



Representation Of Women In Selected Fictional Writings Of Mahasweta Devi And Margaret Atwood: An Ecofeminist Reading

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1.01: Introduction: Emerging in the 1970s and 1980s, Ecofeminism as a literary movement has intersected concepts from manifold directions like, feminist theories, environmental studies and active resistance against patriarchal modes of oppression against nature. As a critical perspective to explore the intended research-topic, it is essentially observed as a collective effort advanced mostly by women who challenged the domination of women and exploitation of nature, separately or collectively, expressing their resentment against the patriarchal conceptual framework which excludes both women and nature as the 'Other'. It is found that voices across the globe irrespective of cultural diversities initiate ecofeminism as a premise and platform that questions the logic of domination in theory and as action. In this theoretical backdrop, the study of a few selected texts of Mahasweta Devi and Margaret Atwood, two writers located diversely in two dissimilar cultural backgrounds have been assessed. As explored, it has been studied how both the writers have intrinsically linked nature and women in diverse ways to explore the basic ideology of ecofeminism that questions the logic of domination under patriarchy.

The research undertaken has established the domain of ecofeminism countering the anthropocentric view that asserts the relationship between human beings and the non-human nature world as of mastery and domination. As the research has amalgamated works of writers imbued in different cultural backgrounds, it has taken into account the western scholastic propositions heralded by ecofeminist scholars as well as the foundational ethos of primitive cultures, Hindu and Buddhist religions and civilizations that pronounce the sacredness of nature and reverence for all life forms.

The present research work has examined a few selected fictional writings of Margaret Atwood and Mahasweta Devi, examining the challenges encountered, both by their representations of women and nature from an ecofeminist perspective and in the process has also made a comparative reading of their treatment from two dimensions. The selected fictional works of Margaret Atwood include: *Surfacing*(1972), *Wilderness Tips*(1991) and *Moral Disorder*(2007). The selected fictional works of Mahasweta Devi include *Chotti Munda and His Arrow*(2003), *Imaginary Maps*(1994) and *Breast Stories*(1997). The intended research has organized the thesis in six chapters to submit the suggested views and arguments.

The introductory chapter has chiefly made a survey of the growth of eco-criticism and ecofeminism providing a backdrop in which both Margaret Atwood and Mahasweta Devi have been assessed. Ecofeminism often critically termed as ecological feminism through diverse approaches and applications in various fields including literature addresses the objective of oppression in the context of a vital sense of ecological crisis. Besides referring to the correspondence between eco-criticism and ecofeminism, the chapter has also pointed out the Indian context of ecofeminist writings with varied issues therein embodied to make it an exclusive elaboration of the western purview of ecofeminism.

The second chapter focuses upon an aspect of ecofeminism while working on the title ‘Wilderness and Survival Strategy: a critical analysis of Margaret Atwood’s *Surfacing*’. The chapter chiefly concentrates on the theme of the representative female protagonist’s mystifying with the magnanimity of nature pristine for re-locating her dislocated identity, individuality and self-assertiveness..

In the third chapter titled “Negotiating Wilderness: a critical analysis of Margaret Atwood’s *Wilderness Tips* (1991) and *Moral Disorder* (2007), a keen observation of a few selected short stories reveal Atwood’s spontaneous treatment of conflict and clashes between feminine understanding of nature and the sense of masculine domination over it. Atwood’s short story “Death By Landscape” (1977) from the collection *Wilderness Tips*, introduces Lois, a widowed woman, living an isolated life and is mostly preoccupied with her recollections from her early adolescent period. Lois negotiates with the mysterious disappearance of her second self, Lucy in the clifly terrain of ‘Looking Point’ during one of their camp life at Camp Manitou. The search for Lucy in the wilderness paintings turns out to be a search for Lois’ own identity which she must excavate negotiating with nature. In the titular story ‘Wilderness Tips’ from the same collection, Atwood stretches the myth of wilderness to an extent to create a new standpoint to realize not only Canadian environment but an eco-consciousness to feel the gradual decadence of nature along with her observation of female victimization under patriarchy. In the story ‘Moral Disorder’ from the collection titled *Moral Disorder*, as the title goes, Atwood keenly meditates upon a sense of disorder

that penetrates deep into the structure of the narrative hoisting a systematic patriarchal world of meaningless cruelty upon everything that comes under its domination.

