fact what Lurie maintains about Petrus who is doing all this manipulation to mollify Lucy to marry him and give him the piece of land she owns. Petrus also gives vent to his hidden thoughts that Lucy should marry to live in Africa as it is very dangerous culture to live for a single woman. "'But here', says Petrus, 'it is dangerous, too dangerous. A woman must be married'" (*Disgrace* 202). Ultimately, Lucy agrees to marry Petrus reflecting her helplessness as well as wisdom as a sincere citizen of the new South Africa. She agrees for compromising her land and declares that the farm is her "dowry" (*Disgrace* 203). She has no mind to create romance with Petrus. It is not the marriage of love but compromise only. It is also "an alliance, a deal" (*Disgrace* 203). Lucy agrees to give her

patch of land to gain protection against being a 'fair game' for the intruders. She accepts this blackmailing for the sake of better future of herself and her child. She makes it clear that "then the child becomes his too. The child becomes part of his family" (*Disgrace* 204) for full protection.

Lurie knows that Petrus is not innocent but Lucy, being in a compromised position, is afraid to expose Petrus. She tells him that past is gone with the wind. She refuses another existence in the face of Lurie's pressure that Lucy should leave Africa to get rid of the ugly memories of the past. However, Lucy is constantly under the shadow of fear of re-attack but she tells her father: "I'm not leaving" (*Disgrace* 205). She is ready to give up her land as a bond with Petrus who is greedy for it. Sealing this bond, after her rape, is "humiliating" but there is no other way to manage if she wants to live there. Lucy accepts to go to the ground level and restart her life without any status. She is ready to live as low as the unwanted animals like dogs. In other words, she has the capacity to change with the changing demands of the historio-political change. She accepts to become a peasant because it is nearer to her cult of love for nature and land of the South Africa. She also tries to make up deficiency her parents had in them regarding "synthesis of nature and land" (Poyner 157). It reflects that history has a greater contribution in making of Lucy than that of her parents. That is why, she has entirely different approach towards life in the changing scenario in the country. However, the change is no more than nominal due to little difference between the old and the new. Through Lucy we come to know that history has learned a lesson that little change has taken place and mainly the things remain the same in post-apartheid Africa.

Further, Lucy shows her attachment to the Eastern Cape. She does not accept to live with her step-father in Holland too because she wants to live in full freedom. Lurie tries to convince his daughter to leave just for a break but of no avail. When Lurie comes to Lucy the second time, he finds that she is pregnant. The baby is the result of hatred and violence instead of love. Anyhow, as a woman, Lucy pays the cost of reconciliation in the country. Hellemeier refers to Hooper's remarks about the price of adjustment. Hooper's basic concern is that the cost of the accommodation and compromise encouraged by *Disgrace* is borne primarily by a woman, Lucy. (Hooper in Hellemeier 116, my paraphrase) Lucy has made her mind to accept the reality of her position in the historical context. The child in her womb and her father have become inseparable entities from her life. This is another price she has to pay for her stay in the Eastern Cape. However, she is ready to accept whatever the price is

demanding for reconciliation. Though, in view of Lurie, the boy named Pollux, the Lucy's rapist, is detestable with "his ugly, opaque little eyes, his insolence, but . . . like a weed . . . allowed to tangle his roots with Lucy and Lucy's existence" (*Disgrace* 209), Lucy has changed herself entirely. She asks her father to do the same as well, but he is far away from making such a change in his attitude towards new things in the new situation.

Difference of attitudes of Lucy and Lurie reflects that the father is too old and stubborn to accept new realities and change his life whereas the daughter is "able to bend to the tempest" (*Disgrace* 209). Moreover, there is another reconciliatory compromise on the part of Lucy. She is "The white woman in the Southern Africa . . . symbol . . . upheld as the guardian of white national identity, including the "purity" of the race" (Poyner 158). However, the traditional symbol of "white national identity" Lucy, is losing its significance. There is no regard for the purity of race as well in that it has become a part of the past. In the new South African context, Lucy is treated "as a commodity in the patriarchal system of exchange" (Poyner 158). Moreover, she concedes to the change to adjust herself in the new era with a new system of the country. However, Lucy and Lurie are aware of the fact that there is the land transfer from the white masters to the blacks. Lucy tries to become one with nature by trusting 'Mother Nature.' Bees, birds, ducks, and the wild geese, all are Lucy's friends. To provide her company, they are her frequent visitors. She also loves to live among animals and flowers. She is going to be a peasant. The Earth is also part of nature and Lucy likes Mother Earth sufferer and bearer. She decides to keep her baby in her womb and give birth to it. This decision of her lifts her from the common level of a woman to the status of Mother who gives forth life and nurtures it with great care. She develops her own personality. She expresses that she is "determined to be a good mother . . . and a good person" (*Disgrace* 216).

Like Mother Earth, Lucy will beget another life in another existence. *Disgrace* does not include "the possibility of civilized reconciliation" (Hooper in Hellemeier 116). If Lucy is to live in the Eastern Cape, she will have to face the inhuman norms of the violent South African culture. Lurie and Petrus have different views about Lucy's strength to stay in Africa. "Lurie refers to Lucy as ' . . . sturdy young settler' (*Disgrace* 61), but from Petrus' perspective (according to Lurie), 'Lucy is merely a transient'" (Clarkson 151). Petrus thinks on these lines because he is sure that Lucy wants to stay there but she cannot do so without his protection. Therefore, he forces her to resign before him regarding her land as well as her

will to marry him. It is an ugly deal in the odd times in the history of post-apartheid era. That is why, Hooper very bitterly criticizes the author for not giving forth the idea of decent co-existence of both the whites and the blacks. According to Hellemeier, "Coetzee . . . does "not seem to me to be asking the question, 'Can we live together?', but rather showing us that we can't—or that we can but at the cost of damaging accommodations, indecent compromises" (116) in the new context.

There are a lot of hardships to live in the South Africa for the whites. Lurie tries his best to convince his only daughter to leave the South Africa. He is ready to spend even a big amount of money to settle her anywhere to save her from expected dangers in Africa but to his much disappointment, Lucy has dismissed the possibility of new existence anywhere in the world. Lucy's refusal to go to the law against the black rapists symbolizes an attempt to bury down the longstanding discrimination based on racist discourses. She aims at warding off the repercussions of the apartheid times. This silence on part of Lucy seems an essential part of the struggle against apartheid era highlighted during the 1994 elections in Africa. A sweeping victory in these elections, in favour of democracy, resulted into termination of apartheid norms forever from the country. With the mind of reconciliation, the whites like Lucy, instead of protesting through litigation against racial discrimination, render this act as a significant one for "a leveller of racial injustice" (Poyner 159) in the apartheid era.

Moreover, after Lucy's act of rejection of her father's ideas and her compromise towards historical patch-up, she has decided to humble herself before history. She stands as a symbol of reconciliation between the past, the present, and the future in the rainbow nation. In Lucy's opinion, revenge will cause further violence. Therefore, reconciliation is the only option for social well-being as well as economic betterment of the country. Reviewing all the circumstances, she "physically, if not verbally, accepts a burden of accountability for the wrongs of the past" (Poyner 160). Lucy makes it clear to her father that the rapists are as the "tax collectors" (Poyner 160) and Petrus is no more her hired labourer. Petrus is not dependent on Lucy now but she is dependent upon him. In addition, Lucy wants to forget the past that is "gone" (*Disgrace* 133). She admits "the need for nation-building that could be hindered by the damaging effects of what Lucy Graham identifies as the discourse of "black peril", evidenced for white racists in the prevalence of rape at the current time" (Poyner 160). Lucy's reconciliatory approach is evident in Lurie's words: "Petrus, my daughter wants to be a . . . good citizen and a good neighbour. She loves the Eastern Cape. She wants to make her

life here; she wants to get along with everyone" (*Disgrace* 138).

One among "everyone" is Petrus with whom she is going live as his third wife after her marriage. Petrus' words that "'She is a forward-looking lady, not backward-looking'" (*Disgrace* 136), are the outcome of the Lucy's permission to Petrus to pass his pipes across her land. She does so to live in harmony with the blacks, like Petrus who assures Lurie that "Lucy is safe here" (*Disgrace* 138). Ultimately, Lurie has to accept the fact that "parents and children aren't made to live together" (*Disgrace* 139). Lurie's these words, at symbolic level, imply generation gap as well as transition from the old to new and from apartheid to post-apartheid times. The change is harbinger of freedom from all modes of oppression. At the same time, Lurie is disturbed that "Lucy is objectively in danger" (*Disgrace* 140). He becomes angry at the insistent refusal of his daughter to leave the Eastern Cape. In the new era, "*Disgrace* is . . . strongly concerned with how post-apartheid South Africa is negotiating intercultural pressures that are both intra and international in character" (Hellemeier 14). Lucy, like Petrus, is a new person. Petrus is her former "the dig-man, the carry-man, the water-man" (*Disgrace* 151). He has no time to do services to Lucy now because of his over-busy routine of life in modern ways of farming. However, at last, he has successfully outplayed Lucy completely by double-crossing her like the colonizers.

As a reaction to all the worst incidents both father and daughter face or expect to face, a lot of bickering starts between them. Lucy loses her patience and wishes her father to go away as early as possible. She puts that she has her rights. She wants to follow her choices in her life. In her opinion, people are not minor or major. She rejects Lurie absolutely. Her strength in rejection of the idea of leaving Africa is directly proportional to her commitment to the land to stay there for its better future. Clarkson has apt view about this fact that the end of *Disgrace* is clear enough. Lucy's child will stand as reason for connection between the old and the new. Therefore, Lurie's relationship with Lucy and her child has big implications for future of the new South Africa.

To conclude, comparative and textual analysis of *Disgrace* through anarcho-ecofeminist lenses has helped me trace the catechizable status of the issues of gender-discrimination, exploitation of nature, and administration of violence against the human and the nonhuman. Oppression of the human by human and of nature by human is the enterprise of hierarchy and domination. Patriarchal designs are always at the back of domination of women and nature. Colonial rule in South Africa destroys values as well as institutions. The

whites do so in order to plunder the country of its resources, oppress its people, spoil its culture, and create 'social crisis' in South Africa. As an aftermath of apartheid, the spoiled structure of cultural norms begins to pay back oppression to the representative of the whites left over in post-apartheid Africa. Lucy and Lurie are two of them. Anarcho-ecofeminist insights are critical of dominance and hierarchies and stand for equality, human reason, and freedom of the marginalized.

Coetzee writes this book under the impact of anomalies in the society. The whole nation is suffering from violence in the new South African society. The individuals like Lucy and Lurie are the victims of multi-faceted oppression. One mode of oppression is marginalization of humans as well as animals. There is also a moral lesson in the case of Lurie's suffering. He has to atone for his abusive attitude towards women. Coetzee exposes the ills of his society to get them, it appears, removed or at least reduced for the betterment of both the human and the nonhuman of his country. Coetzee contributes in the struggle of supporting the oppressed in post-apartheid society of South Africa. The text records resistance against the oppressive culture where the weaker is victim of maltreatment at the hands of oppressive forces. Coetzee's keen interest in foregrounding maladies of his culture, in one way, hints at his wish for reformation of violent culture of the 'rainbow nation' of the new South Africa.

CHAPTER 6

INVESTIGATING ANDROCENTRISM, EXPLOITATION OF NATURE, AND PRAXIS OF VIOLENCE: A TEXTUAL ANALYSIS OF ANA CASTILLO'S *SO FAR FROM GOD*

[Chicano] culture (read male) professes to protect women. Actually, it keeps women in rigidly defined roles Women are at the bottom of the ladder. (Anzaldúa in Jacobs 16)

Elizabeth Jacobs, *Mexican American Literature*, (53).

We live on dry land but we care about saving the whales and the rain forests and the responsibility we have to 'Our Mother, and to seven generations after our own. But we, as a people, are being eliminated from the ecosystem...like the dolphins, like the eagle; and we are trying very hard now to save ourselves before it's too late. (SFG 242).

6.1 Introduction

This chapter contains textual and comparative analysis of Ana Castillo's novel, *So Far from God*, selected from the South American fiction. I explore the text to discover the issues of gender-discrimination, destruction of nature, and perpetration of violence through anarcho-ecofeminist lenses. Castillo's text, like that of other two selected writers of the Global South fiction, displays what is undesirable in her culture. Since culture affects directly the behaviour of individuals and community, repositing of culture is of great importance for the reconstruction of a desirable society. In this regard, Elizabeth Jacobs quotes Gloria Anzaldúa in *Mexican American Literature: The Politics of Identity* (2006), as saying that "[Chicano] culture (read males) professes to protect women. Actually, it keeps women in rigidly defined roles women are at the bottom of the ladder" (Anzaldúa in Jacobs 53). On smaller scale, Castillo seeks to, perhaps, change the

objectionable status of women and nature in the exploitative culture to which she belongs. She also aims at exposing the practice of violence present in the South American Chicana society. On larger scale, this may include all those who are victims of oppression at the hands of the oppressors. The text provides evidence of the catechizable problems in the concerned society. It also presents the historical perspective of the patriarchal discourses that have been constructed for the sake of obtaining well-calculated goals of dominance.

Ana Castillo was born on June 15, 1953, in Chicago to Raymond and Rachel Rocha Castillo. She is a Mexican-American/Chicana writer. Castillo is a distinguished poet, novelist, short story writer, essayist, editor, playwright, translator. She went to Jones Commercial High School to receive her education. She graduated with a B.S. in Arts from Northeastern Illinois University. Then she went to the University of Chicago where she earned an MA in Latin American Studies in 1979, and then did her PhD from the same university. Castillo's poetical works include *Zero Makes Me Hungry* (1975), *Otro Canto* (1977), *The Invitation* (1979), *My Father Was a Toltec* (1988), *I Ask the Impossible* (2001), and *Watercolor Women, Opaque Men* (2005). Her novels are: the groundbreaking, *The Mixquiahuala Letters* (1987), *Sapogonia* (1990), *So Far from God* (1993), *Peel My Love Like an Onion* (1999), *The Guardians* (2007), and *Give It to Me* (2014). Moreover, collections of her famous short stories include: *Loverboys* (1996); a children's book, *My Daughter, My Son, the Eagle, the Dove* (2000). (Hall 1-3, my paraphrase)

In her works, she is mostly concerned with practice and impact of the militant, ethnic, social and economic conflicts in Chicana perspective. For example, *Women Are Not Roses* (1984), reflects the hardships in lives of the working-class women who must choose between devoting their energies to erotic relationships or to class struggle. Chicana literature, as a convention, represents the patriarchal system as ideal one. In that culture, suffering is part of the life of women. They, being victims of the social norms as well as their own circumstances, become piteous creatures. New Mexico is very important part of the Southwestern United States of America. In shaping New Mexico from territorial status to statehood, economic, demographic, cultural factors have a great contribution. Husband had more power than the wife had. He was legal head of the family, and he

controlled the affairs of family. There was an abundance of violence. Lawlessness was the order of the day. In *SFG*, Castillo aims to bring a positive change in the Chicana culture by creating dynamism among women folk. She seems to pose a challenge to the New Mexican "cultural, social, and religious values that uphold the rigid expectations of maternal pain and suffering" (Herrera 123) on the part of women. There is a design in this manipulation of the traditional process of gender-discrimination.

Castillo points out the inhuman social norms that need to be challenged for the betterment of society. She resorts to the norms which strengthen the foundation of a welfare social system that may tend to propose equity in the South American society. She records her resistance to gender behaviours imposed upon women by the process of demarcation of femininity and masculinity. She is of the view that women's acts are not determined by us. They are rather defined by the place within the ambit of language and convention. Castillo also aims at exposing the exploitative victimization of the workers during jobs, in factories and other places. She is very critical about commodification of women in the South American culture. Castillo appears to interrogate the inhuman norms of the institutions that render unspeakable maltreatment to humans who are pushed to the margins in the Southwestern American, New Mexican society. In the next paragraphs, I introduce *SFG*.

6.2 *So Far from God*

Ana Castillo's *So Far from God* (1993), is among her award-winning works. Castillo engages her narrative with the lives of the memorable characters including a New Mexican mother, Sofia, "her wayward husband" (*SFG* 19), Don Domingo, and her four ill-fated daughters, Esperanza, Fe, Caridad, and La Loca. Castillo relates the story of Sofia, the protagonist of the novel, who happens to marry a stereotypical New Mexican man with little sense of responsibility of his family. He pays no attention to his wife and four daughters. As a result, the five women suffer a lot. Through these characters, Castillo, the representative of the Chicana movement, highlights vices of the society. She depicts patriarchy and its evils in the Chicana society. The writer exposes the evils of gender-discrimination, practice of violence, devastation of nature, anarchic trends.

The plot of *SFG* is set in a small village, Tome, in New Mexico. Sofia's husband, Domingo is essentially a gambler and good for nothing. As a result, Sofia has to work hard single-handedly to bring up her daughter. Sofia's love marriage proves as a failure. Nobody believes, since the very beginning, that Domingo will be a good husband for Sofia. Among the members of her family including her mother, her sister and even her teacher at school, are against this marriage but Domingo and Sofia run off "sheltered by the dark night of a new moon, and [come] back a senora" (*SFG* 21). Sofia gets married by breaking the New Mexican marriage norms. In order to add to troubles of Sofia, Domingo runs away from home and leaves Sofia alone to cope with the odds of life. She has to fight the struggle of life without any support of her husband. This experience of undergoing painful hardships makes Sofia stronger. There is a transformation in her personality from an ordinary oppressed woman to an unofficial mayor of Tome, a town in Southwestern America. Sofia is the Greek goddess of wisdom who is completely changed person in Medieval Christian mythology into a woman of heroic stature. She becomes a great source of inspiration for women of the area. The writer gives entirely a new interpretation of the Greek goddess, Sofia and her daughters. Castillo reflects the present New Mexican society through this novel. The book shows, in chronological manner, Sofia's family, her neighbours, and the Chicana community. The novelist also expresses how the community faces discrimination of racism and war. She also mirrors the evils like exploitation, environmental hazards, rape, and injustice in the Chicana society. The time span of the book covers twenty years.

The novel starts with love marriage of Sofia with Domingo and birth of their all four daughters. The book ends a bit after the death of all girls. They die terrible deaths. However, La Loca's death at the age of three and her immediate miraculous resurrection at the time of her funeral adds supernatural element to the narrative. In addition, Loca's character is also of great symbolic importance in exposing the patriarchal New Mexican society. She is quite different from her three elder sisters. Even she flies in the air. To watch this strange incident, the priest is wonder-struck. After this event, La Loca attains the status of a saint among the people of the area. However, keeps herself away from the physical touch of the people. La Loca fully devotes herself to prayer and spiritual care of the family. Her distance from the people around her stands for the fact that the society is not appropriate for her and for other women. There is gender-discrimination and violence against women in the New

Mexican culture. The only interaction La Loca has with others is spiritual one. She has neither any boyfriend like Caridad and Fe nor any concern with women of the locality.

On the other hand, Loca's three sisters meet their tragic end because they come across the patriarchal world around them. As a result, they have to suffer from the acts of violence and discrimination. Esperanza, since her college times, is an activist. Her revolutionary temperament makes Esperanza distinctive among the Chicana women. She becomes a generalist after her failure in love with Ruben. Similarly, Caridad, Esperanza's younger sister, suffers from insincerity of her lover, Memo. As a frustrated one, she falls into excessive drinking and free sexual activities. Moreover, Caridad undergoes a fierce attack of rape and mutilation at night by unknown men. In addition, Fe is an ambitious girl who wants to live a traditional family life. She wants to have her children and a peaceful home. She marries her Casimiro, her cousin and works at a bank. Later on, she does job at Acme International where she has to work in "Ether Hell" (*SFG* 183) and suffer from cancer that ultimately claims her life.

The book reflects a telenovelic look. The whole narrative is a stringent socio-cultural and political criticism. The five female characters including Sofia and her four daughters fight desperately against the odds of social norms in their lives. They are the representatives of New Mexican society that gives only limited permission to them to flourish in accordance with their own will. There is a drastic 'social change' from patriarchy to matriarchy in Tome. This revolutionary change takes place in Sofia's home first. Her home is the female-dominated home after many years of patriarchy. Domingo has the least say in the family affairs in that he has failed to prove as a responsible head of the family. That is why the book is, in fact, a story of five women with their own identity. On the other hand, Domingo goes to the background in front of Sofia and other women. Though women suffer a lot, much of the narrative consists of the stories of their lives. Each of them makes a story representing them as oppressed objects undergoing violence, gender-discrimination, exploitation, and inhuman values prevalent in the culture of South America. Castillo has pointed out these inhuman practices being experienced in the society. Therefore, I study *SFG* in accordance with the anarcho-ecofeminist perspective and the two research methods including Belsey's 'textual analysis' and Kusch's 'comparative analysis.' I critically analyse the text of the novel, with respect to the issues of gender,

nature, and violence. My analysis of the text consists of eight subsections that follow:

- A Chicana Family's Saga
- Hybrid Spirituality
- Desexualization of Mind and Body
- Abuse of Women and Nature
- Unrealized American Promise of Liberty and Justice
- Women's Oppression and Workers' Exploitation
- A Shift in Image of a Chicana Woman
- A Feminist Utopia

6.2.1 A Chicana Family's Saga

The New Mexican patriarchal culture is at the core of *SFG*. In the present study, the text presents a Chicana family's saga. The family lives in Tome, a small village in New Mexico, South America. The family comprises of six members including Sofia, her husband, Domingo, and her four daughters. According to *Advanced Learner's Dictionary*, saga is "a long story of brave deeds or a long series of events or adventures." J. A. Cuddon defines Saga Novel as "a narrative about the life of a large family" (777). The story of a family saga may consist of the six elements such as introduction, conflict, climax, revenge, reconciliation, and aftermath. According to the defined rules of a saga, it always starts with introduction of the characters one by one.

