

I. Representation of Woman and Nature in Winterson's *The Stone Gods*

This study is concerned with how Spike in Winterson's *The Stone Gods*, is put on the par with nature in terms of the way she is oppressed by Captain Handsome and the way nature is conquered by aggressive people who act on the idea of conquering nature. In this novel signifies the inner spirit. It is reflective of the mood of sensibility that roars like thunder. It instantly outbreaks forward like lightning. It is more crucial than the outer climate or the visible action. Her consociation is with the inner climate of feelings rather than the outer world of action. She has tried to imitate the style to convey the intimate relationship of the protagonist with nature and environment. The relationship of female and nonhuman entities clearly depicts the fact that woman is more severely attached with nature as compared to man. The pain felt by the female character is represented through a natural imagery mimicking similar condition.

Winterson portrays a hyper- sensitive, and cultured Spike. She explores deep into her trapped feminine psyche from childhood to her untimely death as a youth. She is the victim of many social and psychological predicaments. Her social status affects her psyche to the extent that she becomes an easy victim of many known and unknown malaises. There is no denying the fact that Spike receives a comfortable upbringing. She has no shortage of material comforts. But the high intensity of pain she faces at mental level takes her to tragic end. Spikes suffer from certain obsessions. An astrologer's prediction of the death of one of the two- her own or her husband's- after four years of marriage goes on torturing her inwardly. Her obsession with death, her father- fixation and her marital discords are enough to establish the fact that she is exploited and oppressed the way nature is oppressed by people who believe in the idea of conquering nature.

Ecofeminism is an analytical approach that has widespread importance. It would involve the combination of eco-criticism and ecofeminism into one analytical frame. It would be imperative to interpret that the oppression of nature and women are intimately bound. This study is concerned with the exploitation confronted by the woman in Indian society in correlation with nature which is also oppressed and exploited by male dominated society. With this perspective, this study concentrates on predicaments which lead the woman and nature both to astray.

In Winterson's *The Stone Gods*, the man-woman relation appears to be entirely problematical. Such a troubled relation is evocative of the aggression and exploitation on which nature-human relation is based. Captain Handsome's cold and indifferent manner deepens Spike's madness which ultimately ends in the murder of Handsome. Treatment of nature by man is troubled exactly as the relation between Spite and Handsome get troubled. She had multiple options to come out of the oppressive indifference of Captain Handsome.

Rationalistic speculation creates and intensifies dualisms which hinder people's perception of symbiotic and non-dualistic vision. Order, symmetry, and harmony in nature enable people to resist oppression and humiliation. Spike is forced to live a loveless and lonely life and how she had to commit a murder to come out of the vicious cycle of Captain's Handsome indifference and cold manners. Her plight is similar to the plight of nature which is conquered aggressively by human beings.

Jeanette Winterson is the most outstanding name in science fiction literature. Her fiction depicts the contemporary world. In the fiction of Winterson, the patriarchal culture and the personal conflict of identity of women of fictitious society have taken new shape. Jeanette Winterson clearly portrays in her fiction family,

society, which brings both people and place luminously alive. She competently illustrates the unaltered real nesses of the fictitious society in the subtlest way. She weaves a conundrum of chaotic incidents, experiences, and images of human life into fictional form. Viswanath Bite, the leading critic of Winterson, makes the following critical remarks about Winterson's creative nuance:

Psychological development of character is the basic crux which dominates almost all the works of Winterson while making her characters to stand apart. With her remarkable style, Winterson is seen in some of her novel often patronizing the effectiveness of escapism, again seldom turning around to face the questions with an upright shoulder. (12)

Her novels portray the failed marriage relationship which often leads to alienation and loneliness of the characters causing the emergence of nuclear families. Certain realistic dimension can be seen clearly in the novels of Winterson. To reinforce the realistic claim of her fictions, Winterson incorporates suitable formalistic feature as well.

Madhuri Roy is also an eminent critic of Winterson. Bite says that Winterson's literary forte is to depict socio-cultural transformation. In the face of social transformation, the pressures on the integrity of family are mounting day by day. In this regard, Madhuri delivers the following view:

Throughout her novels, Winterson focuses on personal struggles and problems of contemporary primary goal is to discover the truth that is nine- tenth of the iceberg that lies submerged beneath the one-tenth visible portion we call Reality. She portrays the cultural and social

transformation that utopian land has undergone as she bestows her focus on incredible power of family and society. (42)

It is obviously clear that Winterson possesses remarkable sensibility. Apart from her poetic sensibility, it is her keen perception of reality and her powerful imagination that have made her distinct writer. She has gone a long way to shape and fashion the nature and extent of her theme of pessimism within the limits of life in India.

Rumita Sharma is of the opinion that Winterson's *The Stone Gods* blends fantasy with the sense of perpetual existence. Failure of marriage and the resulting consequence are presented in the novel poetically. Sharma makes the following remarks with respect to this aspect of this novel:

The Stone Gods is a remarkable attempt to fuse fantasy with perpetual experience. It is a poetic novel. Spikes marry Captain Handsome who is quite senior in age to her but the two persons are entirely opposed to each other in their temperament and emotional responses. While Captain Handsome is a practical man to the core, she is a highly sensitive and emotional type of a woman. (6)

The theme of incompatibility and lack of understanding in marital life underscores the thematic framework of this novel. The depiction of the failure of marriage between Spike and Captain Handsome is shocking and scandalous. She is neither able to get company from him nor physical, sexual satisfaction. She even takes initiative in love but Captain Handsome's response to it is shockingly cold.

Manu Verma notices the elements of psychological novel in Winterson's *The Stone Gods*. The female character who dominates the novel is hypersensitive. It

appears that her violent fantasy is sure to herald the days of ruin not only in her life but also in the life of her husband. Verma briefly gives rise to the following view concerning this aspect of the novel:

The Stone Gods is a psychological novel which involves the study of a hypersensitive, childless, young married woman Spike, who is obsessed by a childhood prophecy of disaster, kills her elderly husband in a fit of anger, goes mad and finally commits suicide. The novel very skillfully reveals Spike's search for an individual identity. (15)

Spike's rash and violent act are the reminders of the fact that the entire novel is a psychological thriller. This excessive attention and affection of her father make her feel that the world is a toy. It is made especially for her.