The fourth chapter, titled, “Resistance in Nature: a critical analysis of Mahasweta Devi’s *ChottiMunda and His Arrow*” (1980) critically analyzes the marginal lives of AdivasiMunda people along with the representation of the subaltern ‘Others’ unfolding a broader spectrum of ecofeminist perspective where women seem to get merged with the representation of the tribal, the outcaste-untouchables. ChottiMunda remains a trans-generational figure marching with the tribal spirit of resistance for seven decades against oppression and exploitation executed by the moneylender-landowner class.

In the fifth chapter, titled, *Exploitation, Nature and Female: a critical analysis of Mahasweta Devi’s Imaginary Maps(1994) and Breast Stories (1997)* I have focused upon four selected short stories-‘The Hunt’, ‘ Draupadi’ , ‘ The Breast giver’, and ‘Doulati the Bountiful, where a distinct ecofeminist standpoint addresses the issue of exploitation of nature and domination of women together. . As perceived, an ecofeminist structure creates a negotiation between the class of oppressed women and oppressed nature which visibly or invisibly constructs the dynamics of oppression in her narratives. The concluding sixth chapter intends a critical summary of all the chapters structured for this research work. Hence, the chapter besides summarizing the historical development of eco-criticism and ecofeminism as two governing theoretical aspects focuses mostly on the selected fictional works already mentioned both by Margaret Atwood and Mahasweta Devi exploring them from an eco-feminist perspective.

1.02: OBJECTIVES

The objectives of the thesis work has included

- i)Explored ecocriticism and ecofeminism as theories required to explore the selected texts from the perspective mentioned in the title.**
- (ii) Analyzed Margaret Atwood’s fictional writings to study the survival strategies of her heroines in an ecofeminist world view.**
- (iii)Analyzed Mahasweta Devi’s fictional writings to explore the interconnections between subaltern nature and marginalized women.**
- (iv)Explored common grounds and exclusiveness of the issue of ecofeminism between the two authors to make a comparative reading of their writings.**

1.03: Final findings:

The introductory chapter offers a historical review of eco-criticism and ecofeminism to propose the emergence of ecofeminism as an ecologically centered discipline that critiques the dominant male practices and discourses relating to nature and women. An assessment too has been essayed to show ecofeminism absorbing the nascent elements from the larger horizon of eco-criticism. The introductory chapter has also proposed a study of the Indian context of ecofeminist writings with varied issues therein embodied to make it an exclusive elaboration of the western purview of ecofeminism. It has been perceived that an aroused sense of eco-consciousness remains the motivating spirit that has invariably documented most of the narratives selected for this research. A consciously felt eco-critical sensibility in both the authors proposed for this thesis has further strengthened the underlying connection between eco-criticism and ecofeminism. Such embryonic connection between these two critical discourses demands a historical development of both the theories in the context of western thoughts and literature. Though, the traditional bulk of theory by and large is based upon the linguistics, the cultural or the social background as an important factor, eco-critics take nature as a dominant factor in the formulation of critical theory. According to eco-critics our evolution as a society is largely dependent on the forces of nature and the world in which we live is not made only with the language and social elements. Likewise, ecofeminists embarked on a study of particularly female ways of being and thinking about nature throughout history and thinkers in various fields began to critique traditional attitudes towards nature from a feminist perspective. It is examined that while eco-criticism studies the relationship between literature and the physical environment, ecofeminism is concerned with the depiction of nature in traditional representations which often see the land as innocent, female and ripe for exploitation. The chapter also documents the splintering of ecofeminism into two major branches- radical and cultural ecofeminism. The proposed intention to study the narratives relevant to this thesis explores combined ecofeminist perspectives of both the mentioned schools. In both Margaret Atwood and Mahasweta Devi, the contention of projecting both women and nature being associated with negative or commodifiable attributes is highly advocated whereas the cultural ecofeminist views of showing women to be more sensitive to the sanctity and degradation of the environment are also equally promised.