Moreover, in a saga, there are conflicting persons who create estrangement after their close affinity with one another. In accordance with the views of Theodore M. Anderson in *The Icelandic Family Saga: An Analytic Reading* (1967), Castillo introduces her characters in the beginning of the novel in line with family saga tradition. She observes that Domingo is not "a tractable man" (Anderson 7) just as Jungu-Oddr, a poor and unpopular man, killed at last for his misdeeds, is in *Hoensa-Poris saga*. Domingo is one of the representatives of patriarchal norms of New Mexico. He often runs away from home to gratify his wander lust. He abandons his wife and children for long on their own. It is Sofia who has to take care of her home and four girls. She has to play the part of her husband in managing home as well. She keeps "the baseball bat" (Anderson 7) under her bed and keeps it in her hand while checking her house. In case some rogue is hiding in her

house, she may teach him a lesson by beating him. The writer introduces the Sofia and her family in the very start of the book. The text reflects that whole Tome knew that Domingo was not good match for Sofia. Even the priest "refused to marry the couple in church" (*SFG* 21). Castillo also tells that "That marriage had a black ribbon on its door from the beginning" (*SFG* 21). Domingo was a gambler to the core. As a result, he proved a bad husband for his wife and bad father for his daughters. We also come to know that he eloped with Sofia and married her without the consent of her family. All who knew the couple they opposed the marriage including Sofia's teachers at school. No doubt, marriage proved an utter failure when "A month after [the marriage] he left [home]" (*SFG* 21) and did not return for more than a year. His attempts of leaving his home were many and he spent most of his time out of his home.

Sofia and her daughters are introduced on the first pages of the novel. All women in the novel are suffering from male domination as well as social injustice. Esperanza is bold, intelligent, and a radical girl. She takes after her mother and is revolutionized in her spirits. She studies at the college level and after her heart is broken in love with Ruben, she becomes a journalist by profession. She comes to the Middle East and is killed in an attack. The USA concerned department conceals information and they telecast no news about her death. Her parents get no clue about her dead body. The case of Caridad is also not different. She fails in her love with Memo. She, as a result, gets frustrated and falls into obnoxious activities like too much drinking and free sex. This attitude leads her to a miserable life. She faces assault at night in which she is gang-raped and mutilated badly by some unknown scoundrels. After surviving the attack. Caridad becomes maturer and develops her prophetic power.

The third girl, Fe is an over-ambitious who loves to enjoy her conjugal life fully. Moreover, Fe is a skeptic. She is very critical of Caridad due to her carefree manners. She over-works to change her circumstances but fails to do so. She marries her cousin Casimiro and sets to work in a bank. Later on, Fe has to work at Acme International, the worst place for work. There, she has to work in "Ether Hell" (*SFG* 183) where she gets fatal cancer. This disease spreads in her whole body and finally takes her life. In anarcho-ecofeminist terms, the toxin of oppression and unjust social norms take her life. She becomes the victim of exploitation at Acme International. However, she is not permitted to tell the reality about

poisonous Ether used in that workshop to clean the mettle sheets. The fourth and the youngest girl is La Loca. She is quite different from her three elder sisters. She dies at the age three but on the eve of her burial, miraculously she becomes alive but remains the part of her family without coming across the people around her. As a reaction to patriarchy, she refuses touch of any person. However, she takes care of her mother and sisters. In ecofeminist terms, she enjoys the company of animals as do Lucy in *Disgrace* and Maryam and Kiran in *TTS*. La Loca's character has more symbolic implications than that of all females in the novel. She hates humans, especially the patriarchal men of Tome, including her father, Domingo. She is only three when she dies and resurrects for the first time. She remains among the people but keeps away from them suggesting that a danger lies with them. In patriarchal terms, Chicana women do not receive good treatment from the males in the New Mexican society.

Domingo represents Chicana males. Unbefitting activities like drinking, cockfighting, flirting, and gambling, are more important for him than his family. Naturally, on his every return, there was reaction on the part of Sofia. On his last coming back, he faced estrangement from his family. There is conflict between Domingo and his wife. She tries to patch up the differences but Domingo is not a corrigible man. A climax in the story comes when Sofia decides to shift her position from an oppressed wife to the mayor of Tome. She is different from Maryam in her reaction to oppression in *TTS*. In line with anarcho-ecofeminist norms, she decides to bring change in society but, on the contrary to it, Maryam begins to support terrorism. She is also different from Lucy who submits to reconciliation in *Disgrace*. Sofia's decision is enough to spoil the peace of mind of Domingo. In one way, she takes the revenge upon her insincere husband. Having strong determination, at last, Sofia becomes the mayor of her village. As an aftermath of the disloyalty of Domingo, Sofia changes her status at her home from subjugation of her husband to a dominant woman at her home as well as in her locality. In other words, Sofia changes the traditional concept of patriarchy to matriarchy in the face of the difficulties of her life with Domingo who is far from the idea of mending his ways.

As a result, an irreducible distance takes place between Domingo and Sofia. After long pauses when Domingo would come back home, Sofia had been accommodating him and trying for reconciliation but Domingo could not be corrected at all. Sofia makes a firm

decision to head her family constantly with respect managing socially as well as economically. She changes her life completely. She also includes other men and women in her sphere of activities by helping them in their daily lives. In other words, it seems that she has no more need of Domingo because he proves himself more than a useless person. For the remaining thirty-eight years, Sofia sustains her status as a mayor. In such a situation, Domingo loses the authority as the patriarch of the family. This one family saga stands for the big revolutionary change in the traditional concepts of male-domination in the New Mexican culture. In this way, Castillo follows the ancient structure of family saga and employs it in a new context of her own South American social system.

The writer has recorded the Chicana resistance to her cultural norms. Being a novel of resistance, *SFG* is a documentation of evils of gender difference, violence against the human and the nonhuman in the Southwestern American society. However, the most vulnerable are women in that culture (same is the case of oppression of women in *TTS* and *Disgrace*) who are the piteous victims of the centuries-old traditions of the respective culture(s). Castillo has treated the theme of resistance against those traditions through a Chicana family. At symbolic level, that family represents the whole population living in the South of America. With this backdrop, it becomes imperative to encounter such norms that look inhuman in the social system. The novelist makes Sofia a symbol of resistance to the ages-old patriarchal dominance in the society. On the other side, Domingo represents the male domination of his culture. He is an exploiter of his loving wife and children.

He rather adds to Sofia's difficulties as much as he can by spoiling her possessions and exploiting her emotions. He is a notorious liar. Once, when he comes back from his runaway, he enters his house and peers like a thief through "the kitchen window" (*SFG* 40). According to Castillo, "It was their father, Sofia's husband, who had returned "after all those years" as they would say around Tome for a long time to come" (*SFG* 40). He himself makes him the favourite topic of sarcastic discussion around Tome. When one story about him becomes old, he concocts a new one with new decorations through addition of "some new variation or detail of exaggeration" (*SFG* 40). One of the lies he told was that he had been "running a gambling operation and living the high life" (*SFG* 40). It also became famous that Domingo had married a woman who ran a brothel. La Loca's words confirm where he had been living in his absence from home. Loca says, "I smell my dad. And he

was in hell" (*SFG* 41). In other words, she means to say that he has been leading a sinful life during his absence from home.

Sofia's resistance to the patriarchal norms stands for Chicana resistance to cultural norms. As her wayward husband exploits her, she poses a very strong resistance against chauvinistic standards of the old social system. According to Ylce Irizarry in *Chicana/o and Latina/o Fiction: The New Memory of Latinidad* (2016), Castillo, in *SFG*, has "[focused] on women . . . to bring the realities of border life into sharp relief" (Irizarry 85). Working in accordance with Chicana theory, the writer has developed the narrative of Chicana feminism in the character of Sofia as an example of this "subversion" from the mainstream of New Mexican male-dominated norms. The main subject of *SFG* is navigation of "the reclamation of losses" (Irizarry 85) at the marginal areas of the Southwestern America. Castillo highlights the fact about neocolonialism and its vicious impacts upon the freedom of expression as well. She records her protest against suppression of the voice of the people living at the borders.

The novel contains resistance on the part of Chicana public against the discriminatory norms of the society in the 1980s and early 1990s. According to Irizarry, "Castillo renames her conception of Chicana feminism *Xicanisma* to evoke indigenous memory and establish the roots and development of feminism in the pre-Columbian era." (85) In *SFG*, the writer gives expression to Chicana rejection to the cultural standards. Alvina E. Quintana in *Home Girls: Chicana Literary Voices* (1996), maintains that in Chicana tradition, literary writers, the author of *SFG* too, attach more importance to gender than culture. In other words, the literary figures record their strong resistance to the cultural norms of patriarchy in New Mexico. Since they "subordinate and oppress women, Mexicans and Americans alike understand the political implications of feminist cultural resistance" (Quintana 10) in the society.

Castillo foregrounds resistance through the struggling women including Sofia and her four daughters. Sofia breaks with her cultural norms to get rid of patriarchy. In anarchic as well as ecofeminist terms, in order to improve her future, Sofia firmly decides to turn her husband out of her home and her life. In her soliloquy, she says, "If that Domingo doesn't fix the screen door this week I'm gonna have to do it myself; then I'll throw his butt out for sure; what do I want him for then anyhow?" (*SFG* 130). Similarly, Caridad runs

away from her heiress, Dona Felicia and hides herself in a cave far from the society. She does so after she is raped and thrown on the roadside at night. She is "as mangled as a stray cat, // having been left for dead by the side of the road" (*SFG* 32-33). Her "nipples had been bitten off" (*SFG* 33) and she had fatal wounds on her body. Her escape into a cave implies the Chicana resistance to the cultural norms of New Mexico where there is discrimination on the bases of gender inequality. Furthermore, La Loca's complete estrangement from the society speaks volumes about the flaws of patriarchal New Mexican norms prevalent there and resultant Chicana resistance on the side of the helpless women of all ages. For example, when Esperanza, La Loca's sister places her hand on her shoulder, she suddenly shuns it saying, "Don't touch me!" (*SFG* 38). La Loca utters these words "moving away from her sister as she always did from anyone . . ." (*SFG* 38) else, especially males.

These reactions of Chicana women have greater social implications. The text makes the reader realize the level of insecurity for females in New Mexico. The Chicana resistance is not its own product but it has its roots in "the Chicano renaissance and the 1960s Chicano power movement" (Quintana 15). The subordination of the Mexicans in the past and discriminatory treatment of women in New Mexican culture have close affinity. Oppression of the colonial era in the past was undesirable in every respect and oppression of the present is also liable to be abhorred. Exploitation of the Chicana women on part of the men gives out a feeling of disgust. However, Sofia creates means to run her home as well as the homes of the community around her. She, in the face of her adverse circumstances, becomes a new woman. She "founds and becomes la First Presidenta of the later-to-become world-renowned organization M. O. M. A. S" (*SFG* 246). All this effort is to resist discrimination against women in the society. In addition, Castillo tells that in doing this matchless attempt to change everything, Sofia does her very successful job to dismantle the double standards of the Southwestern United States of America.

The novelist relates that with Sofia's Presidency, "a rumor regarding the inevitability of double standards is (we hope) dispensed with" (*SFG* 246). Moreover, Castillo records Chicana resistance through the depiction of the characters of Sofia's daughters who adopt their ways of life in the contradictory manner to social as well as cultural norms of the American society. For example, Esperanza is "radical" and "crazy Chicano" and likes

politics. She takes after her mother Sofia who begins to take part in politics to snatch her rights as an ambitious and strong woman. Fe also has revolutionary spirit. She wants to change her fate, too, to become self-sufficient in her own home. To achieve this status, she works very hard in a workshop where she gets the disease of cancer due to polluted environment. Similarly, Caridad and La Loca cut their connection with the society and begin to live in complete isolation. Caridad hides herself in a cave whereas La Loca begins to lead a saintly life. She has the least to do with the worldly affairs. She meets nobody except very secretly the members of her family. However, she remains away from her father because of her hatred with men folk, corrupt and incorrigible like Domingo, who smells to her as hell. She remained safe from all harms because of her distance from the touch of the harmful world around her.

Through untoward ways of life of these characters, presented in a family saga, as they are compelled to live, the text exposes a bitter truth of the inhuman values of the New Mexican society. Such unusual events in the life of these women stand as symbols of inhuman norms against them and other weak sections of the social set-up. The text reflects resistance of Chicana women to the cultural norms. While depicting resistance Castillo maintains: "“We are looking at what has been handed down to us by previous generations . . . and, in effect, [we are] rejecting, reshaping, restructuring, reconstructing that legacy . . . suitable to our moment in history” (Castillo in Irizarry 86). Castillo and other Chicana writers pose resistance in the shape of "ideological and cultural containment" (Quintana 16) against oppression of women and violence based on gender-discrimination. Women of Chicana culture undergo tortuous treatment at the hands of men. Therefore, Chicana women begin their struggle for social change. In the next subsection, I deal with hybrid spirituality in the novel.

6.2.2 Hybrid Spirituality

SFG documents that Chicana culture is a heterogeneous amalgamation of material and spiritual traits. It is also a strange mixture of old and new, social and political norms. This hybridity shows two extremes of values in the New Mexican society, both entirely opposite to each other. The spiritual values are very old in their origin. Their roots in the Mexican culture as back as the seventeenth century. Alma Rosa Alvarez in *Liberation Theology in Chicana/o Literature: Manifestations of Feminist and Gay Identities* (2007), hints at the

connection between *SFG* and the Colombian writer, Gabriel Garcia Marquez's *One Hundred Years of Solitude* (1967). According to Alvarez, "Castillo's project begins through a renarrativization of Remedios the Beauty's narrative in *One Hundred Years of Solitude* which is a rearticulation of a master narrative in the church" (Alvarez 83). Therefore, the people of Tome, having their roots in Mexico, have deep affiliation with their spiritual norms because they are an inseparable part of their existence. Though they are living in the new land, they cannot do away with their past culture. Their life gets inspiration from those values in the time of crises. On the other hand, the people of New Mexico are not far behind in pursuit of materialism. They are involved in materialistic activities and have little regard for ethical norms of the society. Their materialist behaviour has caused various evils in the social system. They worship material possessions at the cost of human values and spirituality. This polarity between materialism and spiritualism has created gulf in the society and the individuals are suffering because of this division.

However, the reason behind this conflict between these doctrines is not so simple as it has a great historical background in the whole world. Rogene A. Buchholz in *Restructuring Capitalism: Materialism and Spiritualism in Business* (2017), states in this regard that capitalism has little common with spiritual aspects of the respective cultures. This difference has created crises in the Western "capitalistic societies with regard to their economic performance and their relationship to the physical environment. These societies based on traditional free-market capitalism do not seem to be working very well; instead of creating wealth . . . they have created nothing but debt" (Buchholz xi). As a result, those societies are facing crises in the shape of economic crunch and disharmony in ecosystem. They have ceased to be the welfare societies any more. Mostly the masses have the least interest in spiritualism and link with nature. They deal with each other in only materialistic terms and consider each other no more than just "objects to be manipulated in the interests of promoting economic growth and treat nature as an object meant for exploitation for the same purpose. This way of treating each other as well as nature, [is] a despiritualization of the self and nature" (Buchholz xi) that has divided the societies in a very inappreciable manner.

Furthermore, the New Mexican society has had double experience due to hybrid spirituality. However, this hybrid spirituality is the outcome of "hybrid culture" (Bhabha

38), Mexican culture and American culture. In her article "Forms of Chicana Feminist Resistance: Hybrid Spirituality in Ana Castillo's *So Far from God* (1998)", Theresa Delgadillo puts that Chicana individuals are victims of oppression at the hands of a patriarchal church. The female characters, as a reaction to subordination to patriarchal values, resist strongly. Castillo reflects that Chicana struggle finds its expression in spiritual, religious, and metaphysical ways. Chicana feminist movement posed challenge to "subjugation of women within and without Chicana/o cultures, the marginalization of other sectors of the USA society, and the destruction of environment" (Delgadillo 888). Hybrid spirituality has a very significant role in the new Mexican society in showing cultural as well as political resistance. Sofia adopts Esperanza's revolutionary ideas regarding change in society. She is convinced by her daughter's conception of not being "A conformist!" (*SFG* 138). She ceases to "go on living poor and forgotten" (*SFG* 139) like all the people in her surroundings. Castillo maintains that domination of orthodox religion has proved as a great hindrance in the way of progressiveness and understanding of the true spirit of Catholicism in Chicana culture. The novelist presents her women as agents of social and cultural change.

Moreover, the text presents women as the "recodification of the native women essential to a sense of self and communal identity that can combat cultural, political, social, and economic oppression" (Delgadillo 889). In this regard, Sofia is the most outstanding figure representing the resistant force against oppression in the New Mexican culture like Maryam and Lucy in Pakistani and South African societies *TTS* and *SFG* respectively. Her abrupt decision exposes the whole hidden working in her mind since long when she puts forth that "I have decided to run for mayor . . .!" (*SFG* 136). With her, Sofia's four daughters are also following her suit in this respect. All women of the society are showing their resistance. For example, a Sofia's close friend is excited to come to know about the change going to take place in Tome. She is "starting to like the thought of being able to engender some new spirit into Tome, land of // her ancestors" (*SFG* 140-41). The hybrid spirituality becomes equal to political action for La Loca and Esperanza. Their faith and actions become one and in accordance with Mujerista Theology.¹

¹ Mujerista Theology is a comprehensive introduction to Hispanic feminist theology written from the heart and the convictions of experience. Continually drawing on her Cuban roots, Isasi-Diaz focuses on the life journeys and

Almost all women, in line with anarcho-ecofeminist insight, undergo a sense of self-discovery as a reaction to oppression. In the novel, hybrid spirituality establishes an interesting link between the spiritual as well as material, and between personal and the public. We witness that this connection is for women including Loca, Esperanza, Caridad, Fe, Sofia, Dona Felicia, and Dona Dolores. The spirituality is divided not between some new interpretations of Christianity but between native and Christian tenets. Gloria Anzaldúa terms *SFG* as "Indian women's history of resistance" (21), creating a narrative that responds to Arnold Krupat's conception of "anti-imperial translation" (Delgado 890). The combination of native Chicana beliefs and Christianity enables the followers to view their affairs and the world in a broader sense. However, in the hybrid spirituality, elements of native beliefs and Christianity do not mix to make some new system of beliefs but they remain separate. In this way, their influences are also diverse upon life of Chicana natives. According to the native traditions, the Americans abide by their native beliefs due to their geography as well as democracy. Since culture is stronger than religious beliefs, the New Mexican public has tilt towards the native beliefs. In this way, the novel presents the fact that in Chicana culture, there are diverse traditions coexisting together without intermingling with each other. This refers to the reality that American culture consists of multiple sets of traditions. A single dogma cannot work there to make the masses as an essentially a cohesive society.

Moreover, Christianity and native beliefs include indigenous practices and Christian practices. In other words, syncretism² of material and immaterial theories takes place in Chicana/o culture. Since hybrid spirituality is "disruptive," therefore, it is a call for radical, social, and cultural change. *SFG* also exposes the truth that Western notions of progress are defective. Instead of making advancement, West has stuck itself in intricacies of widening net of debt. Their artificial progress has worsened the plight of the people. With this backdrop, the masses pay little attention to the economic principles of the Western model. Same is the case of values of Christianity. The minorities do their best to acquire inspiration from their own beliefs prevalent in localities they engage there. Religious

struggles of Hispanic women as she develops atheology to support and empower their daily struggles for meaning. With her own life journey always firmly connected to the grassroots experience of Hispanic women and to the struggle for liberation, Isasi-Diaz is a major spokesperson for the continuing need for liberation theology today.

² The union (or attempted fusion) of different systems of thought or belief, especially, in religion or philosophy

practices of the subordinate groups play their role "to reverse or negate dominant ideologies" (Delgado 892). In *TTS*, Pagans and Islamists are two people. The later try to oppress the former but cannot stop them from practicing their faith. Similarly, Chicana local faith has very strong followers. They have no intention to replace this faith with Christianity. Instead of successful suppression of the religious rites of the subordinate groups, the powerful ideologies have to face strong resistance.

The novel contains two dimensions of the Chicana society. One is the home, a constrained section where the text takes place in the life of female characters. They represent their restricted life in oppressive social and cultural norms. The other is the public, away from the home. The difference between both of the dimensions is that of limited and extended display of cultural values being opposed by the people of Tome. Critics like Bhabha, Nandy, and Scott, refute the standard that terms culture and subjectivity as static. Castillo has put the native beliefs and Christianity side by side, without intermixing them. She advances the concept of non-reconciliatory coexistence of various beliefs. Delgado adds in this regard that "The concepts of cultural hybridity . . . constitute culture in general, and the unique way in which this is performed in Castillo's text" (Delgado 893) of *SFG*.

The Chicana people have conflicting history with America. Their hopes, desires, achievements, and loss are contradictory to that of the USA. Since they are marginalized and cannot get chance to assimilate themselves in the White public, they adhere to their own minor norms in their daily life like Gujjars in *TTS*. At all levels including social, political, religious, and cultural, Chicana community is resisting against oppression. The discriminatory treatment with them not only comes in their daily life but it has become an essential part of their literature. In other words, their literature is politically charged one. It is a record of resistance against oppression in the society. Every public sector of Chicana/o life is posing a resistance and the writers like Castillo have also participated very effectively in the struggle of resistance by means of fiction. Chicana women represent "Sardonic Powers . . . [and] mestiza consciousness." (Delgado 893) *SFG* has a family of five women at its centre who show defiance and instill impetus in the movement of resistance to dismantle the discriminatory notions of the US culture imposed upon the minor groups such as Chicana/o in New Mexico.

Moreover, Father Jerome stands as a representative of Catholic hierarchy but he has so little spiritual power that he cannot create connection with La Loca when she levitates upon the roof of the church. At the time of La Loca's funeral in the church, there is a spiritual contest between La Loca and the priest, Jerome, in the very opening scene of the novel. Father Jerome questions La Loca, "Are you the devil's messenger or a winged angel?" (*SFG* 23). He is afraid that she has returned to expose his spiritual inability to discern the truth about La Loca's resurrection at the age of just three years. In this way, father Jerome's position is liable to be disclaimed as a spiritual authority on the side of the patriarchal church. Father Jerome even proves a heartless person when he decides to stop the funeral. Though he is "a little concerned about the grieving mother who was trembling and collapsing" (*SFG* 22), later on, when Mr. Jerome calls La Loca a devil, Sofia's reaction is full of meanings. She snubs him by saying, "Don't you dare!" (*SFG* 23). She further says that "Our Lord in His heaven has sent my child back to me, don't you dare this backward thinking against her; the devil doesn't produce miracles" (*SFG* 23). Sofia's rebuke to Father Jerome suggests the degree of reverence he has earned on the part of the people of the locality. When she terms him as backward, she wants to expose the weakness of the church as an institution. The priest, a representative of the church, lacks spiritual power to lead the masses to the right direction by winning their hearts. The do the same maltreatment with pagans in *TTS*.