Annemarie Estor brings into light the enchanting quality of Winterson's novels. Winterson tries to point out the thread that binds the real, the imaginative and the ethereal. To the best of her talent, she seeks to bind all the constructive forces of human mind with the spirit of subtlety. Dwelling upon this nuance of Winterson, Estor makes the following observation:

Real and invented, the world of objects and the human imagination, science and literature, Jeanette Winterson weaves these apparent oppositions together in an oeuvre that celebrates the power of love, beauty and language. In an attempt to remove the barriers between the rational and the poetic, she mixes her opinions of consumerism with transcendent thought, incorporating brief treatises on such diverse

topics as quantum physics, breast surgery, and communication technology. (14)

To deal with variegated subjects, Winterson makes use of postmodern literary. He does not hesitate to quote from romantic poets as well. He is in the habit of blending things which are by nature so apart that we cannot imagine to bring them closer.

Winterson is solely guided by the assumption that art is a crusade against a predictable and unimaginative reality.

Michael Kirka studies most of the characters in *The Stone Gods*. His conclusion is that they are all larger than life. They represent concrete concepts. Their choices and deeds appear to be allegorical. Though they are allegorically designed, they nonetheless lack coherence. Kirka briefly sums up his view on this aspect of the novel in the following citation:

Winterson's main characters are so forceful and larger than life that they often personify concepts or qualities, just like characters in allegories. The narrator's tone, the outcome of the book and metafictional passages clearly show the author's preferences. In that way, she expresses her condemnation of characters and principles that are unfavorable to her. Winterson's characters can be seen as models with an almost emblematic internal coherence. To a certain extent, they remain flat – they do not develop in the course of events. They are easily divided in heroes and their foes. (43)

Along with allegorical dimension, the fairytale convention is also used by Winterson. All of Winterson's fictions are of an allegorical nature. This idea is also supported by

the way well-known allegorical and mythical characters that function alongside Winterson's own characters. It suggests the absence of any categorical difference between them.

Winterson's heroes are sensitive people. They are often travellers and searchers. They explore the world around them. They are on a quest for beauty. They will cross boundaries to find it. They are, in that sense, revolutionary because they have the desire to go beyond what is already known. Focusing on this interpretive dimension, Hayden White remarks:

Winterson's Characters are driven by the passion to go beyond what is common. With that, they embrace uncertainty. The beauty they hope to find their demands a letting go, an escape from old values, as well as openness and a passionate determination. The antagonists in Winterson's work display the exact opposite characteristics. They do not seek anything except stability, order, and law-like certainty and in some cases are mainly interested in power or money. (43)

Winterson's preference for fantabulous characters is obvious from the passionately poetic language and visionary images. She describes them in her fiction. Winterson includes visionary scenes at the end of each of her novels, intended to emphasize which ideas have been 'victorious' and which have been defeated.

Another of Winterson's strategies involves the insertion of philosophical passages. They are not uttered by any of the characters. They do not fit into the narrative. These passages are almost metafictional at times. They are often unconnected fragments; they serve as philosophical foundations for the novel.

Addressing the metafictional qualities of this work, Sue Vice makes the following remarks:

There is always the danger of automatic writing. The danger of writing yourself towards an ending that need never be told. At a certain point the story gathers momentum. It convinces itself, and does its best to convince you, that the end in sight is the only possible outcome. There is fatefulness and a loss of control that are somehow comforting. This was your script, but now it writes itself. (23)

Vice exposes the limits of metafictional narratives. Though she is appreciative of Winterson's capacity to raise metafiction to the highest level, she is acutely aware of some drawbacks that fall on the way. The criticism of Winterson by Vice is not imbalance. It addresses both the pros and cons of her narrative.

Stephen Slemon is of the view that Winterson's oeuvre has not yet been studied from within the perspective of 'science and literature'. Jeanette Winterson's lesbian plots have stirred mainly the interest of feminist academics Winterson's work, however, deserves a much wider theoretical approach than only the feminist one. Slemon is in favor of the intensive and extensive study of Slemon. Slemon throws light on the need to conduct extensive study on the entire narrative works of Winterson. His view is briefly put in the following citation:

A detailed study of Winterson's metaphysics, including her use of biblical references, or a study into her sometimes irregular use of grammar may prove to be fruitful as well. The discernment between 'real' and 'invented' is perhaps the ultimate theme in Winterson's

work – her notion of the supernatural and her extreme passion for language are two pendants of that issue. And the division between science and literature is another. (11)

Slemon looks at Winterson's treatment of science. She places it against the background of late twentieth-century thinking about the relationship between literature and science. Winterson's work enables every reader to explain different aspects of her worldview.

In Susan Sontag's judgment reading Jeanette Winterson's works gives one the delightful feeling of listening to the secret wisdom of ancient storytellers. Her dazzling writing is full of energy and humor. In brief, Sontag delivers her concise assessment of Winterson in the following extract:

Winterson's prose has the texture of permanence, the harmony and effervescence of a passionate lover. In her writing Winterson metamorphoses a variety of literary forms such as romance, the gothic mode, and fairytales while raising questions about life, love, boundaries, desire, identity, and individual responsibility. Winterson's main concern as a writer is the exploration of the limitless possibilities of the self. Stories are a way of making sense differently, of enlarging upon what we are and not being afraid of the unruly elements within it. (15)

The indissolubility of the inner and the outer self is handled by Winterson delicately in *The Stone Gods*. This faith of Winterson is further illuminated by the quest for love and self-knowledge. The nature and spirit of sexual love and the exploration of the

complexities of the human heart are hidden beneath the subtext of the narrative of *The Stone Gods*.