An ecofeminist assessment of Margaret Atwood's texts selected for this research discovers a constant collaboration of the environment with women, the non-human nature, the deprived 'others' as they either outcry or resist the procedure of exploitation against their existential realities by the consumer-centric, techno developmental, or patriarchal authorities. As such, ecofeminist standpoint seems to be an appropriate means to study the enfolded psychic abnormalities of Atwood's representative female protagonists merging with the exploited wilderness of Canada. One of Atwood's early fictions, *Surfacing* (1972) and three short stories drawn from *Wilderness Tips* and *Moral Disorder* are chiefly explored to

perceive the underlying ecofeminist stances and patterns. *Surfacing* remains one of Atwood's prime wilderness narratives which reveals Canadian wilderness as a re-generating force of nature that along with the unnamed female protagonist fall prey to the menacing atrocities of the norms of developmental culture and patriarchy. The ruminating internal monologues of the psychologically derailed narrator meander through the tangles and twists of the surrounding wilderness of her island retreat. She unconsciously merges her identity with the scattered devastations caused against nature around her island habitation in the wild- the decayed nature in the kitchen garden, the cut-off tree trunks in the forest or the freshly killed aquatic lives in the lake-all done mostly for development projects or for the sake of entertainment. The protagonist's own suffocating agony, her burden of carrying a fabricated story of love, betrayal and amputation of an unborn baby in the narrative runs parallel with the Americans' intruding nature, causing mindless destruction upon the wilderness scenario. Thus, an ecofeminist study of the text studies a close correspondence between woman and nature in terms of suffering, destruction and annihilation executed upon both by the dominating forces of patriarchy. At the final stage, the protagonist submerging inside the bottom of the lake or the depth of her inner self unearths a strange communication between the natural world and her feminine vision. Nature resurrects her outer construct right from identifying herself with primal animal, unmodified with any sort of civilized, cultural norm to acquire a new identity overcoming her pre-suffered victimization as a woman. She grows up once again fortified with Nature power to encounter an oppressive world infested with patriarchal power politics with new vigour and strength. In Atwood's literary horizon, ecofeminism is the understanding of ecology, environment, the non-humannature zone, the animal world from a sensitive as well as spiritual feminine consciousness by the Atwoodian female representations.

The title story 'Wilderness Tips' radically questions Canada's contemporary self-image and its link to a white colonial settlement myth. Set in a lakeside cottage called Wacousta Lodge after a nineteenth century novel about a white man passing as an Indian, the narrative thus "offers an overt reference to Canadian landscape, linking in the images of dominance and submission that have become signature themes for the author" (Macpherson 88). The narrative runs parallel with the early ventures of colonizers vanquishing the pristine wilderness of Canada, crystalized with the colonial log house, Wacousta Lodge. In Atwood's wilderness narratives it has been a resurrecting thematic dimension when the author meditates on both nature and women as colonized subjects systematically conquered by the patriarchy as colonizers. Atwood seems to introduce a Canadian theme of identity bringing a constant conflict between Nature as perennial and organic entity and wilderness as the patriarchal construction of nature. In the narrative, the three female representatives, Pamela, Pru and Portia are the colonized females at the hand of an intruder male, George, a Hungarian immigrant. George's malign motive of coming to Canada for crude capitalist investment policy corresponds with his intruding exploitative strategy against the three sisters including his wife, Portia. George along with the pristine and abundant nature surrounding

Wacousta Lodge, a solid erection of colonial settlement, de-stabilizes the harmony of sisterhood and his own nuptial norm with Portia. The story has an amazing ecofeminist negotiation with nature when in an Atwoodian meta-fictional style Portia's victimized selfhood dissolves into the lake with the surrounding nature, dissolving too in layers and pieces. Wacousta Lodge being the symbol of a white settler's controlling might signals the masculine power of transforming wilderness into a massive holiday retreat. The longing of the controlling gaze of the great grandfather from a portrait to proclaim rules to be performed inside the Lodge has a longstanding power which even George fails to desecrate. He too maintains the patriarchal norm set by the white settlers and chooses nature instead, the unbounded wilderness to seduce Pamela. The violent transformation of nature, submerging and dissolving into the lake as surrealized by Portia gradually sinking in the lake after learning George's final seductive lapse is highly traumatizing. The scene deserves an exploration from an ecofeminist direction where the transformation of nature transforms Portia virtually to a point of self-annihilation and otherwise too Portia blends with nature visualizing the denigration of nature within her-self.

"She looks at the shore, at the water line, where the lake ends. It's no longer horizontal: it seems to be on a slant, as if there'd been a slippage in the bedrock; as if the trees, the granite outcrops, Wacousta Lodge, the peninsula, the whole mainland were sliding gradually down, submerging..." (Moral 250)

Another vital ecofeminist perspective of resurrecting the annihilation of female identity through regenerating force of nature remains the dominating idea of Atwood's short story, 'Death by Landscape'. The protagonist Lois' distancing herself away from nature perennial and her obsessed preoccupation meandering through the painted alleys of landscape paintings ends up with a sub-conscious desire in quest of a disintegrated identity, miserably lost in her early adulthood in the misty wilderness of Canada. The story once again reveals the tension between the dichotomy of nature /landscape. An ecofeminist study observes this theme of tension again as a non-negotiable conflict between mediated, controlled or framed nature and the vast nature outspread. Lois' identity is suspended between these two shifting representations and the author enables Lois at her mature age to come into terms with her disintegration reclaiming nature once again within her consciousness.