Furthermore, it is ironic that Sofia, a common woman, has gained more spiritual knowledge than that of Mr. Jerome. She knows that devil cannot do "miracles." Jerome's "backward thinking" makes her show awareness about church and its proprietors who lack spiritual power to console the masses in their hardships. It also indicates that she begins to believe that La Loca has returned from the next world as a saint. This conception adds to Sofia's moral and spiritual strength. She becomes bolder as well as stronger than before after this experience. She has become a woman of "a lot of . . . imagination" (*SFG* 137) and her circumstances have compelled her to rise up against them. In doing so, she wants to change the fate of the people around her as well. She has made a firm decision "to work for community improvement" (*SFG* 138). In other words, the role of the patriarchal church has diminished to inspire the people in their everyday life. Therefore, it is natural that the people need some spiritual source to lead their life in accordance with their hopes and desires. Castillo censures "the institution and doctrine of the church" (Delgadillo 894) with

its very traditional role and without any progressive function to perform in the society.

Moreover, though the people of Tome follow traditional role of Christianity in marriages and funerals, they attach more importance to the native beliefs than to Christianity. That is why, Sofia is "unable to tolerate" (*SFG* 23) the evil words of Father Jerome. As a reaction, "she screamed at Father Jerome, charging at him and beating him with her fists" (*SFG* 23). However, the priest "staves off her attack with his arms over his head" (*SFG* 23). She also calls him a "pendejo," a stupid person, which is a "blasphemy" in the eyes of the masses at the spot. However, that does not matter. After La Loca's resurrection, the people, very soon, begin to visit her "from all over the state in hopes of receiving her blessing or of her performing of some miracle for them." (*SFG* 25) As a bad luck for the people, due to La Loca's hatred against people, she does not perform any miracle for them. Even she begins to keep distance from the people "because she was so averse to being close to anyone" (*SFG* 25) in the society.

Castillo shows the Church as an oppressive institution. Father Jerome's doctrine becomes more important than the people at the church. He decides to stop the funeral proceedings in the church in spite of the fact that there is 118 c temperature outside there. It exposes the inhuman attitude of the man of church who has no sympathy for the afflicted Sofia and is more concerned with the customs of the church. During priest's sermon, Sofia's cries never stop. She yearns to know the cause of the death of her daughter but there is nobody to satisfy her by telling her the real reason behind the death. She cannot get solace from the side of the Church in her hard time. In this way, the conflict that takes place at the church is symbolic. La Loca is not the messenger of devil but "the glittering angel placed at the top of a Christmas tree" (*SFG* 24). On account of patriarchal role, Catholic Church fails to become very favourite of the people of New Mexico. A contrast of La Loca with the priest is easy to draw when Mr. Jerome says that he will pray for her, and she to the surprise of the audience claims, "I am here to pray for you" (*SFG* 24). In fact, La Loca's resurrection represents "rejection of authority" of the Church (Delgadillo 895) as well as Restoration of woman voice in Chicana culture.

After La Loca's formal ritual, the second significant public event is the pilgrimage to Chimayo or Tsimayo. When Caridad starts are spiritual life with her pattern Dona Felicia, she visits the Chimayo /Tsimayo. This is place of worship for the local population but, later

on, it is rendered sacred by Catholic adoption. The best example of hybrid spirituality is that "both the Catholic Our Lord of Esquipulas and the natural earth are worshipped at Chimayo/ Tsimayo" (Delgadillo 896). In the past about 1750, Lord of Esquipulas was worshipped at this place in spite of the fact that native population gave more importance to the curing potential of the mud and dirt at Chimayo /Tsimayo. Caridad, at pilgrimage, comes to know that Catholic Church had to endorse Chimayo /Tsimayo as sacred because the native masses had been worshipping there "since the beginning of time" (*SFG* 73).

However, Caridad's views are ionic in the case of adoption of Chimayo/ Tsimayo by Catholic Church. In her opinion, the Catholic Church has done so because of the social and economic factors and not for its religious broadmindedness or in respect of the sentiments of the native people. All except Caridad engage in worship at Chimayo Tsimayo. There is fusion of worship rather than syncretism. Caridad keeps herself apart because she does not indulge in fusion with "two spiritual traditions" (Delgadillo 897). She wants to keep her identity as well. In addition to Chimayo/ Tsimayo worship, Catholics have accepted Guadalupe's devotion too. In view of Saldivar, the worship of Guadalupe has helped the Catholic church impose its hegemony over Mexican women" (Saldivar in Delgadillo 897) since Church has presented the cultural model of passivity for the Mexican women and "guilt figured in the virgin of Guadalupe to ensure their allegiance to a transcendental, phallogocentric Logos" (Delgadillo 897). By referring to La Virgen de Guadalupe,³ the writer has created a connection between the past and the present with respect to cultural, social, and religious values of pre-hispanic Mexico and the present New Mexico. The texts of *TTS* and *Disgrace* also present link between their present and past history.

The three texts offer complexity of circumstances that lead to cultural change in the respective regions. Acceptance of Guadalupe as a saint-figure by Catholic Church has

³For Mexican American women, the Virgin of Guadalupe represents motherhood and sometimes even women's struggle against oppression. As a symbol of Mexico, she also played an important role during Mexico's revolt against Spanish rule in 1810. She also refers to when the Virgin Mary, the mother of Jesus appeared to a Roman Catholic saint, Juan Diego in Mexico in 1531. She holds a special place in the culture and religious life of many Mexicans and Mexican Americans. Her image has become a national symbol of Mexico.

multiple interpretations. One is that the Catholics win the Indian women through this acceptance of the worship whether they like it or not. They are bound to do so for their material gains. The other is that they cannot afford to counter the resistance movement of the Chicana women because of its momentum in the present times. Castillo presents the intensity of native beliefs in the life of the New Mexicans. Thirdly, devotion to Guadalupe, on the part of the new Mexican women, is not simply submission but it indicates strong link between "Guadalupe worship" and Indian women's resistance. Delgadillo's words explain it further that "The analogy that Castillo's text creates between Caridad and Virgin de Guadalupe brings the history of Indian women's resistance into the present" (Delgadillo 898). However, it is admissible that since the dominants and the subordinates can live together, same is the case of coexisting of contradictory cultural practices. In the case of New Mexico, the cultural practices of both are very strong. That is why, the followers of Church as well as the followers of native beliefs have great depth in their practices. Such big devotion of each community to its faith is the main reason of hybrid spirituality in Chicana culture. It means that cultural practices are stronger than that of religious practices. Chicana/o people feel pride in showing that they have very inseparable link with the cultural and social landscape that they possess.

In this way, comparison of spiritual, material, and hybrid spirituality, displays women's strength prevalent in Chicana culture. In accordance with anarcho-ecofeminist perception, all females become agents of better change. The writer bridges the gap of centuries by comparing Guadalupe and Caridad who are both black-skinned and spiritual figures. Guadalupe is pregnant and Caridad has undergone reformation from sinful life to sainthood under the supervision of Dona Felicia. Caridad's mother and three sisters also undergo almost similar transformation from ordinary female characters to women with special traits of personal revolutionary changes. All of them pose resistance to patriarchal norms whether they are related to Church or society or culture. The Chicana women pose challenge to man chauvinist constructions in New Mexico. The novelist draws life picture of Chicana women who are struggling against their subjugation to the man-concocted norms of bondage. This struggle has its roots in as back as the pre-hispanic era when Guadalupe appeared and gained status of Holy Woman in Mexico. In this way, *SFG* becomes record of challenge to inhuman norms of dominant Catholic Church as well as

social and cultural patriarchal status. Moreover, in putting both Catholic teaching of church and native beliefs side by side, the text foregrounds the point that resistance movement of Chicana women has stood successful in gaining female voice in social, cultural, and literary circles for "the survival of native female power" (Delgadillo 898) for a better society. In the next subsection, I discuss desexualization of mind and body.

6.2.3 Desexualization of Mind and Body

The desexualization of their mind and body happens in the sense that they grow out of the mindset of weakness and, instead of looking at themselves as women, they treat themselves as radical persons who want to become agentive subjects. According to Merriam Webster Dictionary, desexualization means "to deprive of sexual character or power or to divest of sexual quality. Desexualization may also be interpreted as to cease to hold or reduce or dispose of. In Sigmund Freud's *Three Essays on the Theory of Sexuality* (1905), sublimation means to direct energy or channelize urges into useful activities. It does not mean to make someone sexually infertile. Women in *SFG*, particularly Sofia and her three daughters, do not get desexualized by making themselves sexually futile or deprive themselves of their sexual characteristics but they do it at the symbolic level. Therefore, using Belsey's rule of 'flexibility', sublimation has figurative meaning in this subsection. After their transformation, in the wake of their respective individual experiences, they cease to show their interest in sexual activities. However, this stage is neither the outcome of Platonic tendencies nor due to deprivation of sexual organs. It is, in fact, deliberately devoid of sexual activities. After Sofia's betrayal by her "wayward husband" (*SFG* 19), she gets transformed into an entirely a new person. His disturbance is also symbolic. In reality, Sofia's resistance to the traditional subjugation to her husband is a rebellion against the patriarchal dominance in the culture of Tome at smaller level and in the whole world at larger scale. When he comes to realize that his wife, formerly very obedient, has altogether changed, he gets astonished at this unexpected change.

In the start, Domingo fails to understand the fact that the world of Sofia has completely changed. He cannot perceive the reality behind "Sofia's reflective moods" (*SFG* 109). It is as per Bookchin's 'ecological anarchism' that emphasizes social change and freedom of human beings. As a consequence of the transformation, Sofia rebukes Domingo when he asks her "What are you thinking of, silly Sofia?" (*SFG* 109). She responds in an aggressive

manner to record her forceful reaction to her husband's derogatory remarks. She stresses that ". . . don't call me 'silly Sofia' no more neither" (*SFG* 109). This stern response unfolds the secret of rebellion against the patriarchal norms on the side of the woman who has been suffering from affliction of injustice of the native culture. Sofia surpasses sexually driving forces and sets forth a new aim after undergoing the process of sublimation. However, this transition is not without great suffering.

Sofia's prayers have been answered in the form of her transformation from an ordinary woman to a sublimated woman who throws away her femininity and inverts herself as a new woman. She goes under a revolution and rises herself above the level of being only a sex object. When her husband absents himself for long time from home, she never indulges in any sexual pursuit with any other man. She has, at symbolic level, desexualized herself altogether. In Freudian term, she undergoes the process of sublimation. She prefers sexual life no more and raises herself above this instinct and opts a great role to the amazement of her family as well as the people around her. She declares that she has decided to become the mayor of Tome. Sofia's reaction to her betrayal by her husband does construction of her personality. In line with Rossella Valdre's "the concept of aim" (21) in *On Sublimation: A Path to the Destiny of Desire, Theory, and Treatment* (2014), Sofia begins to realize her sublime role to play for herself and the people of the area in her remaining life. She gets "a capacity to exchange . . . sexual aim for another one which is no longer sexual but which is physically related to the [greater aim]" (Valdre 21). Sofia embraces a new "concept" of life that is the life of a new struggle. Her first portion of life is not without oppression but her later life is even harder because the greater the aim, the greater the struggle. She replaces "sexual aim [by] socially valuable" (Valdre 22) mission in life.

Sofia's external circumstances help dig out her potential so far that she shifts her aims from an ordinary domestic suffering woman to the status of the mayor of Tome. Her inner voice begins to talk to her that in case her husband does not cooperate with her, she will do the works herself. Sofia gets free from her sexual dependence upon Domingo. Her inner person is fully inspired by her sublimated spirit which is ruling her supreme now. In the words of Valdre, "Of all the aim-inhibited processes, sublimation is King" (*SFG* 22). The process of shifting of aims fully prevails Sofia and she begins to feel herself a new woman who has realized her potential which remains hidden from her till the recent past. As a

sublime being, Sofia "diverted to higher asexual aims" (Valdre 20). She rises up due to her sublimated thoughts because "sublimation . . . represents the most evolved human concept par excellence . . . a potent metaphor of human functioning psyche transformation" (Valdre 19). To impart this sublimated thought, she calls for her friend because "she had big news" (*SFG* 130) to break. This "big news" is a sublimated thought which she wants to infuse around her in the society.

Sofia's desexualization lifts her to loftiness of aim. According to anarcho-ecofeminist tradition, she wants to deconstruct her surrounding which is tradition-stricken and far from progressive one. She is "mysterious and full of importance, all of sudden, like a changed person actually" (*SFG* 133). Sofia's being a "mysterious and full of importance" is the result of change from suppression to sublimation in the patriarchal society. The more she is suppressed, the stronger she becomes. Sofia's suppression and the resultant sublimation, that leads her to desexualization, has a long story of her suffering. Since "she had worked to support her four girls without . . . help from . . ." (*SFG* 133) anyone. She abandons the most of the social and religious activities. "Sofia had never had one moment of fun all those years while she was alone, no birthdays or New Year's Eve fiestas, no Christmas posadas" (*SFG* 133). She does not attend weddings and other ceremonies. This disposition under which Sofia leads her life is no less than that of a suppressed life.

During this metamorphosis, she transcends above the common lot of the persons with a defeatist psyche and stands up to fight against the odds. She becomes a symbol of struggle, "transforming [her]self into something different . . . [j]ust as a solid becomes gas so does the original sexual drive become something else, it transforms into something which carries within itself traces of sexual but which no longer be sexual in its expression." (Valdre 19) In the same line, under the impact of desexualization, "Sofia never did let herself have a good time" (*SFG* 134). However, she poses reaction to suppression of her emotions in the form of the choice of greater ideal. She has "enthusiastically" (*SFG* 137) decided to become a mayor. Her inner voice makes her capable to raise question "why not be Queen of Tome" (*SFG* 137). As a reaction to Sofia's newly conceived thought, her friend believes that "the poor woman has lost her mind" (*SFG* 137). She cannot understand the level of a sublimated Sofia who "always had a lot of . . . imagination" (*SFG* 137) in her daily works.

Sofia transforms desexualization into "work for community improvement!" (*SFG* 138) which has been getting worse and worse off" (*SFG* 138) but nobody has tried to improve it. According to her friend, Sofia is "starting to sound like [her] daughter, the revolutionary!" (*SFG* 138) and to bring some change in the life of community has become "the driving force of [her] life" (Valdre 13). In fact, Sofia perceives "unquenched desire for fulfillment that let her not stop but presses [her] even forward unsubdued" (Valdre 13). Sofia names her desire of fulfillment as "Faith" as she says that "Faith" has kept me going" (*SFG* 38). However, Sofia does not want to prove herself as rebellious. She calls herself "A conformist!" (*SFG* 138). As a result of this change in Sofia, she divorces Domingo in the long run. Her blunt declaration, in front of Domingo, that "W're divorced now" (*SFG* 225), refers to her desexualization. In her sublimated spirit, she further expresses about her firm decision that "I will be mayor of Tome! I swear on my parents' grave" (*SFG* 142). The transformed, sublimated, inverted, and desexualized "Sofia founds and becomes la first presidenta of the later to become world-renowned organization M.O. M. A. S" (*SFG* 246).

As resistance to oppression, Sofia's four daughters also undergo desexualization. Esperanza, Caridad and La Loca, become desexualized at symbolic level whereas Fe is physically desexualized due to the poisonous chemical she works with to clean metal sheets in the weapon-making factory. Due to the fatal chemical, Fe is eaten up by cancer. Out of Sofia's four daughters, only Fe gets married but she cannot conceive baby on account of cancer that spreads in her body and kills her. The chemical makes Fe's speech irregular too. Fe and her husband, Casey, used to talk about their expected babies. Unfortunately, Fe "hadn't had . . . babies . . . but she and Casey were looking forward to a big familia" (*SFG* 178). Fe's health hazards at Acme International cause her miscarriage. Her working in the chemical factory "with some nasty smelling chemical" (*SFG* 180) takes away her fertility. Her body has absorbed the smell so profusely that it has infused into her pores. As a result, Fe's lungs, liver, kidneys, nails, and fingers are affected due to inhaling "Ether" (*SFG* 182). Fe's wish to "have a baby" (*SFG* 189) remains unfulfilled owing to her physical desexualization. Fe suffers through Capitalist exploitation, Caridad through perpetrators of violence and Sofia through patriarchy. After her betrayal in love, Esperanza becomes a Newscaster at the local TV station. She is a "radical and crazy Chicano" (*SFG* 29). After her betrayal in love, she leads an asexual life. However, her work is so appreciable that she

is declared national hero by the American government. All these factors are serious concerns of anarcho-ecofeminist tradition.

Furthermore, Caridad also leads an asexual life after experiencing sexual activities and betrayal at the hands of her lover. She becomes pregnant before marriage. After their marriage, she leaves Memo on knowing that he has been visiting his ex-girlfriend, Domitila. "All in all, Caridad had three abortions" (*SFG* 26). She tries her best to save her marriage but fails. After her divorce, Caridad in her frustration, does not discriminate men while having free sex with them to gratify her sexual lust. However, after a "nightmarish night" (*SFG* 77) in her life, Caridad begins to hate men. She becomes "an embittered woman" (*SFG* 77) because "they have served little purpose in her life" [except] "adding misery and shame" (*SFG* 77). Caridad falls in love with a woman whom she terms "the most beautiful woman she had ever seen" (*SFG* 79). She was "so exceptional to Caridad in any case" (*SFG* 79). "She was dark. Indian or Mexican. Black, black hair. Big sturdy thighs" (*SFG* 79).

After the terrible attack and her miraculous speedy recovery, Caridad experiences a big change in herself. She goes to a cave in the mountains to hide herself from the people. She begins to love her mare, Corazon, her "only friend" (*SFG* 56) as an outcome of her betrayal by men. Same is the case in *TTS* and *Disgrace* with women who pass through trauma after violence against them. Zulekha's murder, Kiran's accident, Maryam's harassment, murder of her son, Lucy's rape, plundering of her house, and even burning of the wife and daughter of the forest officer, all are the catechizable incidents. In accordance with anarcho-ecofeminist insights, in order to create a harmonized society, women population should be safe from oppression. This is possible only if the causes of these inhuman acts are uprooted. She expresses her frustration to Dona Felicia, her spiritual patron that "I'm really tired" (*SFG* 57). Behind the change in her are "spiritual and psychological" (*SFG* 62) factors. She changes a lot when she goes with Dona Felicia for pilgrimage. Caridad "who had not been in love with anyone since Memo, fell in love that Holy Friday . . . and every other marvel around her paled in comparison" (*SFG* 74). Moreover, in the process of transformation, Caridad begins to stay near Dona Felicia. She, in Dona Felicia's words, is "getting more like her sister La Loca everyday" (*SFG* 75). Caridad confesses it too. Her senses become sharp and "Now, like La Loca or like a blind

person or even a dog (like Lucie in *Disgrace*), she was sensitive" (*SFG* 75). Moreover, Caridad's sudden disappearance from Dona Felicia for hiding in a cave is a kind of inversion. She forsakes society for a secluded life. In other words, she undergoes the "sublimatory process" (Valdre xvi). Her stay in the cave, in a way, is refining period for Caridad. She experiences a spiritual process in her isolation in the cave.

As a result, on her return to the society, she is a new woman who completely abandons the mundane life for divine activities. Through transformative process, she becomes a useful individual by keeping herself busy in virtuous activities. She becomes a "curandera" (*SFG* 59) and is called "la armitana"⁴ (*SFG* 72). Again, she adopts the company of Dona Felicia and becomes "adept at interpreting" (*SFG* 118) dreams. "She often fell into semiconscious trances and communicated with the spirit guides as a way of communicating messages to clients" (*SFG* 119). With time, in this profession, Caridad has earned "a respectful reputation as a medium, if not as a miracle worker" (*SFG* 119). Caridad's transition from an extremely sinful girl to a highly spiritual woman is the outcome of the revolutionary transformation to sublimation. In line with this concept, Valdre puts that sublimation produces "the rarest and most perfect . . . extraordinary individual // . . . [in] humanity" (94-95). In this way, Caridad becomes desexualized by channelizing her Eros into spirituality.

Similarly, La Loca also leads a life of sublimation and asexualization throughout her life. Her sublimatory life is the result of spirituality she gets from the very childhood. After her resurrection, La Loca leads the life of a saint. However, she takes part in the family affairs and helps her mother as well as her sisters in the time of need. Due to her spiritual force, she does not submit to a carnal desire and rises above the tensions mundane affairs owing to her lofty aim to serve human beings without any interest in material gains. On contrary to her three sisters, La Loca has not to pass under "a transitional phase" (Singh 30) of sexual desire to sublimatory one. In line with Anna Freud's idea, La Loca "display[s] an extraordinary relish for asceticism" (Singh 36). Her spiritual power debilitates the power of "sex in the head" (Singh 36). Singh further puts that sublimation facilitates non-sexual

⁴ Hermit

life of a person. La Loca wards herself off from the touch of anybody around her throughout her life.

La Loca has transformed herself into a woman who has no sex life till end. However, she is desexualized at symbolic level. Her distance from human beings except her mother has symbolic implications that they are not reliable. She stands as a representative of the resistance against men folk of Chicana society who follow the traditional patriarchal values in relation to women. Instead, she comes in close contact with animals. In comparison with her three sisters, La Loca remains all right because she keeps herself away from the touch of the world around. She loves her horse to reflect her interaction with nature. She has full faith in the power of morality that "nothing . . . could last in the vulgarity of the big world very long" (*SFG* 152). Quite contrary to all women in the novel including her mother and three sisters, La Loca has never ever been in any relationship with any man. She is "an expert horsewoman and has trained all the horses since she was tall enough to climb up and ride on her own" (*SFG* 150). She does things as men do and this implies her symbolic desexualization.

The characters of women in *SFG* experience symbolic transformation. Sublimation is the result of reaction of Chicana women against the inhuman social norms of the Southwestern American culture. There is gender disparity in the case of Sofia and Caridad. There is also violence perpetrated on Caridad who is mutilated during a sexual attack. Sofia gains sublimatory disposition. Sofia becomes the mayor and, in anarcho-ecofeminist terms, all Chicana women reject patriarchy by challenging the oppressive culture under her umbrella. The text also highlights violence against nature by depicting how Caridad's mare is mutilated when her legs are cut down. Sofia instead of getting only "personal autonomy, [prefers] social freedom" (Curran 47) in her society. Women show their attachment with animals instead humans around them as a result of their bitter experiences. In this way, they lead a life of self-denial to record their protest. The collaboration of the primary texts and two theories gives out insight that no society can bring up balanced individuals unless dominance and hierarchy is replaced with equality and freedom. In the next subsection, I take up abuse of women and nature.