Although all these critics and reviewers look at this novel from different angle and arrived at different conclusions, none of them noticed the eco-feminist issue. The way in which Spike is oppressed and compelled to live empty life tends to be similar to the way men seeks to establish conquest over nature. In the novel, the empty and enervating position of Spike is portrayed as the dwindling moon nearing the horizon. The death of her pet dog reminds her of loneliness. She had to bear in the early parts of her life: "It was not my pet's death alone that I mourned today, but another sorrow, unremembered, perhaps, as yet not even experienced, and filled me with this despair" (13).

The researcher makes use of the theory of ecofeminism. Eco-feminist theory originates from this vital hypothesis that both women and nature are uniformly harassed by male ways of thinking and deeds. Richard Twine's book, *Introducing Ecofeminism* furnishes most of the important theoretical insight. The coercion of both women and nature are annexed. To unearth the aforesaid association in order to explain both the oppression of women and nature, feminist analysis must cover ecological vision. A feminist context must be an element of any proposed ecological solution. In his work, *Green Movement*, Greta Gaard argues that "A profound investigation at each of these claims will highlight the concerns of ecofeminism. With this methodological conception, the researcher proceeds to produce the thorough analysis of the text" (88).

describes movements and philosophies that link feminism with ecology. This movement seeks to eradicate all forms of social injustice, not just injustice against women and the environment. In her text, *Dimension of Ecofeminism*, Karen Warren says "there are particular and significant connections between women and nature, ecofeminism relates the oppression and domination of all subordinate groups to the oppression and domination of nature" (77). All of these subordinate groups have been subject to oppression, domination, exploitation, and colonization from the Western patriarchal society that emphasizes and values men. In his work, *Ecofeminism and Mastery of Nature*, Val Plumwood says "Eco-feminists believe that these connections are illustrated through traditionally feminine values such as reciprocity, nurturing and cooperation, which are present both among women and in nature" (74).

Susan A. Mann is an eco-feminist and professor of sociological and feminist theory. She associates "the beginning of ecofeminism not with feminists but with women of different race and class backgrounds who made connections among gender, race, class and environmental issues" (12). This ideal is upheld through the notion that "in activist and theory circles marginalized groups must be included in the discussion. In early environmental and women's movements, issues of varying races and classes are often separated" (5).

Some eco-feminist critiques tend to concern with the dichotomy between women and men and nature and culture. That eco-feminism strongly correlates the social status of women with the social status of nature, rather than the non-essentialist view that women along with nature both have masculine and feminine qualities. Just like feminine qualities have often been seen "as less worthy, nature is also seen as having lesser value than culture, or the qualities involved in these concepts" (19).

This thesis is divided into three chapters. The first chapter deals with the introduction of the issue, the elaboration of hypothesis and departure. The second chapter is concerned with the thorough analysis of the text from the perspective ecofeminism. The last chapter contains the finding of this research.

II. Environmental Imaginings in Winterson's *The Stone Gods*

This research is concerned with how Winterson's novel, *The Stone Gods* embodies the pivotal connection between nature and human portraying woman as a main character. The feelings, actions and states of mind of woman resemble that of nature that is under the grip of mankind's aggressive grip. Spike is oppressed and conquered by Billie is synonymous to the way nature which is forcibly subjected to the ambition of mankind. This narrative chronicles the progressive deterioration of both Spike's relationship with Billie and the ongoing aggression that appears in the way. This novel is structured around a female character named Maya whose life deals with the tensions between the bucolic village life and invasion of industrialization on the land as well as its inhabitants. Landscape as a physical and geographical entity essentially attributes in the lives of the women in the novel. Hence, this text has successfully represented through female characters the relation of environmental deterioration and women's exploitation, thereby exemplifying the ecofeminist point of view.

In the patriarchal society, women have not been seen as the equal partners. They have been treated as the second-rate members in the family and the society. The situation of woman is that she is a free and autonomous being like all creatures. Nevertheless, she finds herself living in a world where men compel her to assume the status of the other. In a similar way nature has been exploited by the same male dominating society for fulfillment of its needs and luxury. Hence the oppression of woman and nature is deeply correlated. The cries of both go unheard and their pain goes unfelt. This symptom generally remains unnoticed by male writers, but female writers x-ray the genuine feminine and nature's anguish. It is an integral part of their lives.

Ecofeminism as a literary criticism is similarly concerned with the depiction of nature. It emphasizes how traditional representations often see the land as innocent, female and ripe for exploitation. Moreover, ecofeminism, a combination and connection of environment and women is a value system, a social movement, an interdisciplinary approach and now a practice also, which offers a political investigation that explores the link between androcentric, and environmental mistreatment and exploitation. Ecofeminists also talk about hierarchical dualism, according to which all high, prestigious and subtle traits are bestowed to masculinity rather than femininity. The eco-feminist Stephine Lahar opines:

An ecofeminism analysis includes the human exploitation of the nonhuman environment in its list of interwoven forms of oppression conceptual dichotomies are seen as key to maintaining such conditions. These include oppositional and value-laden categories of masculine and feminine, mind and body, public and private, nature and society. Accompanying this is a sense of psychological splitting an existential isolation that of human and nonhuman others through process of objectification. (29)

Lahar opines that ecofeminism analyzes the exploitation of environment by human beings and the core of such social and environmental domination lies in the binary opposition. The patriarchal society constructs the binary opposition between male/female, mind/body, human/animal, subject/object and reason/emotion. It means males put them in power and try to take control of both nature and females.

The response of Spike to different situations in life has been externalized with natural images to proliferate their inner consciousness. The novel depicts the darker

shades of nature and the concurrent alliance of the darker aspects of the women concerned. Therefore, this novel makes it clear that eco-criticism envelops not only ecological issues, but also those natural icons that contribute to a relevant connection between human and non-human relationships. In the patriarchal society, women have not been seen as the equal partners. They have been treated as the second-rate members in the family and the society.

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It is more crucial than the outer climate or the visible action. Since Spike consociation is with the inner climate of feelings rather than the outer world of action, she has tried to imitate the style to convey the intimate relationship of the protagonist with nature and environment. The relationship of female and non-human entities clearly depicts the fact that woman is more severely attached with nature as compared to man. The pain felt by the female character is represented through a natural imagery mimicking similar condition.