In Atwood's next short story, 'Moral Disorder' the unkind brutalities executed upon the non-human nature zone and the traumatic self-annihilation of the female protagonist, Nell extend a prime focus of ecofeminist perspective. The recurring slaughtering of animals of Tig's farm in different abattoirs somehow connects Nell as another illustration of 'absent referent' equally deprived of motherhood. Nell's consumable, fragmented identity being an object of Tig's regular sexual gratification easily brackets her with the innocent livestock that occasionally turn into packaged meat-products in Anderson's Slaughter house. Carol J Adams observes; "absent referents links violence against women and animals...the death experience of animals acts to illustrate the lived experience of women" (Adams

67). Moreover Nell's maternal instinct achieves fulfillment through her profusely nurtured love for animals, vegetation around the farm and as such the ecofeminist stance of interconnected self of women with the biotic world is rightfully pronounced. Tig's disconnected-self that authorizes violence in the story is duly addressed by ecofeminism as a sign of failure to merge the difference between self and other by the patriarchy. "Ecofeminism describes the framework that authorizes these forms of oppression as patriarchy, an ideology whose fundamental self/other distinction is based on a sense of self that is separate, atomistic" (Gaard 2).

Thus, in all the three short narratives, a quest for an integrated femininity is questioned by Atwood with her quest for a unified biotic world regularly devastated by the mechanisms of culture, civilization and technology, the governing tools of patriarchy. The ecofeminist perspective explored in Atwood's selected texts characterizes the victimized female selves' agony, pain and resistance with their deep understanding of an equally tormented nature zone, both natural and non-human. They suffer the same wrath caused by the patriarchy, the same greed of consumption and as such they are combined and corresponded. Thus, Atwood's selected texts, both the novel as well as the short stories chiefly articulate a major dimension of cultural ecofeminism-the manifestations of eco consciousness in her female characters.

On the other hand, the ecofeminist perspective explored in the selected texts of Mahasweta Devi appropriates a broader sense of community consciousness as an absolute stand against the dominating capitalist patriarchy. Through her, female representatives, Devi questions myriad forms of oppression, justifies the traumatic experiences of the subaltern livelihood merged with land and labour, equally vanquished by the moneyed, landowner class since colonial period. Devi incorporates in her fictional strategies a steady metaphor of land that runs parallel with the strife and struggle of the adivasi stream of livelihood. According to Devi, "for a colonized people the most essential value, because the most concrete is first and foremost the land: the land which will bring them bread and above all dignity" (Canvas 56). Evolving through varied dimensions, an adivasi's attachment with land makes him/her the worst victim of landlessness under feudal manipulation of land and thus as an identity marker, land becomes the prime eco- symbol in Devi's writings. While interacting with GayatriChakrabartySpivac, Devi contemplates: "The tragedy of India at Independence was not introducing thorough land reform. A basically feudal land system was allowed to stay. A feudal land system can only nurture and sustain a feudal value system. A feudal value system is anti-women, anti-poor people, against toiling people" (Maps xiv). Thus, in Mahasweta Devi's writings, the suffering subaltern class along with land conquered by the moneyed capitalist society create an environment of conflict as both the sides suffer domination. In Devi's writings:

"The individual subaltern is a representational figure of the community to which he belongs. Community in Mahasweta's texts is the potent "Life Force" that shapes and defines the life processes of an

individual...The environ synchronize with the characters and seem to reciprocate them. The outward nature is one with the character and appears to be enduring the same pain and sufferings as its inhabitants” (Canvas 10).