6.2.4 Abuse of Women and Nature

Since there is a close association of women and nature, Gaard calls for an end to oppression against women and nature. The term "nature" signifies plants, animals, environment, water, birds, and land. It means that abuse of nature includes the inhuman conduct with the natural physical world. Man's relation with environment and woman is as important as old. However, man has appeared as an abuser of the both. Therefore, the ecofeminists have highlighted the connection by terming nature as "Lady Nature"[and] "Mother Nature" (Heller in Gaard 219). To dramatize the close link between woman and nature, the ecofeminist critics have used the same metaphors for woman and nature. The text displays this link when in *Cross Procession* a woman says, "We live on dry land but we care about saving the whales and the rain forests. . . and the responsibility we have to 'Our Mother, and to seven generations after our own'" (*SFG* 242). They seem to do so to idealize nature at equal level with woman. To save woman and nature, tender feelings are must to arouse "to take pity on poor, ideal "Mother Nature" "[and Mother Woman]" (Heller in Gaard 219).

This effort means to deconstruct the concept that allows exploitation of nature and woman in the same inhuman manner. Therefore, if nature and woman are not safe, it will deeply affect the life of all living beings in the whole ecosystem. That is why, the environmentalists have always made efforts to keep environment clean to ward off health issues in every welfare society. Marcel Wissenburg in essay, "The Idea of Nature and the Nature of Distributive Justice" in *The Politics of Nature* (1993), stresses importance of relationship between nature and human existence that "We ought to judge our actions from the point of view of nature as a whole, rather than from the partial position of man . . . because 'mother Nature is the . . . most important condition of human existence . . . because nature has intrinsic value'" (6). In fact, nature is the sum total of that exists, living and non-living. (Wissenburg in Dobson 6, my paraphrase) However, at the same time, nature is dependent on everything in the surrounding for its existence just as a mother needs care on the part of her sons and daughters.

Nature needs congenial atmosphere for its apt existence. The text highlights the matter of misuse of nature in the shape of land. Chicana are suffering from acute poverty due to their infertile land because "Outsiders in the past had overused the land so that in

some cases it was no good for raising crops or grazing livestock no more" (*SFG* 139). The outsiders come and buy land of the people of Tome. The natives being poor easily sell their land because they need money to eat bread. The overuse of land amounts to misuse because after some time it becomes incapable to produce any crops. The land buyers buy Chicana land for different purposes. Sofia's companion tells her about Mr. Charles, the breeder of birds that "Here we have peacock breeders taking over our land" (*SFG* 140). As a result, Chicana "end up without . . . livelihood" (*SFG* 140), becoming poorer. That is why, they "no longer farmed or used" (*SFG* 146) their land to earn their livelihood. The Chicana people undergo exploitation of its own kind in their town at the hands of the newcomers. Same is the case of misuse of land and landscape in *TTS* and land grabbing in *Disgrace*.

Moreover, the text exposes how industrial units are spewing smokes to pollute atmosphere and how the use of lethal chemicals is spoiling the soil and vegetation grown in the farms and pastures. The "dead cows in the pasture, or sick sheep" (*SFG* 172), all are the victims of fatal toxins blown into the air by the factories. Something is "slowly killing them" (*SFG* 172)) and that something is pollution to a dangerous extent. However, the people of Tome do not mention it in spite of knowing the reality that poisonous gases left by industry in the atmosphere are taking their life. The "People woke up each morning to find it raining starlings. Little birds dropped dead in mid-flight, hitting like Superball hail on roofs" (*SFG* 172). Birds of all types and sizes are falling like rain on the earth. The people of the area are under oppression of the factory owners. Therefore, they do not "want to think about it" (*SFG* 172). W. Wesley Eckerrlelder Jr. in *Industrial Water Pollution Control* (2000), puts that "industrial wastewaters are nutrient deficient; i.e they lack nitrogen and phosphorus" (Eckenfelder 367). Therefore, they turn soil into barren for crops. The same has happened with the land of the people of Tome due to the wastewater release by the industries of the area. The toxins are spreading in the air so profusely that the living beings including humans are under a severe attack. The impact of industrial smoke and wastewater has become so lethal for the living beings that neither air nor surface of the Earth is safe for big or small birds and people of the area. The writer tries to expose the reality that "life [is] hard in the land of "Enchantment" (*SFG* 172). Instead, everyone [is] now caught in the land of Entrapment" (*SFG* 172) in that there are political, religious, social, and above all economic issues creating hardships for the people of New Mexico.

The New Mexican traditional culture is oppressive. *SFG* is very close to the land of Tome, its animals, and its people. It also portrays a compact connection between the human and the nonhuman. Creating a close link between nature and environment in Chicana literature, Rosario Nolasco-Bell in "Nature and the Environment in Ana Castillo's *So Far from God* and Elmaz Abinader's *Children of the Roojme*" (2013), has observed that "The discourse on nature and the environment in Chicano/a literature [reflects strong intimacy between humans and animals]. This [intimacy] thereby signifies the spirit of interconnectivity and egalitarianism that must exist among all species" (21). Through Sofia's family, we come to know that the people of the area love their animals and render them as intimate to them as their close relations. The text supports in this regard that "Dogs, cats, and women, twenty-eight eyes in all, saw Caridad walking soundlessly, without seeming to be aware of them, across that room" (*SFG* 37) of the house. In other words, in Chicana culture, like that in Kaghan Valley in *TTS*, the people have very close link with their animals in that they depend upon them in many ways. However, in *TTS*, *Disgrace*, and *SFG*, the human and the nonhuman are existing marginalized at the hands of the oppressive forces.

One of those forces is Capitalism. According to anarcho-ecofeminist perception, toxins in food, air, water, soil are the factors behind environmental degradation and they are the products of Capitalism. Therefore, when toxicants make atmosphere uncongenial for life, humans, animals, and birds begin to die because of poison in the air, in water, in the soil, and in its vegetation. The people get frightened in that "Deadly pesticides were prayed directly . . . on the vegetables and fruits . . . and their babies died in their bellies from the poisoning" (*SFG* 243). Instead of leading a happy life in the land of opportunities, America, they find themselves in the land of misery. The phrases like 'raining starlings' and small bird 'hitting like Superball on roofs,' speak about the horrible situation caused by arsenic mixed in everything. Human health is in a dreadful condition in New Mexico because of toxins spewed out in the air by the industrial plants. Ravenscroft's words are in line with horrific scenario that "Drinking contaminated water is not the only means by which people can ingest excessive amounts of arsenic. Food crops can absorb arsenic from soils, which in turn is ingested by people eating contaminated crops . . . as a result of pollution from industrial units" (118). Moreover, "the number of those without jobs increased each day. Livestock drank and swam in contaminated canals" (*SFG* 242) and

humans are also under the attack of air as well as water pollution.

Even the business of the natives fails due to insufficient opportunities and they are feeling compelled to change their place and businesses. In line with it are Fe's in-laws whose business collapses and they give up "big chunk of land" [after facing loss as] cattle and sheep ranchers in the territory" (*SFG* 174) and, at last, shifted on to other works. The narrator describes the miserable condition of the people of the Southwest America in the Cross Procession. They have no food to live on and no identity to show for collecting food stamps. Peter Ravenscroft, et al. in *Arsenic Pollution: A Global Synthesis* (2009), maintain that "arsenic contamination affects more than 70 countries in the world" (4). The text imparts a suggestion that such an immense loss can be avoided by saving the Earth from contamination and destruction as in *TTS*.

Furthermore, one of those terribly affected people is Fe who suffers the worst at Acme International. The primary text discloses that "it was that job that killed her" (*SFG* 171). She comes as a worker among all other colleagues and tries to prove herself "the steady and dedicated work type" (*SFG* 177) after a forceful expulsion from her job at the bank. Although "the work was . . . hit" (*SFG* 177) yet she accepted it for good pay. Later on, it comes out that Acme International is the worst place for its workers. It has unhealthy environment and the workers have to face big exploitation at the hands of the Acme International owners. Before Fe joins Acme International, she comes across one of the female workers who is suffering from the initial attack of arsenic chemical. "She was getting nausea and headache that increased in severity by the day [Moreover], it was the migraine clogging up her sense of reason . . . and many of women she worked with at Acme International were also having the same symptoms" (*SFG* 178). An ecofeminist critic gives her remarks in consonance with the fact that exploitation is of the same degree whether it is of nature or woman.

SFG presents record of the abusive role of the industrialists whose influence is far-reaching in every field of life. A case in point is that the nurse in hospital does not speak the truth about the destructive effects of the toxicants used in the weapons plant. Almost all women and men are suffering from health hazards at the plant. Fe is a prototype of all exploited women. She has to work harder in expectations of raises on the sheer basis of "utilization and efficiency" (*SFG* 178). As a result of hard work, she gets promotion in a

short time "from assembler to material dispatcher trainee" (*SFG* 179). She is younger, more efficient, and more educated than all other women at Acme International. She puts "her full concentration on the job" (*SFG* 179). Unfortunately, overwork and contaminated atmosphere cause her miscarriage. Therefore, the writer discloses her anxiousness for the health issues of the New Mexicans on account of the poisonous material that is used in industrial plants there. In line with Castillo, Ronald Eisler in *Handbook of Chemical Risk Assessment: Health Hazards to Humans, Plants, and Animals* (2000), observes that "Anxiety over arsenic is understandable and frequently justifiable. Arsenic compounds [are] the preferred homicidal" (1478). Being a keen observer, the novelist points out in her work what is obnoxious for her society. It appears that she cannot watch in silence the destructive role of the industries that are marring ecological harmony of the existence of the human and the nonhuman.

The Pentagon uses Ether that is illegal. It is very dangerous for the human as well as the nonhuman. In order to keep it a dead secret, the supervisor strictly forbids Fe to disclose it to anybody. The supervisor also disallows Fe to "pour down [Ether] to the drain" (*SFG* 184) because it is lethal of high level that can destroy each and everything. "The Pentagon is destroying life on earth by deploying nuclear weapons, by creating toxic waste and storing it near those persons least able to resist, and by fostering relations of violence and domination" (Gaard 1998: 20) In the Cross Procession, the spokesperson for the committee working to protest addresses the procession about the dangers of "dumping radioactive waste in the sewer" (*SFG* 242) [in that] people all over the land were dying from toxic exposure in factories" (*SFG* 242). In the Procession, three Navajo women talk about "uranium contamination on the reservation, and the babies they gave birth to with brain damage and cancer" (*SFG* 242). The air, the earth, and the water contain pollution due to radioactive materials of the atomic plants. However, no response comes on the side of the government to save the life and property of the people living around. Even the portable water is full of contamination with as dangerous mixing of radioactive element such as uranium. However, the higher authorities take no initiative address this issue.

Fe gets pregnant but miscarries due to harmful effects of poison. Other women have also suffered from such problems. Three of her co-workers tell her that they have

undergone "hysterectomy"⁵ (*SFG* 179). Fe is afflicted with tremendous cancerous pain. All this is doing of the men at Acme International who are playing with the health and life of the poor Chicana workers, especially women. The authorities have bias against the Mexican Americans and they have little regard for the life of Chicana. Ultimately, Fe has to leave the work and rest at home. There is no recovery. Her condition deteriorates and she dies of the cancerous disease. There is no law to help her in her lurch. There is also no justice system to provide security to the rights of the marginalized people. Quite ironically, Acme International that has done nothing in Fe's treatment comes forward to arrange for her burial expenditures. Therefore, the incidents of violence against girls, boys, women, and animals expose aggressiveness of the native culture developed on the lines of Mexican standards the immigrants have brought with them to America. "They were truly second-class citizens—yet they retained their language, their culture and values, and their hopes for a better future" (Schroeder 28). Unfortunately, those hopes do not come true due to the prejudice of the white lawmakers of America. In addition, since condition of peace and calm is no more effective in the marginalized states, the crime rate is extremely high. Crimes like abduction of young girls and boys, harassment, kidnapping, rape, mutilation of women, are more than frequent. Since "social ecology maintains that ecology must embody an anarchist critique and reconstructive vision of society if the movement is truly to achieve its liberatory goals" (Bookchin 13), the violent acts against women and the weak are quite contrary to Bookchin's idea of an established society.

Moreover, the arsenic materials used in factories are the worst type of pollution. Ravenscroft's views are in consonance with Castillo's concern about heinous harms of pollution and health problems. One of the worst "adverse biological effects" is cancer that may lead to miscarriage in women. Months after miscarriage, Fe is not feeling well. She keeps of this routine for six months. "Every morning each worker was given a pan about the size of a square foot which was filled with some nasty smelling chemical or other that would clean what Fe was told were parts for high-tech weapons" (*SFG* 180). These "nasty smelling chemicals" are more powerful in their adverse effect on life than any weed killer or herbicides or insecticide. On account of the type of work at Acme International, the

⁵Surgical removal of the uterus.

workers are getting diseased. On account of "Chronic arsenical poisoning . . . skin cancer and a gangrenous condition of the hands . . . has occurred in people" (Eisler 1478) and Fe is also among them. However, it does not mean that the higher authorities are ignorant of this foul play taking place in America. The text exposes the hard fact to the reader that Acme International, a life-taking company, has "direct contracts with the Pentagon" (*SFG* 180). Therefore, nobody can take the industrialist to the law.

Anarcho-ecofeminist perspective has great concern about the profit-mongering industrialists because they dump down lethal chemicals that cause big risks to life of all the living beings including cows, sheep, small and big birds, and humans. Among all workers, men and women, Fe is the worst victim of discrimination since she is reserved for only the toughest jobs at the workshop. The exploiters misuse her as a commodity at Acme International. The illegal use of chemical and the consequent tactics used to keep it secret at the cost of human life is also a dark side of American maltreatment of nature and women. Law enforcement agency is in the hands of the higher institutions like Pentagon. Oppression as well as injustice is the order of the day in the marginalized New Mexico at the hands of these authorities. A case in point is Fe's helpless condition in the face of the factory owners who let her know that there is no legal support for her. Same is the case of absence of support of law in *TTS* and *Disgrace* against oppression of the human and the nonhuman. The text of *SFG* highlights the inhuman conduct of American government with the marginalized Chicana population. In the next subsection, I take up unrealized American promise of liberty and justice.

6.2.5 Unrealized American Promise of Liberty and Justice

Marginalization deprives the New Mexicans of their rights, especially as a group within the larger American society. *SFG* is an account of the relationship of centre and the margins in American democratic system. Since the USA society largely consists of immigrants, there is a great cultural diversity in it. This numerosity has its own complexities. Partially the American political system is fair and partially far from fair one. Jon R. Bond and Kevin B. Smith in *The Promise and Performance of American Democracy* (2012), lament that this unfairness is contrary to "The Promise of American Democracy" (Bond 16). The American Promise consists of three core principles: First, in the American political system, people themselves have rational power to make decisions. "No elite group is assumed to

be wise enough or unselfish enough to rule in the interests of all members of society" (Bond 16). Second, "To ensure the interests of everyone . . . the bulk of the population has the right to influence decisions that affect their lives through . . . elections, and [third, the] government has the obligation to make this possible by protecting individual rights to liberty and free expression." (Bond 16) These principles provide a basis for judging the performance of American democracy.

The text reflects the author's deep observation of violation of these principles. The reader notes that Mexican Americans are victims of discriminatory treatment at the hands of European Americans. The text reflects assertion that the practice of oppression against the New Mexicans is not new. It is rather as old as the Treaty of Guadalupe Hidalgo contracted between America and Mexico in 1848. It implies that this inequity is a long chapter in the history of Mexican Americans. The European Americans have marginalized the Southwestern states deliberately on the bases of race and gender differences. *SFG* points out how the people of New Mexico face marginalization in education, jobs, business, politics, and all other fields of life. A case in point to Castillo's observation recorded in the novel are the words of Bond that "democracy in America is [not] living up to its promise" (17). Since the inception of American nation, there have been contentious issues between the centre and the peripheries, especially the Southwestern states including Arizona, Texas, Utah, and Colorado. New Mexico is also one of them. Cynthia E. Orozco in *No Mexicans, Women, or Dogs Allowed: The Rise of the Mexican American Civil Rights Movement* (2009), mentions that New Mexicans "developed a distinctive border culture based on ranching and farming, the patriarchal family, the close-knit community, and proximity to Mexico. Despite an incipient hybrid American and Mexican culture, most continued to identify themselves as "Mexicans." (Orozco 19) Castillo records the social process through which the New Mexicans have marginal status within the larger American society.

They have minimal quality of life like that of the American citizens due to marginalization at every level. This critical study is concerned with how American promise has failed by dint of discrimination of the people of New Mexico. According to James L. Roark, et al. in *The American Promise: A Compact History, Combined Version (Volumes I & II)* (2014), this discrimination is contrary to "the American promise" (v) of freedom. Those kept on margins of the social framework are far away from blessing of "original

goals and premises" (vi) of liberty and collective justice. However, "the boundary becomes the place from which something begins presenting its movement [and] dissident histories and voices - women, the colonized, minority groups, [and] the bearers of policed sexualities" (Bhabha 5). The text of *SFG* hints at American failure to remove those boundaries.

The reader observes that the novelist picks up only a town, Tome, in New Mexico to reflect how American promises have remained unfulfilled throughout its history. A case in point is that "Millions [have got] a better life, unfettered worship, equality before the law, representative government, democratic politics, and other freedoms" (v) but millions have not. Moreover, those who have received the gifts of realized promises, they are uncertain about the permanence of such outstanding times because "much of American history is a continuing struggle over the definition and realization of the nation's promise" (v). The text presents, on a smaller scale, a full account of the marginalization of the people of Tome. On larger scale, *SFG* represents all Southwestern States marginalized in this way or that way. Because of the Mexican American War, Mexico cedes seven Southwestern and Western States including New Mexico, Utah, Nevada, Arizona, California, Texas, and Western Colorado to the United States. This treaty "guaranteed Mexican Americans living in these areas citizenship and certain land grants and rights. These rights were rapidly abrogated as land was seized by both legal and illegal means by cotton plantation owners, cattle and sheep ranchers, miners, and farmers" (Orozco 155) from the hands of the natives of these states.

With this backdrop, the text mirrors how the Mexican Americans, especially Chicana/Latino live as aliens in their own lands because they have been living there for six generations. The text plays out the marginalized status of the people of New Mexico in every field of life. Politically, Chicana/Mexican Americans are the fastest growing ethnic minority. According to the U.S. Census Bureau in 2008, "there were 46.9 million Hispanics or 15.4 percent of the population" (Orozco 155). However, being "a conquered people" (Orozco 155), they have been living a marginalized life all the years. The text appears to raise questions about injustice with the Mexican Americans as they have been abandoned mostly poor, less educated, victims of racism, deprived of peace and security. Law is the least supporter of them. Caridad faces a fatal attack at night out on the road in which she is

"left mangled" (*SFG* 77). The police, partially due to their inefficiency and partially due to negligence, do not arrest the men who attack her because Caridad cannot give complete "information to the police" (*SFG* 77). Certainly, the attackers are from the same society but the police do not want to apprehend them to bring under law. Caridad has faced the worst type of violence. The text shows that Caridad becomes the victim of "a thing, both tangible and amorphous. . . . It had no shape and [was] darker than the dark night" (*SFG* 77). That "thing" is no other than the ruffians who are above law. In other words, the marginalized Chicana people are at the mercy of lawlessness.

The Mexican Americans are living in America but they are far from full stream of American life with respect to "enlightenment" as well as social and political justice. The author uses two adjectives of "useless" and "ineffectual" to stress the inefficiency of the industrialists and their agents who prefer illegal works to fair and lawful ones. Mostly Chicana workers do small jobs or do labour. Therefore, instead of government jobs, Sofia arranges earning sources for the poor people of Tome on her own behalf. As far as education of the youth of New Mexico is concerned, Sofia's four daughters represent the whole State. La Loca is illiterate. Both Caridad and Fe are not more than matriculation. Only Esperanza gets the chance of going to college. She is a graduate. Moreover, La Loca does not do any job. Caridad becomes a spiritual healer and does not do any other job. Esperanza after graduation becomes a journalist. Fe becomes an accountant in a bank and then works in a weapon factory. In her illness, the factory owners double played Fe. The FBI⁶ blames Fe that "it was all her fault" (*SFG* 187) to use illegal chemical. Being a marginalized one, Fe comes to know that she cannot sue law in that Acme International has nothing to do with her illness. The mother, Sofia is not much educated too. She has not been doing any particular job but labour to bring up her daughters as a single mother.

A sense of strong hatred prevails everywhere in America against the Mexican Americans. They have no permission to enter the public places of entertainment or commodities. According to Orozco, "there were no movies, no barbershops, no swimming pools, no jury service, no buying of real estate, no voting, no public office" (17) for Latinos

⁶ The FBI is a federal investigative and intelligence agency with jurisdiction in a wide range of federal crimes; national security matters such as terrorism and espionage; cyber/computer crimes and intrusions; and intelligence activities that relate to those missions

or Mexican Americans in the land of promise or land of enchantment. However, Mexican Americans do their best to live in good harmony with the European Americans to make America a good place for coexistence of multi-racial, multi-ethnic, and multi-cultural country. One of these efforts is the framing of LULAC.⁷ Since discrimination on the bases of race, religion, and social status was entirely undemocratic, unconstitutional, and against laws of America, LULAC did its best to reduce distance between different ethnic groups in the country. However, *SFG* reflects that the gulf of racism exists in America since long. There is division of America within America as North and Southwest. Chicana/Latinos belong to America since centuries but European Americans do not accept them as their country-fellows. In other words, there are undemocratic strains within a democratic country. This contradiction is contrary to the tenants upon which the foundation of American democracy stands.