Ecofeminism is the newly emerged practice according to Karen Warren as quoted by Irene Sanz Alonso in her essay "An Eco-feminism Perspective" claims that "There is the parallel Connection between the domination of nature and the

domination of the woman" (21). Ecofeminism was coined as a word by Françoise D'Eaubonne in France in 1997 and emerged during the second wave of feminism as an activity and developed along with the third wave of feminism as a movement. To make it clear Colleen Mack-Canty forwards her idea in her essay "Third Wave feminism and the Need to Re-Weave the nature/culture duality:

In the west, an ecofeminism focus in activism emerged during the second wave of women's movement and was predicted on seeing environmental damage. It took up additional issues such as toxic waste, deforestation, military and nuclear policies, reproductive rights and technologies, animal liberation and domestic and international agriculture development. (171)

Mark Canty not only wants to clarify that eco-feminism emphasizes on the problems like racism, militarism, and environmental damage but also criticizes and questions over the capitalist way of life stepped on materiality and technology. According to eco-feminists this technology guided world is the major cause of different problems and environment degradation.

The key to understanding Spike's character in light of ecofeminism represents her exploited self like nature's severe damage through the conceptions of patriarchal society. She being a miserable and lonely woman finds herself close to nature and describes each aspect of her life through natural icons. The following extract reflects how Spike's oppression verges on the conquest of nature by insensitive human beings:

The season for flowers was over, now had disappeared but no, not quiet not in entirety. There were still some beds of petunias, floppy white and faint mauve petunias sentimental, irresolute flowers, I

always felt, and yet, at dusk, they imitate such a piercing swoon of scent, a poignant, half-sweet, half-sad fragrance that matched my mood to perfection and I started to eat with the embrace of recognition, taking in deep breaths of this gentle fading odor that was so laden with wistful remembrance of the winter, a sense of all good things having come to an end, and only the long, weary summer to look forward to a Sunday evening sense that precedes each tedious Monday. (22)

Winterson pushes the reader to parallel the worship of false idols in the other sections of the novel to the destruction on Easter Island. Winterson also questions value systems through her engagement with the environmental discourse of deep ecology. The ecocentric stance Billie sometimes assumes is indicative of deep ecology, which, at its most basic level, “demands recognition of intrinsic value in nature. On the one hand, a deep ecological discourse offers hope in that it is in opposition with almost the entirety of Western philosophy and religion,” but “one major, recurrent objection to deep ecology is that ecocentrism is misanthropic.

Another theorist Bina Agrawal sees the men are more concerned to culture and female to environment. As we see culture has been taking its super most position to the untamed environment. And this culture is the major cause of subjection and destruction and woman as it is handled by males. Agrawal puts her argument as:

Men are more related to culture and that women are related to environment. Culture has been seen as superior to the untamed environment and hence both women and environment have been subjugated by men, which are seen as dominant over an untamed

environment. Women are related to the environment, thus, woman and the environment share a common inferior position. (34)

She claims that untamed environment is destructed by male. And women are more related to environment. Thus, both the woman and the environment have common less valued position. They have equal status in the world. It is all happened by the culture formulated by patriarchy.

Billie seems to fall into the trap of assuming an untainted or pure wilderness that would be better off without human life. Such an imagining of wilderness renders “nature in a state uncontaminated by human civilization. It draws a sharp distinction between nature and culture. Billie expresses regret and sadness at what seems like the inevitability of humans destroying Planet. She tells the planet that she is sorry, clearly acknowledging value in the planet itself that she believes deserves health in its own right.

The split between an untainted nature and an urban space as polluted or corrupted by humans necessitates a discussion of the pastoral. Pastoralism often “implies an idealization of rural life that obscures the realities of labor and hardship” (47). Billie embraces a somewhat problematic pastoral setting on her farm: “in the middle of this hi-tech, hi-stress, hi-mess life, F is for Farm. Twenty hectares of pastureland and arable, with a stream running through the middle like a memory. My farm is the last of its line” (48). Although Winterson engages with this seemingly pastoral setting, she perverts the preserve by turning it into a very political space from which Billie—a revolutionary rebel—works against and launches attacks against the system. The pastoral is far from a depoliticized or idyllic space, but instead is a place

of political activity. The pastoral becomes a place from which to launch movements for social justice.

Eco-feminism not only discourages the oppression of women and nature, but also criticizes all forms of the domination and the suppression. Spike is alone in the family as her mother was already dead. Spike's unsuccessful bonding to Handsome and its lack of emotional attachment stands in sharp contrast to the exploitation. An astrologer's prediction of the death of one of the two—her own or her husband—after four years of marriage goes on torturing her inwardly. Her obsession with death, her father-fixation and her marital discourse are enough to establish the fact that she was exploited and dominated. It treats all kinds of oppressions inter-connectively and relatively part of them. In this context, Greta Gaard and Patric D Murphy states:

Eco-feminism is based not only on the recognition of connections between the exploitation of nature and the oppression of women across patriarchal societies. It is also based on the recognition that these two forms of domination are bound up with class exploitation, racism, colonialism and neocolonialism. Exploitation and oppression have various ramifications. (19)

The scope of eco-feminism is not limited and narrow; along with the nature and women, it also seeks the issue of other minority and oppressed groups in the society. Thus, it is concerned with the devaluation of natural ones by forceful oppression.

Winterson writes against patriarchal discourses of domination and “against a male tradition that is validated by its insistence on distinctions between self and other.” Her self stands for male and other for women. In the same line of reasoning, self stands for human beings and other for nature. Easter Island is portrayed as a

patriarchal society, includes a shore of fine sand where upwards of a hundred men, no women or children, awaited us. Before the final tree is felled by the tribal leaders, women protest but are silenced:

A great cry goes up round the tree and what appears to be a dispute. Women, and this my first sight of them, are grouped against the men, mayhap as part of the ritual, but one of the women is lying the length of her body against the tree, and wailing. A male figure, wearing a headdress of bird feathers, strikes the woman, and at this signal, for so I interpret it, all the women standing by are struck at by the males and driven away, as you would drive off a chatter of monkeys. (82)

The society clearly subscribes to a hierarchy of power based on gender, and this instance is rich for analysis based on an ecofeminist position. Ecofeminism is a practical movement for social change arising out the struggle of women to sustain their communities and push back against “‘maldevelopment’ and environmental degradation caused by patriarchal societies, multinational corporations, and global capitalism” (83). It seeks connection between all forms of domination, including the domination of nonhuman nature, making it necessarily anti-hierarchical.