Devi’s fictional narrative *ChottiMunda and His Arrow*, apart from documenting the survival saga of the Mundari community under all possible atrocities caused by the moneyed capitalist class remains an enlarged projection of the plight of ‘Others’. According to ecofeminist philosophy “reference to “others” (or “other Others”) is to those who are excluded, marginalized, devalued, pathologized, or naturalized.” (Warren 102) The other human “Others” speak both of women and all who are subordinated. Ecofeminism focuses upon the correspondence between the domination of women, other human Others, non-human Others and the subordination of nature and ecofeminist philosophy accentuates this system of definition on the basis of unjustified domination and subordination relationship. In the context of Devi’s fiction *ChottiMunda and His Arrow*, the interconnection between the marginalized aborigines and the domination of land offers a viable setting to examine the titled tone of resistance as an ecofeminist agenda. Such as, the concluding outcry of *ChottiMunda and His Arrow* celebrates the interdependence between eco-dependent human beings and nature denouncing the anchors of capitalist patriarchy in the form of outraised arrows, the prime eco sustained symbol of the text. The singular as well as unified solidarity shown in the final juncture of the text is declared as the final recourse by the diverse multiplicity of the marginalized subalterns. Their participation in the concluding archery competition asserts a sense of unified diversity as found in nature prime irrespective of their material class-identification and physical differences. Such abundance of unity is learnt by the tribal and the diverse earth bound outcastes through their gradual correspondence with nature and as such as, at the end, the novel evokes the spirit of ecofeminism, marching along with the tumultuous crowd with promises to alter the exploitative regime through action, rebellion and resistance.

A constant sense of parallel comparison between dying Mother Earth and the decayed female bodies and the dimension of nature animated resistance shown by her female protagonists crave a diverse application of ecofeminist stands in Devi’s a few selected short stories proposed in this thesis. In Devi’s short story, ‘Breast Giver’, the protagonist, Jashoda has been assessed as a transcribed identity of decayed nature. Such shifting stance explores Jashoda’s skill of professional motherhood, her superabundance to procreate and breastfeed nearly fifty babies, thirty from the Haldar household and another twenty of her own strikingly assimilates her with the procreative Mother Earth. An ecofeminist perspective shall relate such tremendous productivity of Jashoda to an absolutely bountiful nature. Very interestingly Devi has sketched Jashoda as land, soil, tilled and excavated to its last productive worth and like a devastated nature, she too is victimized and exploited under the planned design of a capitalist patriarchy. Devi’s remorseless remark on Jashoda’s husband, Kanganalicharan’s lust that “drills her body like a geologist in a

darkness lit only by an oil lamp” (Breast Stories) transforms Jashoda’s body to soil, the earth that undergoes equal, technological brutality for unearthing production and hence, from ecofeminist purview, Jashoda corresponds to the technologically exploited environment for more and more productivity. Jashoda’s final suffering with putrid, rotten cavities inside her ever sustaining breast, allocates this female body part a metaphoric stature, corresponding it with Devi’s ever meditated concern for the gradual exploitation of nature by the progressive greed of the capitalist class.

This vein of transformed identity that correlates women’s bodily surface, her physical organs, abominably abused by the lechery of patriarchal lust with the devastated nature, becomes the agonizing debate of Devi’s another short story, “Dauloti the Bountiful”. Depicting the untold misery and plight of the marginalized, poor, the wicked deal between MunabarChandella, the Zaminder and the procurer, Paramananda, converts Dauloti’s teen-age body, her virginity, her flesh as substitute for the land, that too is tilled, drilled for profit, produce and productivity. Ecofeminism questions the unevenness, the inequality between patriarchal domination and the worth of nature along with the contributes of the “Others”. As nature is harnessed to gratify the demands of capitalist patriarchy, Dauloti’s body crushed and mangled by the masculine appetite fails to negotiate her father’s debts. Her body, so much like the land, earns money for the brothel runners, ultimately leading her to venereal infection. Devi’s representative female protagonists in mostly all the four selected story-pieces free themselves from all patriarchal clogs at the cost of their material denigration. A deeper observation signifies how their functions do not let them live dignified lives and they become meaningful at the end being brutalized, traumatized, abused and agonized selves. Somehow, roaming around tribal belts amidst pathos of exploitation, the author’s deepest concern for the devastated nature and the subordination of the earth bound subalterns penetrates into her prolific female characters. They, as nature stand at the threshold of merciless domination, subjugation of a socially structured patriarchy.