Moreover, Chicana people have no political empowerment in America. They have the status of an ethnic minority after the America-Mexico war of 1846. According to Orozco, "They are a people within a nation, a nation within a nation, and transnational community all at once" (35). Roark, et al. record that "inequality is an old phenomenon in America. White Southerners resisted the passage from slavery to free labor, from white racial despotism to equal justice, and from white political monopoly to biracial democracy" (407). As late as 1900, Chicana representation in the state of affairs was on decrease due to economic conditions, change in demography, and racial differences. Since Chicana population is less educated, their white bosses begin to threaten them to terminate them from their low jobs of shepherds, artisans, small scale farmers, and daily-wages labourers. Most of Chicana have no land, no skill, and no capital. For instance, some youth get chance to get Diploma for employment as a Civil Servant such as Deputy Sheriff or Street Cleaner. Chicana give their votes to secure their small jobs. Moreover, there are a few Chicana women voters but politicians would come to court their words during general elections.

In New Mexico, Chicana has to face big racial discrimination at schools segregated for the white and coloured. "Teaching was . . . occupation virtually closed to Mexican-descent women" (Orozco 26). After 1920, they even constructed new buildings for

⁷ The League of United Latin American Citizens (LULAC) is the largest and oldest Hispanic and Latino civil rights organization in the United States.

permanent segregated schools. The number of such schools goes on increasing with the passage of time. For example, from 1920 to 1932 the number of these schools has become double. In addition, Orozco says that these schools are in a very poor condition. They have old furniture, no libraries, no educational materials, no new textbooks, no freshwater, and no good restrooms. There are "poorly prepared and poorly paid teachers" (Orozco 31). Until 1930, La Raza⁸ schoolchildren played a role to unite two opposite civilizations, Mexican and American. At surface, the authorities decide to make Chicana students Americanized but, in reality, they are sure that these students will get little education. In place of providing Chicana a standard education, they have permission of vocational or domestic training only. Similarly, to keep Mexican American girls far behind the European Americans do not manage good education for them. This discriminatory treatment is meant to keep Mexican American youth illiterate and backward in the society. The European Americans create an environment for the Mexican Americans in which domestic chores are more important than getting standard education. This oppression is the result of the cult of racism among white Americans.

The New Mexicans have been kept away enlightenment in the modern times. Therefore, in accordance with their gender ideology of Mexican Americans, women are to get married to give forth children and bring them up only. "Early marriage made further schooling //difficult and girls faced another obstacle if they tried to leave home for college; marriage and family were the primary goals. . . . College graduates were few. Graduate students and faculty were rare" (Orozco 32-33). Instead of working in the fields, they should stay at home and be patronized by their men. In addition, working of women outside is a disgrace for the family. According to the ideology, a working mother cannot be a good mother. She may cause physical as well as moral defect for her children by working outside of her house. However, women can work as street vendors and domestics. They can also work in manufacturing and mechanical industries. They are also allowed to do clerical jobs. Some very few do trades or go to professions. Therefore, they have little value of good education in their mind. Children have little interest in education too. For example, "Caridad tried a year . . . but school was not for her and never had been" (*SFG* 26). It is

⁸The people of Mexico or Mexican Americans, collectively.

since long that Chicana have the least interest in educating their children. "Growers often petitioned schools to bend truancy laws during the picking season" (Orozco 24). They are backward though they are the inseparable part of the most advance country in the world.

In addition, marginalization proves a great reason for the failure of American promise. The signs posted at restaurants and other public places that "'No Mexicans Allowed" and "Whites Only"' (Orozco 30), speak about the flagrant expression of racial hatred in the land of advancement, liberty and justice for all. The other places include, "churches, hotels, motels, restaurants, cemeteries, housing, beauty shops, barbershops, club houses, swimming pools, water fountains, public restrooms, theaters, prisons, and hospitals" (Orozco 30). This scenario presents a bleak picture of inequity in the law of the land. This anomaly amounts to loss of big hope for liberty and justice for all. The disgusting remarks of the Ex-Governor of Texas, James Ferguson in 1920 in *The Ferguson Forum*, are an evident proof of the marked distance created in the name of superiority and inferiority between European Americans and Mexican Americans that "We have a . . . law to separate white and black. We are not going to give more privilege to the Mexican [American] than we do to the negro, who is far superior to the Mexican [American] in every attribute of a . . . citizen" (Orozco 29). This breach of the ideal law of the USA does not remain without inviting strong resistance on part of Mexican Americans in every Southwestern state including New Mexico. Jovita González lamented that "In the towns they [La Raza] see themselves segregated into their own quarters as an inferior race" (Orozco 29). Now the time has come to pose protest against transgression in the principles of the social system while living in the same country.

Furthermore, the text mirrors double marginalized women in the New Mexican culture. They face discrimination at the country level for being the Mexican Americans as well as in their own Chicana culture. All women including Sofia and her four daughters are the unfortunate persons who suffer a lot in Tome at the hands of partial justice, gender, race, violence, and prejudice. Mostly, men fall into malpractices like over-smoking, gambling, nonsense games, and excessive drinking. They have little education or skill to earn bread. The American successive governments imposed this condition upon the Mexican Americans deliberately to keep them backwards in all fields of life. This backwardness has very bad contribution in making the New Mexican women miserable.

They are destined to marry idle men. There are disease-affected people, deprived mothers, abnormal children, and cruelty-stricken animals. In the Cross Procession, the narrator expresses that "AIDS was a merciless plague indeed. . . . It started in Africa . . . among poor, black people, and continued sweeping across continents, taking anyone in its path" (*SFG* 243). New Mexico has become an uncongenial area to live for its inhabitants, especially women.

Dolores' husband has a bone disease in his "bloodline" (*SFG* 20) but he has no reach to medical treatment. Similarly, Sofia's husband has no regard for morality in that he gets no moral teaching in Tome. If children do not receive proper education to become useful citizens, they may grow up as "gamblers" (*SFG* 21) like Domingo and "foul-mouthed" (*SFG* 20) Dolores' husband. Dona Felicia's life is also full of tragedies. In the start, she had no faith. The enemies shoot her first husband, Juan, dead in his head before her eyes in Zapata's army. She has to "find her way home with their two infants" (*SFG* 60) all alone. Moreover, Caridad also suffers in the unjust society. After her returning from the cave, she "let Dona Felicia take her to her room and put her under the covers. She did not even change out of her orderly's uniform" (*SFG* 57). The phrase, "put her under the covers," suggests Caridad's remaining life as marginalized one. It also means that she opts for a life of self-denial. She becomes demented as a result of "terrible mutilation" (*SFG* 54) in a fatal attack. Her helplessness knows no bounds. She represents all afflicted Mexican Americans including the oppressed women of Chicana culture who can get no support of law and security from the court as well as police. Not to speak of women, even they do not spare the animals from their cruelty. A case in point is Caridad's horse. She laments that "They killed my Corazon" (*SFG* 54). Same is the case of animal killing in *TTS* and *Disgrace*. Maryam's goat is killed by a wolf or a man, and Lucy's dogs are shot dead by the intruders.

Moreover, one of the instances of marginalization of the New Mexican people is Esperanza's death in Saudi Arabia. She went to the Gulf war but never came back alive. "She had gone not to fight but as a civilian, a news reporter, as part of her job, that's all. And now the Army said that . . . although they knew she was dead they never produced a body for her to bury" (*SFG* 243). After her imprisonment as an American national reporter, she is killed but the government keeps it secret from her family till the last moment. However, afterwards, a letter from Pentagon declares that "Esperanza died an American

hero" (*SFG* 159). This hypocrisy of the American government with the people of New Mexico is another glaring example of marginalization in that the authorities do not like to honour any Mexican American openly. Even after their death, the three sisters, Esperanza, Caridad, and Loca, show their presence at their home with mother but remain on the margin of the society. They never get chance to play their part as effective individuals of Chicana society. Big tragedies in the life of these women are mostly because of their illiteracy, poverty, and violation of their basic rights. They are living as aliens on the margins of the centre of the United States of America.

This study witnesses ample factual evidence that *SFG* contains anarcho-ecofeminist prospects in it. The textual analysis of the novel, after locating "the work textually and historically" (Belsey in Griffin 161), helps in designating that there is substantial validation to consider American democratic promise as a failure. The social, political, and economic condition of the people of the periphery states is enough proof of deliberate marginalization on the hands of the central government. All the three basic principles of American promise have remained unrealized in the marginal states. With a racist feeling, the biased American policy makers have been doing injustice to these people since centuries. There is no liberty and justice for all oppressed living beings. Mostly the policy makers tilt towards favourite decisions instead of universal ones. This bias has divided the United States of America into two main streams of life, the main stream and the peripheral. Discriminatory outlook has hampered the way to advancement of the people belonging these marginalized states. This unjustified segmentation is the chief reason for the failure of American democratic promise. In the next subsection, I discuss women's oppression and workers' exploitation.

6.2.6 Women's Oppression and Workers' Exploitation

All of the female characters in *SFG* represent the whole Southwestern American women. The text brings to light many serious issues such as in justice, violence, rape, exploitation, oppression, violation of laws, gender-discrimination. The novel gives an account of oppression against women and misuse of the workers at their jobs. There is a number of instances available in the text about the discriminated wages due to gender and racism. The text also records how the workers become victims of the careless attitude of the supervising staff at the factories where there are no security measures. As a result, the workers fall into

sickness and sometimes death. The life in town, Tome, represents the whole New Mexican life. Most of the people of Tome are poor and illiterate. Alvarez argues in this regard that ". . . the social conditions of the United States have allowed for the expansion of . . . the poor beyond a purely economic designation. It is with this understanding of the poor that Chicana/o writers have negotiated, manipulated, and incorporated elements of liberation theology" (124) to form feminist identities.

The primary text reflects males maltreating women and the Capitalist exploits the poor. In anarcho-ecofeminist terms, since "Social ecofeminism . . . emerges from both anarchist feminism and social ecology, . . . [it] examines the interconnections between the oppression of nature and the oppression of women, people of color, the poor, and the working class" (Gaard 1998: 43). There are various incidents of violence and lawlessness in the text. Therefore, anarcho-ecofeminist lenses are useful in the study of the novel to highlight the evidence of women's oppression, workers' victimization, and devastation of nature. The text also hands out an insightful account of the life of Mexican Americans. The interaction of Chicana males and females is a source of multiple unpleasant stories. Women are bound to face double-marginalization in the United States of America. Mary Daly's statement in *Gyn/Ecology: The Metaethics of Radical Feminism* (1990), that ". . . women are spooked by patriarchal males in a variety of ways" (317), is closely related to events in Castillo's novel. Almost all women have tragedies in life perpetrated by men whom they meet. Those tragedies mirror full life of Chicana culture. The text gives evidence of various incidents of inhuman activities of men in relation to women. There are incidents of kidnapping, rape, mutilation, and exploitation.

Moreover, there are also events of violence against humans and animals. Nature is also under attack of the exploiters of New Mexico. To observe all happenings is a sad experience but the maltreatment of women surmounts every other occurrence. For instance, the novel presents a heart-rending story of "the mother whose dead seventeen-year-old virgin daughter was exhumed and raped" (*SFG* 216) in the graveyard. This brutal incident takes place in Miami,⁹ a city in Florida. The criminals of this heinous crime are the caretakers of the graveyard. Although this incident happens away from Tome yet it leaves

⁹ County in Southeastern Florida, United States

deep impact upon the minds of those who come to know about the news on TV. The text reflects how the American society has fallen from the standards of morality. This shameful act is a great blot on the image of man in relation to woman. Another tragedy occurs with Dona Dolores whose children die in their very early age. She gives birth to as many as eleven babies in just twelve years to the risk of her health and life. On account of "the subjection of women by men" (Daly 1990:325), women cannot resist to their husbands against the misuse of their bodies owing to patriarchy in the respective culture.

Similarly, Dona Felicia endures infidelity of her third husband who cheats her in marriage. He tells her a lie that he is not already married. At the end, he abandons Dona Felicia and children and goes back to his first wife never to contact his second wife again. Dona Felicia faces tragedy of her last two children. To her bad luck, "her boy was kidnapped at the age of ten and found dead months later on a riverbank and her daughter at nineteen was found raped and murdered" (*SFG* 61). She bears trauma at the loss of her innocent children. She is almost demented. However, as the last remedy, she begins to show her faith anew in God "as a guiding light" (*SFG* 60). She also starts to live alone to undergo the tragic enigma. Her resort to spirituality helps her in recuperation and she "devote[s] herself to healing with the consent and power of God . . . the only lasting caretaker of her life" (*SFG* 62). This sudden transformation in Dona Felicia is the outcome of her travails of pain due to the atrocious deaths of her younger girl and boy at the hands of the hooligans nurtured by unrefined the New Mexican culture.

Men are brutal and life is traumatic for women of Tome. They oppress females on the basis of gender-discrimination. Various experiences influence the life of women in the novel. For instance, it is oppression that becomes a compulsive force for Dona Felicia to yield herself before God. She develops her faith in the divine power and prevailing "will of God" (*SFG* 63) to cope with her traumatic life after the dreadful death of her daughter and son. She becomes a physical and spiritual healer. Her understanding of nature increases so much that she comes to the conclusion that "Everything we need for healing is found in our natural surroundings" (*SFG* 62). Affected by oppression, Dona Felicia takes the position of a spiritual patron of Caridad and teaches her the art of spirituality. According to her, "nothing you attempt to do with regards to healing will work without first placing your faith completely in God" (*SFG* 59). She also relates the painful story how "she lost

her mother to malnourishment and disease gone untreated" (*SFG* 59) while living in Mexico when Dona Felicia was just eight years. She mentions her courage in giving birth to her eight children by four husbands without uttering a single cry of pain. Like Dona Dolores, Dona Felicia also has to bear a large number of //children because both cannot resist to the patriarchal Chicana culture. Dona Felicia compares Caridad's ordeals with her own in that both "endured a tremendous battle" (*SFG* 55) in the man-dominated society. Same is the case of oppression of Maryam in *TTS* and Lucy in *Disgrace*. Her words justify her struggle in life that "I more than anybody know about hard work" (*SFG* 55). She advises Caridad to help the helpless patients who are in a miserable condition in the hospital because she is "destined to help people" (*SFG* 55).

She also exposes discrimination against Chicana even in the hospital where Caridad goes for treatment after a beastly attack upon her. Felicia's words are, "All they did at the hospital was patch you up and send you home, more dead than alive" (*SFG* 55). The attack proves so terrible for Caridad that it diverts the direction of her life altogether. To the extremity of violence, "she had also been stabbed in the throat." (*SFG* 33) In addition, the assaulters "scourged [her] with something, branded like cattle" (*SFG* 33). Moreover, the narrator says that Caridad "caused the entire household, including animals [horror] when she came one night as mangled as a stray cat, having been left for dead by the side of the road" (*SFG* 33). Both the mother and daughter face oppressive conditions at the hands of the men surrounding them all around. On account of lawlessness "Caridad's attacker or attackers were never found" (*SFG* 33). Discouraged enough, she decides after her meditation to leave the town with her mare for some lonely place to cut off with the inhuman society. In ecofeminist terms, "Corazon had become Caridad's only companion" (*SFG* 44). She says, "Corazon and I are leaving" (*SFG* 50). She feels so oppressed at the thought of forced departure that it "caused her to cry unconsolably" (*SFG* 50). Her "cry" implies her helplessness in the face of brutality. After her bestial mutilation, she suffers from incessant fits of traumatic feeling.

Similar to Dona Felicia, Caridad also has bitter past. Both encounter insincere men who exploit them. Caridad's boyfriend, Memo, forsakes her after a relationship of "several years" (*SFG* 27) and joins Marines. After Memo, Caridad in her frustration "no longer discriminated between giving her love to Memo and only to Memo . . . and loving anyone

she met at the bars who vaguely resembled Memo" (*SFG* 27). It means that had Memo not left Caridad, she would not have gone astray in her life. It also implies that accusation of Caridad's destruction falls on Memo, a true representative of his exploitative culture. To the detriment of her health, after her free sexual pursuits, Caridad has "three abortions" (*SFG* 27). The narrator seems to suggest that good or bad relationship between parents plays a vital role in brought up of their children. Had Domingo been a responsible father, Caridad would have been a different girl. His exploitation of his wife, Sofia, exploits the life of Caridad too. However, with the passage of time, "the scandal and shock of Caridad's assault were forgotten, by the news media, the police, neighbors, and the church people" (*SFG* 33). In this way, "Caridad of Tome" (*SFG* 27) is left in the supervision of her family, "a nightmare incarnated" (*SFG* 33) and a demented woman.

She is representative of the whole lot of Chicana oppressed women. Similar incidents are common in the patriarchal society. The men who have tortured Caridad also represent their violent culture where males "mangle" women as stray cats. That is why, the narrator's words that "it wasn't a man with a face and a name who had attacked and left Caridad like a run-down rabbit" (*SFG* 77), speak about the violent social system where males treat females wildly. Therefore, the Chicana writers' "purpose is to release women from the role of martyr and scapegoat" (Daly 1990:318). The man with no "face and name" indicates generalization. It includes all men of the New Mexican society. Therefore, Castillo highlights violence prevalent in her culture to get it eradicated so that women may live and flourish in a peaceful environment. The praxis of violence has marred the peace of the Chicana women. Since "ecofeminism [has originated] from the peace movement" (Gaard 19: 1998), it criticizes all types of aggression against women, nature, the oppressed, and animals. When Caridad recovers from her illness, she insists on "keeping her young mare with, with or without a stall [in that] Corazon had become Caridad's only companion" (*SFG* 44). The traumatic feelings lead her to opt affiliation with her mare instead of any human being because of her worst experience of rape, stabs, and mutilation. To add to her trauma, men kill Caridad's mare. On knowing about the death of her Corazon, Caridad "had taken a blow from the news and couldn't get herself to stand up" (*SFG* 54). Both Caridad and her beloved mare confront similar violence. These violent acts against women and animals alike expose the norms of Chicana culture. Caridad has fear of something unknown after recuperation. She sees mirages and bad dreams.

Sofia's trauma starts when Caridad disappears from Dona Felicia's supervision. "She wailed, hands up in the air [because] . . . Sofia feared the worst for her daughter" (*SFG* 83) in her sudden disappearance. After a year, Caridad is found in a cave of Sangre de Cristo Mountains¹⁰ that "turned out to be [her] home" (*SFG* 86). Instead of living in the New Mexican society, she begins to live in isolation to record her rejection of the oppression on the part of patriarchy. She does not want to come back to the society. Moreover, Fe is afflicted by trauma after her boyfriend forsakes her forever. She goes on screaming for many days that results into her throat problem. She suffers from "irregular speech" (*SFG* 177) and on this excuse, the bank owner who is white American terminates her from the job. La Loca also experiences trauma due to "the atrocities that La Loca saw Fe suffer in her last days on the Acme International Medical Group Plan" (*SFG* 230). Such incidents were enough to keep her away from anyone wearing anything that even looked like a smock as long as she lived. It means that La Loca's estrangement from people is a reaction of what has come to her as an obnoxious experience to her sisters and other women of her town. In this way, traumatic incidents take place in the life of women and they come to the point of resistance against all anti-women practices of men in their daily life.

In addition, Domingo exploits Sofia to the maximum. Since he is a bad husband, nothing remains safe from his gambling away to satiate his lust of the game. He is always in pursuit of money for game and other personal needs. He can sell anything to fulfill his desires. He does not go to Army to perform his duties and earn for his family. Sofia, years after the death of her grandfather, appreciates him for leaving land and house for her so that she may have roof on her head and bread to eat. "Worst of all, Domingo had sold the ten acres parceled out to them by Sofia's grandfather as a wedding present" (*SFG* 105). When Sofia exchanges hot words with him, he praises her flatteringly, ""You look like a beautiful woman to me . . . with the glow of the sunset against your face" (*SFG* 110). He is so clever that Sofia cannot resist his fascinating words of admiration. Another example of oppression of women is Francisco el Penitente's chasing of Caridad, Maria, and Esmeralda to their extreme fright. "He was the patron saint of farmers, and not to revere

¹⁰The Sangre de Cristo Mountains are the southernmost sub range of the Rocky Mountains. They are located in southern Colorado and northern New Mexico in the United States.

him could bring a farmer the worst punishment of all: bad neighbours" (*SFG* 191). He shows love for Caridad but she does not reciprocate at all because of her past bitter experiences. When she hides in a cave to cut herself from the people, Francisco succeeds in finding the cave. He tries his best to draw her out of the cave but all of no avail. He is always after her but she feels embarrassed at every point.

To the disturbance of Francisco, Caridad does not come out of her room while living with Dona Felicia. She serves Felicia's visitors "a cup of tea and then goes and hides in her bedroom" (*SFG* 203). Francisco creates fright by asking Dona Felicia about Maria and Esmeralda. Francisco finds out about Esmeralda that she is a trained social worker. She is working as "the assistant director of the new rape crisis center in Albuquerque for the last few months" (*SFG* 206). After his complete search about Esmeralda, he follows Esmeralda to her office one day. She stops to know the reason of Francisco's chasing. Francisco kidnaps Esmeralda. In terms of anarcho-ecofeminist perspective, violence and other types of aggression have ever received depreciation from the members of the society who have moral attitude. Classen has expressed this view: "Rape and other forms of physical, sexual violence were criminal acts that the authorities condemned it in the Middle Ages, as they do in modern times" (7).¹¹ However, in the face of such condemnation, violence has not alleviated both on individual as well as on a state level.

He also pursues Caridad and Esmeralda in his truck when they go to Sky City. Caridad catches sight of Francisco and she gets frightened at once. She feels as if "something [has] hit her like a terrible lightening bolt" (*SFG* 210). When she comes across Esmeralda, Caridad utters loud sobs in her harassed condition and "she could do nothing more than bring her knees up to her chest, and fold herself into a Chinese magic box, her wet weeping face hidden inside" (*SFG* 210). At a distance, Francisco tries to "camouflage himself as a tourist" (*SFG* 210) in the crowd. In this scared condition, Esmeralda and Caridad begin to run away hands in hands from that place to get rid of Francisco. Esmeralda escapes flying "like a broken-winged moth . . . more kite than woman billowing through

¹¹ See in his "Sermon 302: On the Feast of St Laurence," St. Augustine (354–430) tackles the question of violence and clearly states that even violence done in the name of revenge engenders new violence. He asks his audience, "Why do you treat those who are bad violently?" and immediately responds himself: "As soon as you treat them violently, you add yourself to them."

midair" (*SFG* 211). Esmeralda whom Francisco has kidnapped some time back is much afraid of him in that he has molested her. He is habitual rapist who chases women on roads, at home, and in offices. His character is also symbolic of the men who oppress women under the cover of good name. The men exploit women in multiple ways under the umbrella of patriarchy. All this exploitation causes transformation in women and they begin to raise their voice to find their plural identities in the shape of Sofia and her companion women. Alvarez "assert[s] that the manifestation of these identities has served to broaden Chicano subjectivity from one that had been patriarchal and singular in its exclusive focus on the male heterosexual, to identities that embrace a wider range of genders and sexualities" (124) in the society.