Ecofeminism works against patriarchal discourses, but it can quite easily become a position of exclusivity or one that relies on essentialist identity constructions—such as woman as the nurturer—that feminists tend to work against. In this situation on Easter Island, women should be the caregivers of the land. She points to the danger of excluding or silencing voices in a society that are deemed subordinate or insignificant.

Ecofeminism attempts to develop the public awareness against such suppression. With the passage of time, this awareness must be heightened in the full swing. Val Plumwood furthermore critiques regarding crises of reason and writes:

Nature as the excluded and devalued contrast of reason, includes the emotion, the body, the passions, animality, the primitive or uncivilized, the nonhuman world, matter, physically and sense experience, as well as the sphere of irrationality, of faith and madness. Eco-feminist does share the same notion that everything is related to everything else. (19)

The aforementioned lines precisely depict the human world detached from the natural world. Here, eco-feminist always finds organic whole in relation to nature and human world. Diversifying among different organism is highly celebrated. This understanding shows interdependence with each other. Nature is understood in relation to part of human world and human world in relation to nature. So eco-feminist uses the phrase nonhuman nature. Oppression of women and oppression of nature is implicit in the novel. Monsters, the representative of patriarchy massively exploit the young to fulfill their repressed desires. She becomes scapegoat of male's desire just to satisfy their sexual desire.

Even if the human voices in a society are acknowledged, a purely anthropocentric perspective is just as destructive. An obvious difference between ecocriticism and emergent discourses claims that could be plausibly made in that context. One can speak as an environmentalist. One can speak a word for Nature. Self-evidently no human can speak as the environment. The Central Power relies on a rigid category of the nonhuman against which to form an identity. When Billie

performs an interview with Spike, she asks to hear all of the details of the new planet. Spike goes on to describe its abundant forests and animal life, when boss cry out in the background: “ask her when we can start relocating’ shouted Manfred. ‘We want the human story” (86).

The egoism and anthropocentrism revealed in this statement is what led the people of Orbus to destroy their planet in the first place. In describing how Planet Blue will affect peoples’ lives, Billie responds: "the new planet offers us the opportunity to do things differently. We’ve had a lot of brilliant successes here on Orbus—well; we are the success story of the universe, aren’t we? I mean to say, no other planet hosts human life" (87). To this, the interviewer nods and smiles vigorously "in absolute agreement that we should define success solely by the consideration of the human" (88). The narrator questions how humanness is understood. He seems to demand that the definition of the human is deconstructed and recognized as an unstable category. It should not necessarily be privileged over others.

The recorded past of the domination and the inferiorization and subordination on the creation of different sorts of dualism which define two items vertically and hierarchically. Warren defines, "the dualism is the disjunctive pairs in which the fragments are seen as oppositional and exclusive. It is much more than dichotomy because it implies the inferiorization" (qtd. in Alonso15). Among them the identification of the women with femininity, the body, sex object, earth, and flesh and men with masculine spirit, mind and power is dominant one, where one can find dualism between reason/emotion, culture/nature and women. (15)

Ecofeminism tries to subvert these hierarchies by questioning such conceptual structure of binaries and dualisms. Further, it sees the critical connection between the domination of women and the exploitation of nature. As quoted in Irene Sanz Alonso's essay "An Eco-feminist Perspective," Karen Warren states that looking for the position of nature and women, ecofeminism seeks:

The position considering that there are important connections, historical, experimental, symbolic, and the theoretical between the domination of nature, an understanding of which is crucial to both feminism and environmental ethics. The promise and the power of ecological feminism is that it provides a distinct framework both for preconceiving feminism and for developing environmental ethic which takes seriously connection between the domination of women and the domination of nature. (17-18)

Ecofeminism studies how both women and nature have been dominated by men in patriarchal oppressive system. It does not only focus on the domination but also in the possible alliance of woman and nature to fight for their liberation to attack any kind of oppressive system of behavior.

Representation of various environmental discourses and approaches including environmental justice, deep ecology, and ecological modernization aim at promoting the environmental justice approach as the most productive in its goal to disrupt normative power relations and entrenched social divides, though the movement is not without its own shortcomings. Winterson's novel provides several instances that allow for discussion based on an environmental justice model, but it does not do so

without questioning the assumptions, limitations, and political positionality of this model.

Just as Winterson questions the dualistic logic and power relations embedded within common social discourses, she also questions these same issues within environmental discourses, including environmental justice. This inquiry occurs within each of the novel's four sections, which include Planet Blue, Easter Island, Post-3 War, and Wreck City. Planet Blue is a story of a new beginning and the discovery of a new planet. It is the story of the people on Orbus, which has a projected remaining life span of around fifty years. The following extract is illustrative of how life span continues despite the increasing pressure from the aggressive targets of human beings:

Easter Island details a power struggle between patriarchal tribes that display their strength through grand idols, the building of which leads to ecocide. Post-3 War and Wreck City describe a crisis ridden planet that has undergone severe nuclear war. All sections provide a new backdrop of environmental degradation and a new cast of characters, though they have the same or similar names to highlight the ways in which discourses and power relations overlap and operate in multiple contexts. (88)

Winterson interweaves discourses of regionalism alongside the environmental discourse of ecological modernization, particularly in Planet Blue. The dying planet of Orbus includes three main geographical areas: the Central Power, the Sino Mosco Pact, and the Eastern Caliphate. They which operate as thinly veiled depictions of the problematic first, second, and third world identification system.

There are different types of eco-feminists but there is the common ground.