Devi’s next two short stories, ‘The Hunt’ and ‘Draupadi’ embark upon a distinct perspective of ecofeminism where nature runs parallel with the representation of the female protagonists focusing their resistance, spirit of protest and uncompromising demeanour. Mary Oraon, the protagonist of the short story, ‘The Hunt’ as much like her counterpart DopdiMajhen, the central female character of the short story, ‘Draupadi’ unfolds a radical exposition of ecofeminism. ‘The Hunt’ being a poignant narrative of the twin exploitation of nature and tribal clearly presents a picture of destruction of natural resources and domination of women running parallel in undeveloped areas like Kuruda in India. The story develops into a saga of tribal exploitation when the peaceful tribal life of Kuruda is troubled by the landing of Tehsildar Singh, signaling the onset of the mainstream mechanized and industrialized exploitation and the total alienation and reification of the tribes. Mary Oraon, embodying the tribal interest and nature’s free spirit in the text fails to save the seventy five acres of Prasadji’s Sal plantation from Tehsilder

Singh's illegal, commercial invasion. Thus, the narrative at once becomes a joint account of eco-crisis and ecofeminism when Mary, like the Sal plantation is also viewed by the contractor as an object to be exploited. She takes law into her own hands and dispenses justice by killing him on the night of JaniParab (the hunt festival). An ecofeminist dimension witnesses in Mary Oraon, the wild ferocity of nature that co-mingles with Mary's bloody resistance to uproot the domain of oppression represented by Tehsilder Singh. The speculative ending of the story very much in the manner of a modern apocalyptic fiction obliquely refers to the catastrophic disaster that the anthropocentric attitude of human society is to bring forth.

The final narrative 'Draupadi', selected from Devi's *Breast Stories*, was set on the alliance of the Naxalite revolutionaries with the tribal agrarian rebels rotating between Birbhum, Burdwan, Murshidabad and Bankuradidtricts of West Bengal during the 80's. An ecofeminist study of the text examines the female protagonist, a black-skinned Santhal woman, DopdiMajhan, as a concentrated personification of resistance due to the long-drawn struggle of the tribes against exploitation of land, labour and female honour down from the colonial stage in India. The text narrates oppression as a strategic, structural force of the Govt. merged with the dominating power manipulators that succumbs rebellion, resistance and revolt with armed guidelines. The tremendous associations of Dopdi with her tribal dignity, the huge nature in and around Jharkhani forest, her closeness to nature and her incomprehensibility for the Govt. officials mark her as the prime wanted to be officially encounterd. There is also a close correspondence in the text between desanctification of nature and denigration of Dopdi as two vulnerable objects by the authority of domination. The Jharkhani forest was ransacked in search of the fugitives rebelling against the system of domination- trees were soldiered, springs and falls were captured as much as Dopdi was gangraped, molested and bruised, commanded by the Senanayak. Before her final capitulation Dopdi evokes nature within her and nature too reciprocates to her cry: "Dopdi spreads her arms, raises her face to the sky, turns towards the forest, and ululates with the force of her entire being...At the third burst the birds in the trees at the outskirts of the forest awake and flap their wings. The echo of the call travels far." (Stories34).

The re-positioning of Dopdi, transcending the torment of her night long outraged, naked body, from female object to become a substantial subject of resistance, defying the patriarchy with her crude femininity focuses upon a strong ecofeminist stand. Dopdi marvels out her greatest gendered assault to be her self-ordained weapon to resist and retaliate against patriarchy.

A few major perspectives of the multi-dimensional strategies of ecofeminism, both cultural and radical have been explored responding to the narratives of two distinct authors chosen for this thesis. In both the authors, Margaret Atwood and Mahasweta Devi, ecological devastation is perceived as a collective trans-cultural phenomenon with which the degradation of women and the marginal 'Others' are correlated. As

such, both the writers correspond every mechanism of oppression, all authorities of domination with the larger canvas of patriarchy. In the spectrum of the selected texts by two diversely situated writers, the perspective of ecofeminism is discerned not only as a critical doctrine but an essential aesthetic medium to nurture the attachment of nature-women uniformly made vulnerable by all possible system of domination in and around the society. The authors are evenly concerned with different modes of resistance out cried by their representative characters either internalizing it placidly or emitting violent outbursts while ruptured by the massive pressure of patriarchy. Both Atwood and Devi characterize nature as a participatory agent negotiating with the march of the marginalized class suffering exploitation. If in Devi's narratives, the pathos of indigenous tribes, poor and exploited female correlate with exploitation executed upon the earth, the soil, in Atwood, the succinct psychic abnormalities of characters merge with the exploited wilderness of Canada. The dwell edges of ecofeminism addressing exploitation and domination caused against both the environment and women or the biotic varieties of nature or the deprived 'others' stand as exclusive parameters to assess the narratives of two distant writers while exploring two diverse dimension of ecofeminist framework in their thought pattern, their construction of problems executed by representative character sketches.