Similarly, a deplorable case of exploitation in point is that of Fe. She suffers as terribly as Caridad her elder sister does at the hands of men of her society. Fe works in a bank where she is the most punctual of all workers. She meets the first experience of discrimination for being a female and Mexican American. She faces injustice when the company owner refuses to add to her salary or give her promotion. In exploitative terms, "She was passed up twice for promotion at the bank" (*SFG* 177). As much as the bank terminates her from the job on the excuse of defective communication. She has spoiled her throat when screaming for her boyfriend who deserts her. This blame is baseless. Afterwards, she gets job at a weapon factory where she works very hard to change her fate. At Acme International, the factory, the owners set on cleaning banned metal sheets with lethal Ether. The use of this chemical is banned because of its extreme toxic property. They shift Fe in the basement to keep it secret. Fe becomes a special worker to do the most important but the most dangerous assignment. It is a "gritty job" (*SFG* 178) of washing metal sheets. She begins work with the chemical but the undutiful supervisors do not provide her hand gloves and face mask in time. When they give her these two safety items, the chemical has done its work on Fe's body. However, "she kept working right through the headaches that by then were part of daily routine" (*SFG* 180). As a remedy Gaard has "depicted the various paths . . . leading to the lake of ecofeminism as peace and antinuclear activism, animal liberation, environmentalism, and antitoxics work" (1998:16). This routine of working with "nasty smelling chemical" (*SFG* 180) remains for six months. All workers use the same chemical to clean "parts of high-tech weapons" (*SFG* 180). Pentagon

has direct contracts with these smaller companies.

Neither humans nor nature is safe from harmful effects of Ether used at Acme. The industrialists, who are mostly white Americans, exploit the Mexican American workers, men and women, discriminating them on the bases of gender and race. Michael J. Schroeder in *Mexican Americans: The New Immigrants* (2007), maintains that "Nearly half a million Mexican Americans served their country in the armed forces. Thousands received medals and citations for bravery" (Schroeder 32) but European Americans give no importance to their services because of the discrimination against them. Depiction of this exploitative picture indicates Castillo's concern for feminist principles to ecological issues. In consonance with this discussion, Karen J. Warren in *Ecofeminism: Women, Culture, Nature* (1997), puts that "Ecological feminism or "ecofeminism" is the position that there are important connections between how one treats women, people of color, and the underclass on one hand and how one treats the nonhuman natural environment on the other" (xi). Fe meets maltreatment at the factory. She has to work with the chemical "called Ether Hell, she [gets] used to the constant lethargy" (*SFG* 183) due the fatal impact Ether.

The text informs that Pentagon and its contracting factories of weapons manufacture arsenal just like plastic and metal items are made. The text shows Castillo's deep concern about the free production of weapons that destroy life as well as property of the people. Castillo puts these words in the mouth of Fe to extract symbolic meanings out of them. Fe has been represented as a helpless worker set to complete her assignments for the sake of money to change her fate. Due to excessive work with chemical, she gets cancer at Acme. On account of acute poisonous chemical that she has been breathing for months, firstly, the tips of her fingers begin to decay and then her whole body is affected by cancer. "Emissions from the power plant release enough radiation to cause a cancer risk" (Gaard 1998: 4). Fe begins to die day by day. When she asks about the liquid in bottle given to her, the fake foreman tells her that it is Ether which is used "to anesthetize patients undergoing operations" (*SFG* 182). In answer to Fe's question, the foreman shows his arrogant attitude "with a bit of a smile as if as usual a subordinate was asking a stupid question" (*SFG* 182). The phrase "stupid question" implies oppressive conduct of the factory owners. Quite satirically, Acme International is under the safety of Pentagon who is playing with the life of the people of New Mexico. The text displays the level of abuse of the Mexicans on part

of the industry bosses of America. Their utmost objective is to accumulate profits at the cost of the life of the workers. Fe is put to work in isolation in the basement so that this secret of unlawful metal work may not be disclosed. The degree of abuse can be estimated by the inhuman fact that they give neither a mask nor gloves to workers to wear on face and hands to save their hands from the cancerous chemical.

Further, Fe goes under a lot of "torture" before chemotherapy. The doctors scrap her whole body to remove the cancerous scars. To make her more miserable, she is given torture "of mysterious subpoena" (*SFG* 186) and due this tension her scars begin to swell to add to acute pains. As a result, Fe becomes so weak that she cannot walk. "The next stupefying "mistake" made by the medical staff was when feeding a catheter through her collarbone . . . the guideline traveled upto her head instead. They thought they removed when she left hospital, but they hadn't" (*SFG* 187). This mistake causes Fe infection and a lot of torture. When this guideline "was finally pulled out, Fe went around feeling for seventy-one days and seventy-two nights like her brain wanted pop out of her skull . . . and they only kept insisting that it was all due to stress" (*SFG* 187). In fact, at Acme International, women are misused to the maximum. Fe is "a specialty person, reserved for only the toughest jobs" (*SFG* 184). To add more to exploitation, she gets a summon from the court for using Ether. She is also asked to keep silent by "two men in suits and ties from the U.S. Attorney General's Office directly.

They tell Fe that "Acme International was going to assign a counselor on her behalf" (*SFG* 184). Afterwards nobody came to ask anything because "the federal government" (*SFG* 184) was involved in the illegal use of Ether at Acme International. Another instance of exploitation is evident when Fe wants to sue Acme International for abusing her health, they tell her that she cannot do so because she had already skin cancer before joining the company. In allegorical terms, Fe (Faith) fails because "[she] denies the power that women in her family possess" (Rosa 92). At hospital Fe's miseries begin to multiply and fatal cancer starts dragging her to death moment by moment. She is eaten by inner and skin cancer completely. When she is already "in perpetual pain [and] without even the nice insides" (*SFG* 188), Fe faces maltreatment at the hospital. This is another example of the poor conduct of the American government with people of New Mexico.

Working together of the primary text and anarcho-ecofeminist insights looks in the same

line to support narrative that calls for an end all forms of social and ecological degradation, oppression, and violence. The patriarchal society categorizes "woman" and "animal" as the same. Heinous crimes like rape of the dead young girl after exhuming her from the graves and mutilation of breasts of women and resultant trauma, speak volumes about brutality of men against women of Chicana society. Having consonance with Bookchin and Gaard, Castillo's text exposes the ills of patriarchal and violent culture where there are issues of gender-discrimination, degradation of nature, and violence against the human as well as the nonhuman. By highlighting these problems, the writer aims "to reduce the ecological crisis and cultural crisis" (Bookchin 43). It also becomes clear that America is not yet free from the evils of gender-discrimination and issues of race. Oppression of women and the working people exposes the unjust culture. In the next subsection, I take up a shift in the image of Chicana woman.

6.2.7 A Shift in the Image of Chicana Woman

In a patriarchal family father heads the family and its affairs whereas in a matriarchal family mother heads the family and its affairs. *SFG* reflects a shift within it from patriarchy to matriarchy. The text plays an instrumental role in dismantling the stereotypical traditional standards in relation to patriarchy versus matriarchy in Chicana culture. The text also looks in favour of rejection of the paradigm of gender-discrimination for it is a baseless notion. Taking history of patriarchy and matriarchy into consideration, the narrative makes the reader recall the account of resistance against oppression on the side of the critics as well as scholars in the past. In line with it, Judith Butler in *Gender Trouble* (1990), argues that "gendered behaviours" (Butler in Felluga 115) are not natural but imposed one upon women by the process of demarcation of femininity and masculinity. She says that this stigma has been thrust upon women by normative heterosexuality.

Castillo like Butler, interrogates the limits to which women can suppose to constitute themselves. Butler is of the view that it is not women themselves who determine their acts but they are rather defined by their place within language and convention. For affirmation of their identities, Chicana women pose resistance to the symbolic order after facing a series of horrible incidents like kidnapping, mutilation, rape, and murder. It seems that to believe in natural behaviour towards women is the outcome of compulsion. Similarly, to have faith in "stable identities and gender differences" (Butler in Felluga 116) is the result

of the social restrictions. Therefore, women in the novel, after a long-suffering at the hands of patriarchy, are throwing off the bond of subjugation in the New Mexican society. The resistance they show is an anti-foundational initiative aiming at getting rid of the biased history of gender-discrimination. This revolutionary change is a much-cherished motive of the feminist activists and writers. The novel depicts fathers and mothers, husbands and wives, side by side to appraise patriarchy versus matriarchy.

This subsection elaborates patriarchy and matriarchy in relation to each other in the context of the past and present. The patriarchy is the doing of the past whereas matriarchy has its close link with the present changing culture in the last decade of the twentieth century. The study of the text leads to collect that patriarchy is no more than a mere failure in the New Mexican context. One of the instances of patriarchy versus matriarchy comes forth in the story of Domingo and Sofia. Both have contrary roles as parents as well as individuals in the society. Domingo is a big blot on the name of fatherhood whereas Sofia is an ideal mother. In line with E. M. Forster in *Aspects of the Novel* (1955), Sofia is a "round character [in that her life] cannot . . . be summed up in a single phrase" (72). Like Sofia, all married women are struggling mothers in the novel. They face economic hardships and pain of sufferings of their children.

Castillo seems to have divided the life of her male and female characters in the book into two parts. The first half of the life of males such as Domingo is full of merry-making but the later part is disgraceful. On the other hand, the first half of the life of females such as Sofia is troublesome but later portion is better, more peaceful, and more graceful. Sofia transforms herself into a new woman. However, all the troubles the women in the book come across are at the hands of males of their society. Moreover, the second half of the novel is the record of revival from oppressive circumstances through their hard struggle. The incidents in the novel seem sufficiently helpful to prove that after undergoing the transformation women grow stronger enough to take charge of their families as mothers. Therefore, the remarks by Francois Poullain de la Barre in *Three Cartesian Feminist Treaties* (2002), that "Every female born was considered a "defective" or "mutilated" male (as Aristotle's terminology has variously been translated), a "monstrosity" of nature" (ix), prove out of place in the face of Chicana women. Castillo portrays Chicana women as having come to realize that they have their proper place in society and the conventional

concept that females have unlivable bodies is a baseless patriarchal norm.

In consonance with the views of feminists like Judith Butler and Simone de Beauvoir, Castillo's attention engages with the issues of Chicana women subjugated in relation to men. Castillo's text records the present poor condition of Chicana culture with respect to gender-discrimination and heinous incidents of violence against women, nature, and the weak. "[I as a reader have] to uncover something new [through] interpretation . . . of all the quotations that make up the text [of the novel], the traces by which it is constituted" (Belsey in Griffin 166). The something new in research is also to extend the meaning of the text to the maximum extent because the rule of comparison and interpretation of the text creates more space to determine the destination of the text.

Men are dominant and women are their subservient because they depend upon them with respect to livelihood and security. Since Mexican American "[g]ender ideology suggested that women should marry, raise children, and be "protected" by men, [and] working outside the home was considered a disgrace" (Orozco 23), the entire care of home was her responsibility. Men have limited women only to informal works such as street vendors. Sofia like other women of Chicana community, is the worst victim of man chauvinism. Traditional values have full grip upon the social system of Tome. The biggest vice of the New Mexican society is racial and gender-discrimination. Women suffer only because they are females. The narrator seems to suggest that this criterion is unjustified in that gender is a cultural construct. Butler's views are a case in point as she says, "Gender. . . is by no means tied to material bodily facts but is solely and completely a social construction, a fiction, one that, therefore, is open to change and contestation" (Butler in Felluga 116).

Almost all cultures including the South Asian, the South African and the South American contain male dominance in them. The New Mexican culture has also not been different from the world tradition since its inception. Domingo and other men in the novel, when taken as the representative of patriarchy of Chicana community, reflect a very poor picture as husbands and fathers. They are so-called heads of their families but they do not try to take their responsibility. However, the traditional social organization gives the title after the name of the male head of the family. The primary text presents the sad stories of women such as Dona Dolores, Dona Felicia, and Sofia, who are leading a life of traditional

submissive wives. Dolores' "drunken and foul-mouthed husband" (*SFG* 20) makes the worst of his dominance by engendering as many children as eleven in twelve years after their marriage. One by one all children die due to "a rare bone disease" (*SFG* 20) transmitted through his bloodline. By misusing his patriarchal status, he "drank up everything they owned" (*SFG* 20). He is one of the Chicana men who are the worst examples as heads of their families. Dona Dolores suffers "the pangs of labor through eleven births, all fated to die during infancy" (*SFG* 20). The head of the family has full authority to destroy Dolores' health. He never goes for his own treatment for his wrong blood. His wife cannot resist against conceiving and delivering babies "one after the other [who] passed on her until she was left with no one" (*SFG* 20). Similarly, Dona Felicia and her four husbands produce eight children, two by each, but the responsibility of bringing them up is only on the shoulders of the mother.

The novel mirrors discrimination and its harmful consequences in detail at the three levels including in groups, institutions, and personal. At group and institutional level, Fe and her co-workers at Acme International face discrimination with respect to their wages as well as nature of the work. Fe and her colleagues work in uncongenial place. Along with Fe, who dies of cancer due to working with Ether at the factory, one of the female co-workers "was getting nausea and headache that increased in severity by the day" (*SFG* 178). At individual level, Fe comes across discrimination at the bank. In this regard, Castillo's text reflects issues of racism and economic exploitation in America. It represents US as a country where ethnicity prevails. "The fictionalized incidents of victimization to which the novel alludes, call attention to the sociohistorical forces that operate to disenfranchise ethnic and racial minority groups" (Christian 139). The writer's remarks about the racial discrimination stand as a potent instance of division of the native society.

Furthermore, men enjoy patriarchal status in the Mexican American culture. They have authority to possess lands in accordance with patriarchal norms of the social system. For instance, Sofia's grandfather is in possession of land and he gives her a wedding gift of ten acres. Men have privilege to participate in politics. They become representatives of the people but their role to improve the condition of the area is scarce. Sofia's words rectify this fact that "I have been living in Tome all my life and I have only seen it get worse and worse off" (*SFG* 138). Similarly, Father Jerome's role is patriarchal as he shows himself

domineering. He is a religious representative who follows tenants of Christianity in accordance with tradition of the Catholic Church. He tries to implement his orthodoxy on La Loca but the dead girl resurrects and begins to levitate in the air. She does so to avoid Father Jerome's touch and warns him, "Don't touch me, don't touch me! . . . For the rest of her life . . . she was to be repulsed by the smell of humans. She claimed that all humans bore an odor akin to that which she had smelled" (*SFG* 23) when she had passed near the dead in her death in the next world. Her repulsion from men is a reaction to patriarchy. In other words, La Loca's reactionary attitude towards the patriarchy of church is also towards patriarchy of common lot of Chicana culture. Anyhow, it is the first resistance to patriarchal power that La Loca poses.

Sofia also records her protest against the "parochial enterprise" (Bhabha 4) by rejecting Father Jerome's irritatingly domineering questions. Father Jerome asks La Loca, "Is this act of God or of Satan that brings you back to us [or] are you the devil's messenger or a winged angel?" (*SFG* 23). Sofia snubs the priest for his suspicious queries. He cannot digest that a girl from common lot can resurrect and become spiritually so powerful that even he fails to understand her as a changed human. In fact, it is Loca's symbolic power that she has gained through her divine transformation from death to resurrection. As a reaction, Sofia "screamed at Father Jerome, charging at him and beating him with her fists" (*SFG* 23). This act of "beating" the religious domineering person by Sofia, the protagonist of the novel, implies rejection of the bounds of patriarchy. The use of "fists" also suggests that Chicana women may become offensive in the face of subjugation prevalent in the New Mexican culture. The politicians, males, come out in the constituencies to canvass for votes just during elections. In other days, they have nothing to do with the problems of the minority groups including Chicana. In this regard, Karen Christian in *Show and Tell: Identity as Performance in U.S. Latina/o Fiction Author* (1997), comments that "*SFG's* focus on specific problems faced by a rural Chicana/o community lends the novel a more overtly political tone" (Christian 139). For instance, it is a political stunt when Sofia and Domingo are invited "to Washington by the only senator who seemed interested in discussing their missing daughter. It was an election year and . . . the senator's only concern was getting some good publicity out of their meeting, which had been on national television news" (*SFG* 84). Domingo and Sofia come back from Washington "feeling worse" about their daughter, Esperanza. It is how the politicians exploit the marginalized communities

of America. Had New Mexicans got rid of patriarchy and availed the same opportunities of self-development in their society, they would have been a very effective part of the mainstream life of the United States of America.

One of the patriarchs in Chicana is Domingo, Sofia's husband, who is also the representative male of his community. Gerda Lerner's words in *The Creation of Patriarchy, Vol. 1*. (1986), express very apt view about patriarchy that "Man (male) has found a way of dealing with this existential dilemma by assigning symbol-making power to himself and life-death-nature finiteness to woman "(200). Domingo uses his power of maleness to exploit a woman who is at his mercy. His aberrations continue for twenty years. Representing the worst role of patriarchy, he has played little role for the betterment of his family. He has a lot of misdeeds on his part to deprive his wife and daughters. "Gambling was in the man's blood" (SFG 21). He can "spin a good tale himself" (SFG 88). His lies become very notorious in Tome. He is a master of manipulating everything. That is why, he "pull[s] Sofia away from her family without a word" (SFG 106) but, afterwards, leaves her alone to bring up four daughters in precarious circumstances. She has worked very hard to earn for the sake of her daughters. He does nothing other than watching TV and drinking coffee excessively due to his addiction to either. He indulges himself in games like "cockfights, the horses, card games, the nickel-and dime bets" (SFG 110). Mostly he loses bets in gambling. He is also famous for having connections with women. He sells Sofia's ornaments, land, and her house to mitigate his lust for different games only because he is a male.

With this backdrop of patriarchal praxis, a shift in the image of Chicana woman takes place. In the light of the three waves of feminism, starting from 1848 to mid-1990s, Castillo seems inspired by a feminist such as Sojourner Truth who in her speech: "Ain't I a Woman?" (1851), speaks about the rights of women promised to them by men that they would give "the best place everywhere" (Hirsch in Meyers 25) to them but they do not do so. After a long-suffering, Sofia has undergone the tiring experience of patience. It is all the result of division in the Chicana social system. Lerner's words seem in line with this idea: "Class society began with the dominance of men over women and developed into the dominance of some men over other men and over all women" (200). Sofia begins to question Domingo's behaviour with her and her daughters because all the five face a

traumatic life without a male at home to help them in the time of dire need. Sofia begins scolding Domingo for his lapses in character and damages done to his family. She tells him that he cannot "recuperate . . . loss with money!" (*SFG* 57). The deficiency to his family caused by his absence is hard to make up. Had he been at home with his daughters during their brought up, their life would have been far better. They would have been less tattered at the hands of patriarchal standards, violence, and injustice meted to them.

However, when hope fails, Sofia becomes a new woman. She already has great training in earning at the meat-shop. Her hardships have brought about a big confidence in her. However, the greatest motivating force is Esperanza, the "troublemaker girl" (*SFG* 138). She is a rebellious student at college and a revolutionary girl at home. Her views have deep impact upon her mother to transform her personality as a whole. Sofia rises above her bodily limitation imposed upon her by the culture she lives in. She has been intellectually growing with the hard experiences throughout the arduous journey of life with or without Domingo as he is just a troublemaker for her in both ways. In the long run, Sofia expresses her bitterness at the face of her husband in a challenging manner when he incessantly cheats her. She questions him, "Do I look like a silly woman to you, Domingo?" (*SFG* 110). It means that she is not going to allow him to play tricks with her in future. Her transformation has made her a different woman who has thrown off the yoke of the patriarchal norms altogether. She recalls her revolutionary daughter's words that "Esperanza used to call people . . . conformist [who] go on living so poor and forgotten!" (*SFG* 138-9) throughout their life but do not show resistance or reject the inhuman norms propounded by patriarchy. Inspired by this thought, Sofia wants to see a revolutionary change in life of the people of Tome. Though she has no idea to do the things due to lack of exposure.

In this regard, she takes into consideration the creation of means of earning for the community. As the lands have become smaller and smaller with the passage of time, the Chicana masses have no sources of income. Her own land has been reduced by Domingo from three hundred acres to only ten acres and they are "Barely enough for [her] family to live on!" (*SFG* 139). She also tells that the native families have been forced by the outsiders to sell out their lands to them. Since the local community cannot give high taxes, they sell their lands to the newcomers. There are no means of earning as well as learning in the area therefore, "the children went off to Albuquerque or even farther away to work,

or out of state to college, or out of the country with the Army, instead of staying home to work on the rancherías" (*SFG* 139). Sofia knows that most of the people have been suffering from poverty for the past fifty years due to the futility of their land. The outsiders overused the land to the extent that they made it barren. However, she is fully confident in bring a change in the region. She exclaims. "I know I am, Sofi!" (*SFG* 140) to stress that she knows the odds before her and her strength to overcome them.

After some days of convincing, her companions get ready to stand by Sofia to do some great work. They "start to like the thought of being able to engender some new spirit back into Tome, land of [their] ancestors" (*SFG* 140). To the full surprise of Domingo, Sofia's friend "with a little tone of cockiness" (*SFG* 141), discloses to him, "We're just sitting here making plans for Sofia's campaign to run for mayor!" (*SFG* 141). She wants to do it not in a traditional manner but in a novel way. Women know the traditional method of campaign needs money but they are firm in their decision to win with support of their champions who also yearn for change in their life. "A fragmented society with persistent poverty, inequality, crime, ignorance, and disease needs more than the momentary relief" (Gordon 1) and Sofia is the only hope for those who want something better in the society.