Drawing the main points of diverse version of eco-feminism, Joan Davidson states:

Whatever their disagreements, eco-feminists agree that the domination of nature by human beings come from a patriarchal world view, the same world view that justifies the domination of women. Because of both dominations come from the same world view, a movement to stop devaluing nature should, by demands of consistency, include a movement against the domination of women, that is, should incorporate a feminist perspective. (9-10)

In the quoted lines Davidson says different types of opinions about eco-feminism which has the common ground that behind the exploitation of female and nature, there are human beings. Ecofeminism is a social and political movement which believes that a relationship exists between the oppression of women and the degradation of nature. Eco-feminists see it is men who are responsible for the violence towards women, it is the men who are responsible for the waste of the world. It is due to patriarchal superiority and the patriarchal way of thinking nature is suffering more and women are being victimized. Man's eagerness to attribute evil and inferiority to woman, in the novel.

Billie assures that the transition to the new planet will be win-win. It will mean a better quality of life for everyone. While this sounds peaceful, hopeful, and fair, such redistribution involves problematic power relations and issues of environmental injustice. The Central Power touts Planet Blue as a new start. It is a chance to wipe the slate clean. It is a giant leap for mankind. But it is not a giant leap for mankind—or even humankind. It is a giant leap exclusively for the powerful, the

rich. The members of a regional community seem themselves dominant and superior to the rest of the world. Even the name Central Power suggests that all those not included in the region are peripheral or subordinate. The following extract throws light on how the distortion of region and disappointing psyche of Spike go parallel:

Billy witnesses the final act of this destruction: “The Natives appear to be making procession towards some totem or obelisk, except that it is fringed. By use of my small telescope I discover, to my great surprise, that it is a tree, standing alone. In an act of defiance to the rival tribe, leaders fall the final tree. Billy soon realizes that the power struggle between tribes has manifested in the worship of idols which ultimately laid the island to ruin. (142)

These idols stood many feet high, dark and heavy and impassive. They are seated upon great plinths of wood and stone. The laboring of the Stone Gods had been the sole purpose of the island’s society. The warring tribes cut every last tree to make the wooden foundations for the idols and to float the Stone Gods along the shore. Wood is a god that they bow to. It is considered more valuable than money or gold. After learning the history of the tribes and the events on the island, Billy thinks he understand this civilization:

I was now satisfied in my mind that the Idols had been worked for magical purposes and in veneration of unseen powers. Rival wars had begun the deadly destruction of vying Idols—for if I can keep my ancestor, while losing you yours, I increase my Mana. The waste of such an enterprise seems hardly to have struck them, but I admit that my countrymen do the same in their warring and burning. In an

attempt to increase personal “Mana,” you must bring loss to others around you, leading to great waste and destruction. (66)

Mana can easily read as wealth and power. Billy’s rendering of the situation provides an appropriate metaphor that can be applied to later capitalist systems. The false idols, or material objects doom the characters in the other three sections. Easter Island operates as a microcosm for what has occurred in Planet Blue and Post-3 War.

Billie finds a lost manuscript on the tube. Billie flips through the book and reads passages that it is the story being the literary and academic practice, eco-feminism looks for the representation of the nature and woman depicted in any literary and socio-cultural discourses. John Hannigan, in his essay "Environmental Discourse" quotes Hager who defines in this way:

A specific ensemble of ideas, concepts and categorization that is produced, reproduced and transformed in a particular set of practices and through which meaning is given to physical and social realities or put more succinctly, discourse is an interrelated set of story lines which interprets the world around us and which becomes deeply embedded in societal institutions, agendas and knowledge. These story lines have a triple mission: to create meaning and validate action, to mobilize action and to define alternatives. (36)

It means the discourses are the ideas and thinking that are produced and transformed from one generation to another generation. It is also set of concepts that leave the meaning to the physical realities in a society. As interconnected in the social cultural consciousness, they start showing as interpretive means for creating the meaning mobilization of the action and the definition of the other optional things.

Painful awareness of nothingness overpowers Spikes as she sees nothing happening as per her expectation. Repeatedly, she talks about how his life is going to end in the mold of fruitlessness. The following extract throws light on how Spite tends to divert from the ugliness of her troubled psyche:

Spike joined in some wild celebration; while some of the best dancers and the sleepest drunks seemed still, even to be in prayer. The air was dense with perspiration, fumes of rum and cheap perfume. Here quarrels raged, knives flashed, prostitutes were insulted, they screamed, noise subsided, and music broke out. Billie began to feel a known claustrophobia press in upon him. (106)

Billie is far from being the fictitious planetary life capable of enabling inhabitants to accomplish their dreams.

Billie works in Tech City but is a non-conformist who lives on the last remaining farm in the country. She is also secretly a radical with ties with the Resistance that commits acts of vandalism and sabotage against the government and the corporation that controls it. The expedition included a Robo Sapiens. She is a highly advanced female robot named Spike. Spike is due to be dismantled per protocol but she asks for Billie's help escaping. Billie agrees, but before she can do anything, Spike escapes on her own. Later Billie gets a visit from the authorities, who know about her past and suspect she helped Spike. She is given the choice of leaving on the initial ship to Planet Blue or staying and facing prosecution for trumped up charges.

Planet Blue is primordial and suitable for human life except for the presence of dinosaurs. The Central Power secretly plans to set up a hierarchical state of rich

citizens with technology and an underclass of Caliphate refugees to farm the land. Along the way Billie and Spike begin a relationship, although the captain is also in love with Spike. The crew talks about the things they have seen, some of which seem fantastical, but others strangely familiar. They describe a mysterious Planet White which appeared to be the burning ruins of an advanced civilization, white hot and uninhabitable, and a Planet Red which may or may not be Orbus itself.

Women are stereotyped as unproductive and passive by the patriarchal mainstream theory as opposed to the fact that women give life to new human beings and cooperate with nature for the continuation of life which can be called as one of the most significant kind of production. Naturalization and feminization are both the hierarchical understandings stepped on the formation of the differences and opposites. The portrayal of the nature and women in the novel is not just. The dual representation of human culture and nature is based on the dichotomous relation of center/margin. Similarly, it has made different kinds of duality on the basis of culture and history. That dualism is widespread in the novel that recognize culture as machine, civilized, reasonable, powerful and material whereas nature as emotional, feminine, sensitive, body, sexual and erotic.

Ecofeminism recognizes the oppressed entities: the environment and the women as two different and independent entities. As a combination of ecology or environmentalism and feminism it suggests a unique mixture of literary and cultural perspectives that provides literary and cultural critics a specific lens through which they can investigate the ways nature is represented in literature and linked with representations of race, gender, class and sexuality. Ecofeminism is the name given to a variety of positions that have roots in different feminist practices and philosophies. These different perspectives reflect not only different feminist perspectives. They also

reflect different understandings of nature and solution to pressing environmental problems.

Ecofeminism is a global movement that along with the oppression of the women and nature criticizes all forms of suppression and domination. Eco-feminist theory includes the oppression of women and environmental exploitation, and it advocates a synthesis of ecological and feminist principles as guiding lines for political organizing and the creation of ecological, socially equitable lifestyles. At the same time, it too tries to subvert the hierarchies constructed by patriarchy by questioning conceptual structure of binaries and dualism. Furthermore, it too focuses in the probable alliance of women and nature to fight for their liberation to attack any kinds of oppressive system of behavior. Moreover, by questioning the male domination, gender biasness, and listening to all the subjugated voices, ecofeminism tried to uplift the position of marginalized females and heavily exploited nature by critiquing the hierarchical power structure.

Ecofeminism is a practical movement for social change arising from the struggles of women to sustain themselves, their families and their communities in the face of male development and environmental degradation. Because of the excessive control over women and nature both are in problematic situation. The nature is overexploited and brought natural calamities and the females are exploited later they raise their voice for empowerment. In this sense, ecofeminism holds interconnectedness between feminism and environmentalism. In this context, Karren Warren writes:

Adequate analysis and resolution of such environmental issues as deforestation, water pollution, farming and food production, and toxins

and hazardous waste location must be integrally connected to an understanding of the plight and status of women, people of color, the poor, and children. One understands how mainstream environmental practices and policies often reflect, reinforce or create practices and policies that devalue, subvert, or make invisible the actual needs and contributions of women, people of color, the underclass, and children.

(14-15)

Warren argues in these lines feminism and environmentalism is inherently connected. Here, he clarifies that environmental issues are feminist issues because understanding them helps one to understand the status and plight of women cross-culturally. The plight of women and the plight of nature are the same because they are under the control of patriarchy.

Arriving on Planet Blue they reroute a meteor into the planet in order to wipe out the dinosaurs. They intend to make the planet suitable for human civilization. There is a great domination inside the novel in the form of colonization. Captain Handsome dominates Spike though they are staying togetherly in same house, As in colonization, outerly they seems tp be caring each other but in reality scene is quite different. They calculate that the impact will cloud the skies for a few months. When air clears the colonization can begin. However there is a miscalculation. The meteor comes in too fast; hitting the wrong place and triggering an ice age that will last centuries, longer than Orbus can survive. The crew decides to flee in an escape pod to try their chances at their original landing site, but at the last minute Spike refuses. Billie impulsively stays with her as well. The two remain in the ship for as long as they can, then camp out when it loses power. Spike sets up a repeating signal bouncing off of the Moon, in the hopes that someday when intelligent life does evolve

it may find it and remember them. Eventually Spike runs her batteries down and the ice claims Billie as well.

Young Billy Crusoe gets left behind on Easter Island when his ship escapes hostile natives. The island was green and rich with life a generation ago but is now completely deforested and barren. The natives have formed two warring factions. Billy meets a fellow European, a Dutch man named Spickers. Spickers explains what has happened. The natives used every last piece of wood to build and transport the massive stone heads that line the coast.

They fight over them. One faction topples and shatters the idols in order to release their power. The two men form a bond with Spickers protecting Billy from the natives. Spickers hopes to end the conflict by becoming the new leader of one of the factions. Our narrator is Billie Crusoe again, she recalls being born to a poor woman who had to give her up as a baby. She is riding on the train and finds a manuscript. Billie works in Tech City. Robo Sapiens has just been developed by the more Corporations. They are hailed as rulers that will prevent further wars. Billie is a scientist who works teaching the Robo Sapiens to understand human nature. The two bonds and eventually Billie impulsively abscond with Spike. He takes her out to Wreck City, which is the run down ghetto area that surrounds the outskirts of Tech City.

Warren here makes a point that trees and forests are connected to household economies governed by women, and they are more closely dependent on forest products. So the women are the one to suffer more because of environmental practice and policies that underestimate the actual needs and contributions of women, different races and children. Ecofeminism along with oppression of the women and nature also

criticizes all forms of exploitation and domination. To make it clear, Elizabeth Carlassare writes:

Ecofeminists holds different views on how to effect social change and on the role of western dualism, capitalism, patriarchy, and imperialism in perpetuating ecological degradation and oppression along multiple lines, including gender, race and class. Despite this diversity, ecofeminism is united by the commitment of its proponents to planetary survival and ending oppression. (8)

In the above lines, Classare points out that capitalism, patriarchy and imperialism are the factors that dominate both females and nature excessively. At first glance they are attracted with the available resources. They want to use it till it ends. But females are only the factors who are concerned with the ecology. They think ecology as their own child. They have faith and love towards it even though it is cruel to humanity. In the novel the encroachment of the industrialists to establish industries kills the peaceful environment of village life. All the land was in control of the feudal. The feudal do not think about the life of village people and their close tie with the nature. They only desire to earn more money. Because of his decision to sell the land for the industrial settlement, the eco-friendly environment changes into the hellhole place and all the people have to migrate to the city areas in order to survive. We can see that people as an obligation migrate to the city but cannot settle there.

While at a bar Spike goes missing. Billie goes searching for her, further into the No-Zone. This zone is forbidden to citizens. She meets a man named Friday. She discovers a whole bunch of Alternative zones within the area outside of Tech City. She eventually finds Spike. She is safe and not kidnapped. She has in fact defected.