Under the impact of revolutionary spell, Sofia is a new woman now. She aims to transform the culture from patriarchy to matriarchy by making the oppressed women stronger at political, economic, and social levels. However, she tries to achieve her goal through deconstruction of the patriarchal standards. In this direction, her first move is to "never again let her husband have the last word" (*SFG* 130) with her. Her firm belief in herself leads her to decide that if Domingo does not perform his duties, as men should do, she will terminate him from home forever against the advice of her mother. With this decision, she divorces Domingo by giving out her angry remarks. She thinks in herself that her husband should "fix the screen door this week [or] *I'm* gonna have to do it myself;" then I'll throw his but out for sure; what do I want him for then anyhow?" (*SFG* 130). She begins to relish her great idea and names it "big news" (*SFG* 130) for her close female friends. One of her close friends gives importance to her idea. Sofia's words that "Faith has kept [her] going" (*SFG* 138), speak about her determination in achieving her mission of changing the fate of Tome. She remembers Esperanza's inspiring thoughts that "we needed to go out and fight for our rights. She always talked about . . . working to change

the 'system'" (*SFG* 142). Therefore, Sofia is ready to fight for the rights of women in order to change the system of patriarchy into matriarchy. She has realized a need to break shackles of subjugation of men who have no appreciable role in the life of their families.

The text reflects that Chicana men are no more than cheaters. Sofia finds out through her bitter experiences that "Transformation is needed to make their [town] the vibrant, nonracial democracy they yearn for. Interpreted narrowly, transformation is merely the shifting of political and economic power" (Gordon 2) in the case of Tome under the mayorship of Sofia. Her strong decision comes fore in the words of oath she takes on the graves of her parents, "I will be la mayor of Tome!" (*SFG* 142). The use of "will" with first person singular implies firmness in her decision to do what is not easy and a common thing in the context of Chicana culture. She wants to compensate for her past mistakes done to her parents in words, "it's the last thing I ever do!" (*SFG* 142).

Sofia recalls Esperanza's precious exchange of ideas after her death about struggling for emancipation. She admits that she had paid no heed to what her daughter used to emphasize. She was busy then in doing domestic chores but now she has come to understand Esperanza's point for the first time. "I don't really know how to explain myself right yet, but I see that the only way things are going to get better around here, is if we all of us together, try to do something about it . . ." (*SFG* 142). Her words "how to explain myself right yet" indicate that she has a lot to do that she cannot explain before hand. Moreover, her passion is greater than her planning. She is sure that her passion will win at any cost. However, she never flinches from her determination from now onwards. Sofia infuses her revolutionized spirit into the souls of her female friends who get ready to stand by her in strife to bring change in the life of Tome by electing their own mayor.

Chicana women represent themselves as symbols of revolutionary transformation from subjugation to self-reliance in the face of patriarchy under the leadership of Sofia. Castillo portrays female characters far stronger than that of men to underline the fact that women have found realization of their power. A case in point are Chinweizu's words in *Anatomy of Female Power: A Masculinist Dissection of Matriarchy* (1990), that "even if no "strictly matriarchal society" ever existed, that would not imply that female power did not exist" (10) at all. The text is full of the incidents, good as well as bad, of the life of females. The reader finds that there is a qualitative change in the life of all women in the

novel from worse to better. Sylvia Walby in *Theorizing Patriarchy* (1991), has related her opinion that "the patriarchal ideology shifts from open exclusion of women as 'naturally' different, to one of denying the extent of women's disadvantages and denying that women's slight 'underachievement' is a result of discrimination" (108). Castillo seems an effective part the struggle to reduce the extent of disparity due to gender.

In anarcho-ecofeminist terms, the text also pictures incidents of terrible violence against women and the weak. "Male violence against women includes rape, sexual assault . . . workplace sexual harassment and child sexual abuse" (Walby 128). Women in the novel look striving to bring change by gaining power through politics like Sofia or through spiritual power like Dona Felicia, La Loca, and Caridad. Power gained by means of politics is to counter male patriarchal politicians whereas power gained through spirituality is to counter religious patriarchy portrayed in the shape of Father Jerome. Opposition to men in politics is on the part of almost Chicana women and opposition to the priest is on the side of La Loca, Caridad, and Dona Felicia. In this way, *SFG*, is a book of rebellion against patriarchy by women in the New Mexican culture. To reduce this demarcation on the bases of gender, Lerner passes reconciliatory remarks that "A feminist theologian emphasizes the essential similarity between man and woman: ""Woman is along with man, the direct and intentional creation of God and the crown. Man and woman are made for each other. Together they constitute humankind . . ."(184). Matriarchal norms seem stronger than that of patriarchal ones in the novel. In line with Gaard's idea, "The women demand an end to male violence in all its forms (warfare, poverty, educational deprivation and distortion, battering, rape, pornography, reproductive control, heterosexism, racism, nuclear power), an end to oppression, an end to warfare. (Gaard 1998: 19) This big change owes to the transformative spirit of Chicana women in opposition to men. In the next subsection, I discuss a feminist utopia.

6.2.8 A Feminist Utopia

Along with other issues, the text brings to notice a revolutionary change in Chicana women also. Therefore, the novel is termed as women's liberationist book¹² in Chicana literature.

¹²There is another book, *So Far From God: The U.S. War with Mexico. 1846-1848*. This is a military interpretation in which the author, John S.D. Eisenhower, retired army general, poses interesting question in

Establishing a feminist utopia is an agentive response to patriarchal exploitation. It contains anti-foundational traces having concern with anarcho-ecofeminist perspective as well as a voice against priority of men and their viewpoint in the patriarchal society. According to *Merriam Webster Dictionary*, "Utopia is a place of ideal perfection especially in laws, government, and social conditions." In addition, J. A. Cuddon in *The Penguin Dictionary of Literary Terms and Literary Theory* (1999), deciphers the roots of utopia as a genre in the past. According to him, Sir Thomas More applied the word "Utopia" as a pun to *eutopia*, to his imaginary republic, *Utopia* (1516), a "place where all is well" (Cuddon 957). Utopian fiction is mostly contrary to the traditional one. Long before More, Plato in his *Republic* (4th c. BC), presented the idea of the very first ideal state. "It was a Spartan utopia; indeed, the prototype of the totalitarian state" (Cuddon 958). It includes an "imagined . . . ideal . . . human society" that exists only in the form of an idea or conception. This research aims at delineating the features pertaining to utopia in Castillo's *SFG*. This novel presents an ideal transitional standard of excellence in which the oppressed women break traditional bounds and rise up to live to Abraham Lincoln's assertion about "the just and generous, and prosperous system, which opens the way for all . . . gives hope to all, and energy, and progress, and improvement of condition to all" (Roark 285). Women create their own progressive system of self-reliance successfully.

After suffering to the last limits of their patience, Chicana women flare up their spirit; awaken their potential; and reinforce their strength to cope with anarcho-ecofeminist issues including gender, nature, and violence. They come fore to question the justification for gender-discrimination, violence, rape, oppression, exploitation in their society. They challenge injustice meted to women of the marginalized community at the working places, and at schools and restaurants. They also object to spreading nuclear radioactivity and consequent destruction of nature and humans. Women record their protest against the industrialists who put in danger the life of the workers for the sake of their own benefits.

the field of international politics: Was the United States right in sending Zachray Taylor to the Rio Grande in early 1846, thus provoking war with Mexico? In the treaty of Guadalupe Hidalgo, which ended the war, did the United States treat Mexico unjustly?

Note: I have mentioned the name of the novel *So Far from God* (1993) with its author, Ana Castillo, so that the reader may not confuse it with John S.D. Eisenhower's book, *So Far From God: The U.S. War with Mexico. 1846-1848*.

They question all anomalies practiced in Chicana society. There is also note of rejection of the praxis of incessant violence against humans as well as animals in their culture.

America, the land of promise of liberty and justice for all, ironically, fails to reward all its citizens equally in every sphere of life. Parts of this inequity include the peripheral regions of the country including Chicana of New Mexico. Women have to encounter the effects of gender-discrimination around them. Although such inequality creates multiple issues in the New Mexican society yet no concrete attempts come fore as a remedy on the side of patriarchs as well as the American government. It results into rebellious thinking and actions in all Sofia's daughters except Fe. Esperanza, Caridad, and Loca rebel against the patriarchal norms of the Chicana culture. For instance, Esperanza goes out for education and job; Caridad is first a characterless girl and then a saint-like figure; and La Loca develops repulsion from humans. However, rebellion reflects the most in the shape of "Esperanza's La Raza politics" (*SFG* 29) and revolutionary thoughts in that she has studied at an advance level in the university. There too, she participates in the revolutionary activities and remains the frontline protester against anomalies and discrimination.

Esperanza wants women to get enlightenment and get up to fight for their rights in the society of man domination. In other words, her views are in accordance with the feminist movements that urge for personal equality of both sexes. She exhorts women to raise their voice against superiority of men and their accepted patriarchal viewpoint in the society. Esperanza also expresses her strong feminist perspective against gender-discrimination and unjust treatment of women. From time-to-time, Esperanza passes her remarks against the subjugated condition of Chicana women. After the death of Esperanza, Sofia remembers, "Esperanza, always tried to tell me about how we needed to go out and fight for our rights. She always talked about things like working to change the 'system'" (*SFG* 142).

Since Feminism movement includes women's fight for their rights in opposition to men, Esperanza "always" talks about the need for struggle to change Chicana women's situation by fighting against gender stereotypes. Sofia, in the light of her daughter's philosophy, makes full mind to launch a forceful campaign to become the mayor of Tome. As a symbol of change, Sofia becomes an agent of resistance against patriarchy. Domingo who is also the symbol of Chicana man chauvinism, begins to feel that things are getting "out of hand" (*SFG* 143). He sarcastically exclaims to Sofia: ""So it sounds like you're

going to run for mayor of this house, not of Tome""(SFG 143). It is a matter of big disturbance for Domingo that his wife is going to take a very untraditional initiative to be the mayor of the town. To shake off his discomfort, he considers it a "small prospect" if Sofia becomes Mayor of the house. However, he does not want to discern the whole truth because it is very bitter for him to accept. Sofia's revolutionized spirit is great cause of depression for other men too. They feel that issues may grow very complex for them in future. One of them is Domingo who tries to mitigate his wife with words of regret that "you know I been planning on fixing all those things, honey. It's just that sometimes a man can't find enough time in a day for all that he has to do!" (SFG 143). He apologizes for not fixing the door and completing other assignments Sofia assigns to him. Sofia as a changed woman is more tactful than before. Therefore, she in response to Domingo's excuse "did not want to bring out their dirty laundry in front of the comadre, knowing that that would just spread like wildfire all over in no time, and that too would be hurtful to her campaign" (SFG 143).

Domingo is still ignorant of the transformation Sofia has undergone during the course of all the twenty years of his absence from home. Now she just wants to be particular about her political campaign. She is "discreet" in her 'business" with her husband and the supporting woman whom she has selected as her "new campaign manager" because she has put everything behind for the sake of her success to become the mayor. She intends to break her marriage with her vagabond husband to record her rebellion against the accepted standard injected to her memory by her mother who emphasized once that Sofia must never opt for divorce. As a revolutionary agency, Sofia demolishes all patriarchal paradigms constructed by the oppressive culture. She also ends her marriage with Domingo without any prick of conscience because he is the main reason of destruction of the life of Sofia and their four daughters. What she only yearns most is her success in the mission of creating a feminist society where women are independent to live their life with the right of freedom. Sofia also craves for success of her efforts to provide educational, professional, and interpersonal opportunities for females to develop their careers for political, social, and economic equality with men.

Moreover, the novel presents itself as an anti-foundational in its essence in that it attacks the cherished ideas of traditional institutional prevalence of aggression and injustice against

the human and nonhuman living in the deprived portions of the United States of America. Under the revolutionized leadership of Sofia, all women have decided to rise up in the face of all anti-feminist forces holding their sway in the social system. As Sofia has transformed herself from a common domestic woman into an effective political figure, in accordance with the radical thoughts of Esperanza, she is going to be the greatest change-mongering power in Tome and around. It becomes the breaking news far and near when "she decided . . .to run for la mayor of Tome" (*SFG* 130). This is the climax of resistance against all patriarchal norms of the Chicana culture and the commencement of anti-essentialist journey. The "some changes" that she wants to make are to be materialized with the full support of the Chicana female community. To be the mayor of Tome for a woman is entirely a novel idea and an utter surprise for the male community. The way Sofia decides to contest election is also quite untraditional. It is with the help of her community and for the help of community. She thinks about the methodology and determines to motivate women to canvass all people in order to succeed as a mayor.

In order to change the fate of oppressed Chicana women, Sofia and her "campaign manager [make] their campaign plans" (*SFG* 143) as an initiation of feminist utopia in Tome. Martin Meadows in *Focus Strategy: How to Set the Right Goals, Develop Powerful Focus, Stick to the Process, and Achieve Success* (2017), proclaims that "Setting new goals often feels like engaging in a battle" (Meadows 21). Sofia and her manager are to make big efforts to convince the people to help succeed their cause. Therefore, they have no any other thing more important than their declared goal. When Sofia's campaign manager quarrels with Domingo, Sofia advises her to let go the rash behaviour of the man. ""We have a lot of planning to do, so let's just throw those little hairs into the sea and go on with our work"" (*SFG* 146). For attaining the goal of mayorship, Sofia must have the qualities of an effective leader as well as a pragmatic goal-achiever. Sofia has created the required qualities of leadership in her personality with the utmost efforts. According to Robert H. Palestini in *From Leadership Theory to Practice: A Game Plan for Success as a Leader* (2009), "Leadership is offered as a solution for most of the problems . . .everywhere" (Palestini 1). The trait theory of leadership given by Palestini attempts to predict traits of an effective leader. Sofia has already gained drive, desire, honesty, integrity, and self-confidence.

However, she has to seek guidance for "cognitive ability, and knowledge of the business" from all relevant sources. For this purpose, "the two earnest women started their campaign by going around for months talking to neighbors, to fellow parishioners, people of the schools and other such places to get ideas and help" (*SFG* 146). This campaign seems in consonance with B J Thornton's idea of change given by Gary Keller and Jay Papasan in *The One Thing: The Surprising Simple Truth behind Extraordinary Results* (2013). According to Thornton, "Every great change starts like falling dominoes" (Keller 4). Sofia's convincing begins to prove fruitful with the passage of time "and little by little, people began to respond to Sofia's "campaign," which they did not see as a mayoral one so much as one to rescue Tome" (*SFG* 146). Castillo constructs a theory about feminist utopia in her novel. Under the leadership of Sofia, the Chicana community speculates about the methods of self-reliance in every field of life. The people have joined hands with Sofia in her mission. However, it is not a matter of a few days rather "It would take YEARS of diligence and determination beyond this telling to meet their goals" (*SFG* 146). Sofia has infused the idea of "economic self-sufficiency" in the minds of her town-fellows who have become the most enthusiastic champions of the collective cause. Sofia involves all society in her movement because she is determined to bring benefits for all of them without any discrimination.

Therefore, Sofia's objective becomes the objective of the whole community. She becomes an agent of reinforcement for her people due to "the transformational perspective" (Palestini 2) of her revolutionary personality. Sofia has "task-focused leadership" who as an administrator involves workers in any aspect of decision-making. She has deep "concern for people" to become prosperous. (Palestini 3: my paraphrase) As a result, "Sofia's vecinos¹³ finally embarked on an ambitious project which was to start a sheep-grazing wool-weaving enterprise . . . modeled after the one started by the group up north that had also saved its community from destitution" (*SFG* 146). Indeed, to establish a cooperative is not easy for them. It needs money as well as time. The people have time to spend but monetarily they are not resourceful enough. Moreover, the work of convincing also continues to change the mind of the people who lack awareness and have doubts about the

¹³Characterized by a government in which the political authority exercises absolute and centralized control

success of the project. On account of the discriminatory attitude with the marginalized people, "the government had no money to lend them, so they were solely on their own. But finally, it became a debate of either everyone doing it all together or nobody doing anything at all" (*SFG* 146). It is sure that when the community will work hard together, they are going to gain "self-sufficiency" at last.

Another programme of the feminist utopia is the utilization of land of the Chicana people. Many acres of land are not in use due to multiple factors. Most of the owners of the land are not in position to farm it owing to their poverty. They cannot till it nor have resources to purchase seeds and fertilizers for growing crops. Therefore, they are "persuaded to sell or barter it off for services in shares to those skilled neighbors who hadn't. By bartering, people were able to get their run-down farm equipment, homes, home appliances, cars, and trucks fixed" (*SFG* 147). This method remains very successful in making the people economically prosperous. They become resourceful enough to purchase the things that were out of their reach before Sofia's movement. That group has succeeded in eradicating grinding poverty from the life of the people. There are frequent meetings about working for economic self-sufficiency for the area and mobilization of everyone into action" to achieve goals. "Skilled as ranchers¹⁴ or not, many began working in some way for the cooperative by learning an aspect of the business of sheep grazing, wool scouring, weaving, administration, and selling the wool products" (*SFG* 147). Sofia's initiative has changed the routine of life of the people of the area. They are no more idle, jobless, and poor. Everybody is doing something or other within his or her capacity.

In other words, Sofia has ushered the community into a kind of "revival of struggle" by giving a new hope in utter dismay. They think in business terms in their daily life. Some begin the business of sheep keeping and grazing to earn money. Others become wool scourers and wool weavers. Similarly, some begin business of wool products in the country. "Unemployment had been at an all-time high in the first years of the enterprise so there was no shortage of volunteers" (*SFG* 147). Therefore, the new business flourishes rapidly and begins to change the economic condition of the people. Everyone begins to earn something on daily bases for family. With better economic position, people begin to

¹⁴ Farm consisting of a large tract of land along with facilities needed to Raise livestock, especially cattle.

think about learning more skills and enlarging their enterprises. Women are becoming as independent as men because they earn as much as men. Moreover, there is gradual reduction in injustice and discrimination against women in society due to the success of this model of economic revolution. This change has shaken the foundations of the patriarchal system.

After one year, there is more advancement in the business. The business progresses more and more when women become better experts with the passage of time. Naturally, it should take some time. After overcoming complexities little by little, women learn their enterprise with full devotion. More jobs for women created by women are a big hope for women's economic independence from man-domination. After one year, there are more than two dozen new jobs for women. This increase will be surely annually. A step towards economic freedom is also that women can do "paying jobs" (*SFG* 147) and they need not worry about their babies in that they can bring them to the working place too. This implies that women have availability of suitable environment to work out of their homes. There is no exploitation at the working places at all.

Another benefit of bringing babies along with the mothers is that when grown up, they will become far better workers than their fathers. Wendy Koza in "Managing an Effective Early Childhood Classroom" (2007), explicates the impact of early childhood experiences upon the future course of life regarding "the cognitive stimulation, and other [experiences of] the social interaction among children A child makes the most dramatic growth in all areas of development from birth to five years of age" (Koza 7). The children brought up in a cooperative atmosphere are going to remain quite suitable individuals in the coming years to the best benefits of the society. It means that Sofia's project is going to improve the condition of the future generations as a whole. In this way, through this practice of economic change, there is social change in the wake as well. These changes are certainly going to cause a political and moral change in the society in that economic betterment often precedes moral change. Therefore, there is a bright hope for a better society with every passing day.

For some women, "the weaving cooperative" (*SFG* 147) proves no less than a boon in that through this enterprise, it became easier for them to make arrangement with "the local junior college" (*SFG* 147). By joining this college, they can earn their associate

degrees "in business or in fine arts [because they have already] "the wide range of skills" (*SFG* 147). Women can make the best use of "the greatest asset" (*SFG* 147) of skills for them to be independent in earning their livelihood with self-respect instead of "cleaning the houses of los ricos¹⁵ or serving tables in restaurants!" (*SFG* 147). Now the business is growing and people demand various things regarding better quality of meat. There is a "growing demand for their hormone-free meat" and the Ganados¹⁶ sheep-grazing part of the business tries to meet the demand to popularize the enterprise. However, setting up the cooperative caused untold challenges for Sofia's vecinos.

However, in the face of various hardships there look no signs of despair or fear of anything. The neighbours of Sofia are courageous people. Under the bold leadership of Sofia, they become undefeatable. In the first year, they lose many of their sheep in multiple destructive incidents such as "an electrical storm¹⁷ and later repeated attacks by coyotes"¹⁸ (*SFG* 147). Anyhow, both natural disaster as well as human assaults cannot block Sofia's people because they have realized their benefit in the establishment of "the cooperative" system. They continue their hard work "although by trial and// error at first because above all, to stay on their land, to work it as their families had for many generations, was the desire of everyone who joined in and became everyone's dream" (*SFG* 147-8). To attain big success a person has to undergo trials and tribulation. To make mistakes is also very natural to learn something. That is why, Sofia's people have to face difficulties but they never get dispirited at all. Some of them start "planting organic vegetables" (*SFG* 148) to meet the new demand of the people who are aware of the health hazards that occur due to the use of fertilizers on crops and vegetables. "In this way, most people had inexpensive access to pesticide-free food, not to mention just having vegetables to can for their families" (*SFG* 148). In ecofeminist terms, their farming is getting closer to nature and the food they are growing is quite natural. Therefore, their health is going to improve to make them a healthy community.

¹⁵ The rich

¹⁶ Livestock

¹⁷ A thunderstorm or other violent disturbance of the electrical condition of the atmosphere. In short, this could manifest itself into tornadoes, hurricanes, etc.

¹⁸ Colloquially, a coyote is a person who smuggles immigrants across the Mexico–United States border.

To materialize her dream of changing fate of Chicana, Sofia gives her maximum time to "The Ganados y Lana Cooperative" for its success and it does succeed. However, she cannot give time to "Carne Buena Meat Market" that is her meat shop. She makes a decision to sell it to her neighbours. They buy it and make it "a food co-op" (*SFG* 148). This is another technique to help the poor as well as the well-off neighbours to "live on more substantial diets than what they had previously relied on from the overpriced and sprayed produce of the huge supermarket down at Los Lunas Shopping Center" (*SFG* 148). Her people go on providing support to the poorer in the society to set them up economically. Every year they take some new measures to establish their fellow beings. After many years when the cattle and wool business establishes and becomes secure, they set up "a low-interest loan fund for their members, so that those who were motivated and willing could start up their own business" (*SFG* 148). The utmost effort is to establish people to uproot poverty and diseases from the society.

It is all-involving movement and more and more people become its part with time. Sofia and her neighbours put in another effort to cope with the drug issue. As the society is full of social evils, elders as well as children are victims of addiction. Sofia and her companions are trying to do one thing or the other for a better society. To take part in this virtuous deed, many people other than Sofia's neighbours also get ready. After observing "the diligence, ingenuity, and communal spirit of Sofia's vecinos, [they] began to work on the drug problem that had found its way into the local schools and into their immediate vicinities, by forming a kind of hard-nosed drug SWAT¹⁹ team" (*SFG* 148). Though they cannot eradicate this problem completely, their efforts work well and many lives become safe from the fatal consequences of drug addiction.

With the passage of time, "the morale of Tome" (*SFG* 148) goes up. Prosperity adds to humanism people. They begin to think for the betterment of their fellow beings. The people in vicinity of Sofia show their interest "in contributing in some way to their community's improvement" (*SFG* 148). The community understands what Sofia has done and what she suggests through her initiative as a community leader. Richard L. Harris in

¹⁹ SWAT: In the United States, a SWAT (special weapons and tactics) team is a police tactical unit that uses specialized or military equipment and tactics.

Che Guevara: A Biography (2011), expresses that the leaders' ideals have direct impact of "the enduring legacy [and] revolutionary life" (Harris xi) upon the people around them. Sofia's neighbours have full confidence in her integrity. They also know that she cannot solve all their problems. What they should do is to be well-motivated to work hard to improve their life and reform the society by contributing in the life of the local residents. Though she has won an informal title of mayorship, it is a great honour for her and her community. Through all the years, Sofia becomes a source of inspiration for the locality as well as for those who want to get rid of unemployment and poverty. The "model of cooperative" propounded by Sofia and her neighbours is worth-imitating for all peoples who wish to change the economic condition their countries.

In the course of time, she has "gotten most of her own things that needed fixing through bartering, including the Singer" (*SFG* 149) machine. One of the methods of self-sufficiency introduced by Sofia and her neighbours is "the barter system." This system includes exchange of goods for goods instead of for money. It is the pre-currency system of business, simple and natural. This system works without any involvement of interest. In the introduction of *Barter, Exchange and Value: An Anthropological Approach* (1992), Caroline Humphrey and Stephen Hugh-Jones, talk about barter system: "Some kind of bargaining [takes] place, but not with reference to some abstract measure of value or numeraire; each simply wants the object held by the other" (Humphrey 1). This system has no complexities in bargain. Sofia wants her community to give up the interest system and use barter system in that it is free from "abstract measures" and exploitation of any kind. She wants maximum ease of business in her society and exchange of goods for goods so that the people may get rid of the grinding poverty.

My analysis of the text reflects women subjugated in the first part of the story but their position changes near the end of the novel. Patriarchy dominates in the beginning but in the course of time, women rise up to encounter men to establish their own economic and political power. In order to achieve success in attaining their identity, women adopt very wonderful strategy. They reject very strongly the "unjustified norms" of man chauvinism in the supervision of Sofia who in spite of her mother's strong disapproval, parts her ways with her husband. Though "divorce had been out of the question (218)" (Alvarez 95) in Chicana culture, she breaks the traditional bounds without any "thought of destitution"

(*SFG* 218) in her future life. "This put Domingo ill at ease"(149) in that he could not imagine such an explosive change in his wife. Sofia becomes an anti-foundational figure when she challenges patriarchal norms of her culture. Castillo records her protest against the man domination, oppression, exploitation, gender-discrimination, suppression of nature, and praxis of violence. In anarchic terms, she and her three daughters renounce the former standards of the social system as being biased. Through these women, the novelist suggests to object such anti-women demarcation. In line with this scheme, Sofia the protagonist, demolishes all the set standards. After a long-suffering and the resulting transformation, she announces her revolutionary model to create a new culture of "economic self-sufficiency" through joint effort. She also inspires women to feel the need to go out and fight for their rights to uproot hierarchy in that ". . . all social ecologists agree that the root cause of all oppression is hierarchy" (Gaard 3) in any culture.

Critics attribute *SFG* as women's liberationist novel because it presents a feminist utopian society of Tome. It reflects wonderful change at the hands of women. To materialize their goal, Chicana women unite themselves under the leadership of Sofia. She starts her campaign. It is an "ambitious project" (*SFG* 146). Sofia announces her revolutionary plan to bring change in the life of the local residents through economic self-sufficiency. The components of her project include establishment of "Los Ganados y Lana Cooperative," "sheep grazing business and wool weaving cooperative," "food co-op," "organic vegetables," "pesticide-free food," "barter system," "hard-nosed drug SWAT team," "arrangement of suitable working environment for women," and "job-oriented education." Sofia's community sets to make full use of the project. By setting up these programmes of business, the people, mostly women, begin to become prosperous and self-reliant with the passage of time.

This project is inclusive in its nature. Men, women, children, and animals get benefit from the project. The people have full faith in Sofia and her managers. They take part in the completion of the programmes with great sincerity. In this way, women become technical hands to earn more after getting their degrees and skills from the college Sofia has arranged for them. Women have no need to look for economic help towards the government or their males in that they become completely independent. That is why, they become a challenge to power structure of Chicana culture. The narrator mentions Sofia's

empowerment that not only make her free but also other women of her community. In the end of the novel, after the termination of hierarchy and domination, Chicana culture is free from oppression of women, destruction of nature, and incidents of violence. In this way, Castillo's feminist utopia presents women in it who have tried to bring change in society through their revolutionary thinking, planning, and hard work in line with anarcho-ecofeminist insights of Bookchin and Gaard.

To conclude, I have analyzed the component parts of the text in accordance with comparative and textual methods. Since destination of the text cannot be predetermined, down to my conclusion and across my analysis, I have not carried assurances about results. Therefore, moving in a discursive mode, I have tried to pitch my text against the theoretical positions to see it where it leads. The text reflects a big shift in the former image of Chicana woman in that they are moving from the former exploitative context to a better one. Therefore, the writer creates an ideal project of self-reliance of women. This plan reflects that patriarchy is being replaced by matriarchy. The textual interpretation also leads towards understanding the anti-foundational stand of the writer. The text hints at resistance to unjust norms of the New Mexican culture. Chicana women's comprehensive change brings independence for the community, especially women. Chicana women launch a 'revolutionary plan' of 'self-sufficiency.' They set up a feminist utopia where they are their own masters. They are free to earn, learn, and to strive to save the future generations from oppression, violence, exploitation, rape, and diseases like AIDS and cancer. In line with the Bookchin and Gaard's insights, the women have succeeded to bring change in society to live as free human beings.

CHAPTER 7

CONCLUSION

To conclude my research work in this chapter, I have to go back to my research propositions, thesis statement, and research questions in Chapter One in order to vindicate my research claims. It would also be instructive to see now if the writers of the selected works of Global South fiction engage their attention with the prevalence of multiple issues in their respective societies. Moreover, it is useful to appraise critically whether the Anarcho-Ecofeminist perspectives of Bookchin and Greta Gaard have been useful lenses in catechizing the dominance of patriarchy, oppression of women, and exploitation of nature in the three texts, with an attention to socio-cultural parallels. It is also significant to evaluate why it was necessary to interpret the primary texts in accordance with the principles of analysis enunciated by Catharine Belsey and Celena Kusch, as discussed in the research methodology in Chapter Three.

Since I have used a qualitative research technique, I have analyzed the texts through exploratory, reflective, interpretative, and comparative techniques as explained in Chapter Three. I have studied the texts from the perspective of the anarchist and ecofeminist lenses of Bookchin and Gaard respectively. Since there is nexus between anarchy and ecofeminism to question all types of anomalies of socio-cultural crises, the selected texts also provide evidence of questionable practices of violence, oppression, and the consequent socio-cultural predicament. Tracing this link between the two theories and the primary texts was the core of my research work. Moreover, in accordance with the principles of the research methods discussed in Chapter Three, I have analyzed the texts in Chapter Four, Five, and Six, dividing them into suitable subsections.

I have found through my analysis that the three texts have taken part in the process of signification and interpretation in accordance with the research questions and rules of research methods. My analysis, therefore, vindicates my thesis statement and I have been able to come up with the findings in the forthcoming paragraphs.

My first research question reads: “What are the general configurations of anarcho-ecofeminist engagements in the selected texts with reference to socio-cultural parallels?” After analyzing the primary texts, I found that the selected texts reflect the anarcho-ecofeminist theories with reference to the socio-cultural parallels. The theories of anarchy and ecofeminism proclaim their close concern with the safety of the world in the face of social, cultural, and environmental crises. After interpreting the texts, I found that the respective societies stand in need of redress because they are in the grip of oppressive forces. Patriarchy prevails almost in the same fashion on social and cultural levels in the three regions of the Global South. Women and nature are oppressed to the detriment of collective co-existence of the human and the nonhuman in the respective societies. While the two theories, elaborated in Chapter Three, subsection 3.2.2, meet upon their common grounds that both hierarchy and domination lead to social and ecological crises, the selected texts also display the issues (created by hierarchy and domination) of gender-discrimination, destruction of nature, and perpetration of violence in the concerned societies.

My second finding is in accordance with the second research question that reads: “How do the issues related to gender and nature play out in the selected novels?” After analyzing the three texts, I found that the selected novels have displayed the issues of gender-discrimination (see pp. 90-3), and exploitation of nature in the respective societies. In the Pakistani, South African, and New Mexican societies, patriarchal norms allow men to maintain their dominant status whereas women largely stay dominated. They have to face marginalization at social, political, religious, economic and cultural levels. The texts present a good number of instances of women facing oppression (see pages 187, 192, 200, 238, 247, 252-3, 265), harassment (see pp. 90-93), and loss of values (see p. 106).

Moreover, I have found that objects of nature including landscape, glaciers, environment, animals, and birds are also under attack. Agricultural land (see p. 144) in my analysis of *SFG* and landscape (see p. 117) in my scrutiny of *TTS* are under assault of

destructive forces. Due to global warming, glaciers are melting to the detriment of environment. Oppression of animals (see pp. 122-144) is also witnessed in *TTS*. The cattle such as goats, sheep, and horses are left hungry after the ban on their grazing in the native forest by the local forest officer. A goat is killed and eaten by a wolf or man in Kaghan Valley (see pp. 122-128), whereas dogs are shot dead with impunity by the intruders in *Disgrace* (see my analysis, p. 143). In my analysis of *SFG*, I have referred to a horse short dead in Tome, New Mexico (see pp. 244-5). The Capitalists have destroyed the environment. The birds drop down dead like balls due to the toxins spewed up in the air by industries. The human and the nonhuman are the equal victims of exploitation of the industrialists.

I find a lot of warmth between women and animals in *TTS*. The native women and the cattle live in peaceful coexistence before their bond is likely to be strained by the capitalist forces (see my discussion in subsection 4.2.2) Moreover, Khan has depicted the matchless beauty of the landscape and destruction of environment at the same time. This contrast hints at creating more effect on the side of the writer. She wants to convey that the region is beautiful but its destruction is underway at the hands of internal as well as external forces. Various factors such as terrorism, spying, and injustice are behind the break in the rhythm of smooth-running life of the people of the area.

My third finding is established through answer to the third research question that reads: "How do the selected texts reflect praxis of violence?" In the interpretive process, I found that the selected texts have reflected the perpetration of violence against the human and the nonhuman in the three regions of Global South. The writers have displayed a record of the multiple modes of violence in order to expose the inhuman socio-cultural norms of the concerned societies. The victims of violence include men, women, and nature (vegetation, land, animals, birds). All of them undergo oppression at the hands of capitalist patriarchal forces. Their suffering shows that the weaker are generally the victims of aggression. The three chapters of textual analysis hand out a record of a number of incidents of violence in the respective societies. The human and the nonhuman are threatened (see my discussion on pages 80, 87), kidnapped (see pages 113, 120, 248, 253), beaten (see pages 84, 94,107), and killed (see pages 121, 123, 127, 172, 244). Similarly, women are harassed (see pp. 79, 189, 234, 235), raped (see pages 90,146, 211, 248), mutilated (see p.

230), looted (see p. 166), and deprived of their children (see pp. 248-9) in the three selected regions of the Global South.

I also found, in the three texts, that most of the characters (Maryam, Nadir, Irfan, Suleiman, Lucy, David Lurie, Sofia, La Loca, Caridad, Fe, Dona Felicia, Dona Dolores) experience trauma after coming across the incidents of violence. Chapters, Four, Five, and Six present a detailed record to this effect. In my analysis of *TTS*, see pages 43, 88, 89, 90, 91, 92, 94, 128; in my discussion on *Disgrace*, see pages 149, 150, 281; and in my critical reading of *SFG*, see pages 248-50, 255, 261, 275, 281. As a result, their life becomes miserable and they can hardly live like normal humans. The three respective socio-cultural systems witness incidents of aggression against the human and the nonhuman, but the law is silent or unconcerned. The criminals are largely left free to commit crimes repeatedly in respective parts of the Global South, and it results into absence of peace and security. In Khan's text, the mother of a son and a daughter goes under trauma after their tragic deaths in Pakistan. Two male visitors also suffer from acute trauma due to their painful experience of watching the small girl falling from the boat into the lake and drowning. In Coetzee's *Disgrace*, both the father and the daughter undergo fits of trauma after experiencing horrible violence at their farmhouse in Eastern Cape. Similarly, in *SFG*, the two mother undergo trauma after losing their children to oppressive forces of patriarchy in New Mexico. Moreover, some gangsters stab a young girl in throat and clip her nipples on the road at night. After surviving this fatal incident, she becomes traumatic that results into the trauma of her single mother. In these Global South societies, discriminatory standards of hierarchy and domination create circumstances for patriarchal oppression of the weak, especially women. This is how the primary texts play out the praxis of violence in the Global South.

To add, since I have also done a comparative analysis of the three selected texts, I have found some socio-cultural parallels in treatment of gender and nature, and practice of violence. I have found that the three writers have paid their attention almost equally to expose incidents of violence against the human and the nonhuman, oppression of the weak, and destruction of nature in the selected texts. Perhaps, their intention is to get these issues resolved for the betterment of their homelands and the world. Their keen interest to foreground these anomalies in the texts implicates that they want to expose weaknesses

of justice system and, as a result, unattainability of law and order in their societies. I also noticed that the protagonists of the three novels are females (Maryam in *TTS*, Lucy in *Disgrace*, and Sofia in *SFG*), oppressed but struggling. Male characters become their oppressors but law is almost silent or apathetic about the crimes against them. As a result, in the three texts, all female protagonists finally stage resistance against the patriarchal traditions. Maryam urges Ghafoor to carry out terrorist activities as a reaction to oppression of security forces against her and her family; Lucy rejects her father when he tries to prevail her decisions; and Sofia (along with her four daughters), Dona Felicia, and Dona Dolores transform themselves into the women who play unconventional roles to show their resistance to male domination. My study reveals that all women presented in the three texts are not in harmony with hierarchical and domineering standards of their socio-cultural patterns. That is how Bookchin's concept of ecological anarchism or social ecology stands vindicated. This reading also shows that women and nature are oppressed in the three texts. As a reaction to oppression, they show their resistance against patriarchal norms.

I also found some differences in the treatment of gender, nature, and exercise of violence in the selected texts of Global South fiction. The three socio-cultural contexts present variation of modes of the transgressive acts. The region is poverty-ridden and in turbulent position because of the direct involvement of internal (politics, Islamists, police, security forces, corruption, terrorism, etc.) and external (USA, China, Iran, India, Afghanistan, etc.) factors. Maryam in *TTS* faces harassment by the police. The police men talk about her body, her age, her relationship with her husband. They also force her to give them meal. While leaving her place, they destroy her hut. She undergoes torture when the police catch her son by his ear and he begins crying with pain and fright. Her boy is taken in police custody, killed and thrown in a waterhole (see p. 112 of my analysis). Her small daughter dies by drowning in the lake due to her helplessness before the visitors. Her cattle are hungry due to ban on grazing them in the local forest. The oppressive forces are the Islamists (who threaten her to desert her faith), the forest officer (who steals precious wood), the security forces (who terrorize the natives), and the police (harasses all people, especially Maryam's family). A goat is killed and eaten by wolf or man suggesting that women are more vulnerable to men than goats to wolves in the Pakistani context. In this text, four characters undergo trauma because of violence. The government is snatching

their land to it sell to China in order to build highways to the detriment of the landscapes and environment. In view of the examples cited in this paragraph, it is easy to see how Greta Gaard's concept of ecofeminism stands akin to Bookchin's idea of social ecology.

Things do not happen in the same fashion in *Disgrace* because of different political scenario. In *Disgrace* the external factor (apartheid) has ended but its aftermaths are still there. However, the internal (transition from apartheid to post-apartheid) factor is working but this shift has its own problem. There are unlawful practices against the human and the nonhuman. Lucy and her father experience violence at their farmhouse. The miscreants burn Lucy's father's head, kill her dogs, rape her, loot her, and leave her pregnant. After this violence, both the characters undergo trauma but in different mode from that in *TTS* because here is no loss of human life. There is also difference of the modes of patriarchy in South Africa. Lurie and Petrus are patriarchs but in colonial and postcolonial contexts. It is a pure political issue whereas in Pakistan, many factors are involved. Here the police are heedless, social institutions are carefree, but there is hope for a better future. In *Disgrace*, an effort is underway for reconciliation in the face of all ills, whereas in *TTS*, there is full resistance on the side of the natives. In Africa, land is being grabbed and levelled by the natives for cultivation whereas north of Pakistan it being sold to China for building a dozen of highways. Animals in *Disgrace* are shot dead whereas, in Kaghan, they are killed and eaten by man or wolf. Unlike in *TTS*, there is no religious conflict in *Disgrace*.

In *SFG*, Chicana women have suffered mostly at the hands of their male family members, fathers and husbands. On the other hand, nature suffers destruction in *SFG* in a way different from that in *Disgrace*. Here the Capitalists destroy land's fertility by the use of toxic chemicals and the overuse of the land for commercial purposes. Women, maltreated by Southwestern patriarchal American society. But they are different in showing resistance against hierarchy and domination by creating their own feminist utopia by establishing their own independent businesses. After their success in their mission of economic freedom from the males, they turn patriarchy out of their life and replace it with matriarchy in New Mexico. I have found that all female characters are in their suffering and struggling phases. Maryam's future is different from that of Lucy. Since they have brought about a revolutionary change in their status, Chicana women's future is rather

different from that of the women in *TTS* and *Disgrace* in terms of facing patriarchal pressures. The South Asian and South American texts display resistance of women whereas the South African text presents a partial submission to patriarchal paradigm. The similarities and differences in the three Global South texts (as discussed in the foregoing paragraphs), justify my choice of comparative analysis as a research method.

In order to vindicate my initial research claims on the selected texts (as stated in the thesis statement), I employed the theoretical positions of Murrey Bookchin and Greta Gaard respectively, ‘ecological anarchism’ and ‘ecofeminism.’ I have found that their positions stand justified through the analysis of my primary texts. The theoretical prop from Bookchin provided me valuable support during my research. Moreover, Gaard’s concept of ecofeminism collaborated with Bookchin’s perspective and supported my analysis of the three texts. It helped me critically read the selected Global South texts as anarcho-ecofeminist discourse. The study shows that the three writers have called to attention the issues of gender-discrimination, exploitation of nature, and praxis of violence in their respective socio-cultural contexts. Their texts become their strategies to ameliorate the existing situation of the human and the nonhuman in their societies. Further, I substantiated my analysis by drawing on multiple secondary sources that proved useful.

Collaboration of the research methods of textual and comparative analysis, laid down by Catherine Belsey in “Textual Analysis” and Celena Kusch in “Comparative Analysis,” proved useful for the analysis of the selected texts. Both methods helped me interpret, compare, and contrast all texts. In this way, both textual and comparative analyses have helped me nuance the existing scholarship.

In line with my thesis statement that I staked out in the introductory chapter, my study vindicates that the three Global South novels *engage with androcentric practices in their respective societies in order to highlight the oppression of gender, exploitation of nature, and praxis of violence* (emphasis added).

The three selected writers blend feminist, ecocritical, environmental, eco-anarchist aspects to build the structures of their narratives. That is why, as I have found out, they subscribe to anarcho-ecofeminist perspectives through their texts. This research therefore endorses my thesis statement and provides qualitative answers to the controlling research questions. This study contributes to the production of knowledge because the three Global

South texts selected for this study have not been analyzed with the theoretical support of Murrey Bookchin and Greta Gaard's concepts. My intervention in the critical scholarship available in the anarchist and ecofeminist domains is likely to serve as a reliable reference for further scholarship in this area.

7.1 Recommendations for Further Research

I hope that my research work serves as a reference for future researchers who want to work in the areas of research related to my study and beyond. I have invoked Bookchin's concept of 'anarchy' and Greta Gaard's idea of 'ecofeminism' in my project. In addition to Bookchin, Bakunin, Peter Kropotkin, Emma Goldman, and Alexander Berkman are eminent anarchist philosophers and theorists, to name a few. Their concepts can be used as lenses for further research. Similarly, other than Gaard, there are theorists on ecofeminism including David Ricardo, Alfred Marshall, Milton Friedman, Paul Samuelson, and Mari Mies, among others. Their theories may be employed as theoretical props in order to work in the neighbouring areas of my research. Since I was concerned with research in novel, I recommend that the coming research scholars may use these lenses on any other works in other genres. They may choose American, Canadian, and South African works that engage with environmental and gender issues together. They may work on Octavia Butler's *Parable of the Sower* (1993), Ursula K. Le Guin's *The Dispossessed* (1974), Richard Powers' *The Overstory* (2018), Barbara Kingsolver's *Prodigal Summer* (2000), and Margaret Atwood's *Surfacing* (1972). Moreover, Indian fiction writers have contributed in fiction on environmental issues. Some of their novels in this regard are Kamala Markandaya's *Nectar in a Sieve* (1954), Amitav Ghosh's *The Hungry Tide* (2005), and Indian-Scottish Aminatta Forna's *Happiness* (2018). The researchers' selection of these works may be intracultural or cross-cultural. They may select, for instance, a South Asian novel, Li Ang's *The Butcher's Wife* (1991) with Sandra Cisneros' *The House on Mango Street* (1984), and J. M. Coetzee's *The Lives of Animals* (1999) for a research project that goes off on a tangent with reference to my study. In this way, the future researchers will be able to draw on my research work and move on to explore further possibilities in ecocritical, ecofeminist, and anarchist domains. I hope my study productively contributes to the existing scholarship in the anarcho-ecofeminist tradition and, simultaneously, provides leads for future research.

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