This world is the one that evolved from the meteor that is crashed into Planet Blue. Before the war Billie was a scientist working on a signal coming from space. She takes Spike and they find a disused radio telescope. Spike manages to detect a repeating signal. She senses it is both very old and very advanced. Spike wants to stay but Billie wants to return her to the authorities. Either troop is sent from Tech City. Friday informs Billie that they have just been waiting for an excuse to crack down. A bloody battle ensues.

Billie and Spike escape back to the radio telescope, which is still picking up the endlessly repeating signal. Spike tells Billie that it was sent during the dinosaur extinction and that it is a line of code for a Robo Sapiens. They decode the message and find it is from the ship that was on Planet Blue. Billie claims that she wrote the Stone God pages herself but cannot finish them because she does not know how it ends. She leaves Spike, telling her she will see her again in million years. Walking off she is shot by a soldier.

The narrator works in Enhancement. But her heart is not quite in it. She's about to fall in love with a living robot called Spike. Her thoughts about the proposed colonization of Planet Blue are not very on-message. The following extract is indicative of this assertion:

She needs us like a bed needs bedbugs. 'I'm sorry,' I say to the planet that can't hear me. And I wish she could sail through space, unfurling her white clouds to solar winds, and find a new orbit, empty of direction, where we cannot go, and where we can never find her, and where the sea, clean as a beginning, will wash away any trace of humankind. (112)

Spikes are trapped with the fear of getting entangled in what she is trying to run away from. She confines herself in a world of superstitions. She is unable to do away with the constraints imposed by the orthodox society. She decides to run away with its belief in horoscope and future-telling. She nurtures both- love and fear of the unknown. Clearly, it can be said that there is a rift in the conscience of the narrator.

Ecofeminism challenges the notion that women have been associated with nature, emotional, material and particular whereas men have been associated with culture, the nonmaterial, the rational and the abstract. It seeks to create the equitable and environmentally sound life styles of the females. To make it clear Mack Canty writes:

Ecofeminist theory utilizes principles from the ecology and feminism. To create equitable and environmentally sounds life-styles. From ecology, it learns to value the interdependence and diversity of all life forms; from feminism, it gains the insights of a social analysis of women's oppression that intersects with other oppressions such as racism, colonialism, classism and heterosexism. Ecofeminism, in its use of ecology as a model for human behavior, suggests that we act out of recognition of our interdependency with others, all others: human and nonhuman. (169)

Here, Canty argues that ecofeminism is principally based on ecology and feminism. As ecology is dominated by the patriarchy the females are also dominated by it. Human beings are interdependent for their survival. But they are given the positive and negative traits. At the same time she too asserts that domination and exploitation of women have similarity with the domination and suppression such as racism,

colonialism, and heterosexism. So, ecofeminism embraces the philosophy of ecology to analyze the human behavior as we heavily rely upon environment for our survival. The ecology sees that we all equal but it is the people who sell and buy the natural entities for their power and superiority.

Billie Crusoe becomes enamored of a sexy robot. She is named Spike who used up three silicone-lined vaginas having sex with spacemen. When Billie is forced to undress in front of Spike, she falls in love with the robot. He cannot resist her request to help her escape to Planet Blue. Planet Blue is populated by carnivorous monsters. But a space pirate named Captain Handsome is going there to use an asteroid to create a dust storm to kill the space dinosaurs. The following extract throws light on this type of entangled matter:

It also emerges that the planet on which the action has taken place so far might not be Earth, but one its inhabitants escaped from before destroying this new planet in the same way. The environmental message is not subtle. Before it becomes completely ridiculous, the novel deliberately collapses, flashing back to 1774, and then someone finds the manuscript of the novel we are reading on a Tube. (88)

Imagined future implies that Billie and Spike reappear. This part is both more sophisticated and less interesting. She has retreated defensively from the demands of her core narrative. Oppressed non-human body, the environment has also been degraded, devalued and mistreated by the local domination of masculine regimes. In these villages women and nature are regarded as equal and same due to their nurturing and reproductive qualities and all the lower traits are assigned to them by the male members of these societies. Hence, both women and nature are abused,

underestimated, exploited and dishonored by the agents of patriarchal domination. This degradation of land and the environment has become an important issue within agrarian.

Ecofeminism asserts that as the earth, nature and environment are not given any rate in our societies; our land is abused and degraded, eroded by waste and chemicals, destroyed by the so called fertilizers, without considering the fact that it provides us nurturance, the product of our survival in the form of grain and vegetables, in the form of oxygen, and above all a place to live in the women are also not given certain respect, they are abused and not valued in spite of their hard struggle for the survival of their family and for the pleasure of their husbands. All their efforts are meaningless and they are exploited and degraded as the entities of second rank, particularly in male dominated, feudal and tribal societies, that are very common practice in South-Asian region.

The evil of abusing both the women and nature is not tolerable by many activists, ecologists and environmentalists. The different configurations of ecofeminism reflect the different ways of analyzing the connections between women and nature, as well as the differences in the nature of women's oppression and solutions to them, the theory of human nature, and the notions of freedom, equality and epistemology on which depend various feminist theories.

Carolyn Merchant has categorized ecofeminist theory into liberal, radical or socialist frameworks. However, leading versions of feminism have not, in fact, articulated their position on ecology or on the nature of the connection between the twin oppressions of women and nature. In the 1960s, the feminist movement demanded equity for women in the workplace and in education as a method to achieve

a fulfilling life. At around the same time, environmental problems are a result of the rapid exploitation of natural resources accompanied by the lack of regulation of pesticides and other environmental pollutants. This can be overcome by a social production that is environmentally sound.

For this, one requires better science, conservation and laws. With equal educational opportunities, women can become scientists, natural resource conservators, lawyers, and so on, like men. Thus, these ecofeminists attempt to change human relations with nature through the passage of new laws and regulations. However, just training women to be lawyers and environmental scientists will not solve the increasing problem of environmental degradation.

The ecofeminists celebrate the relationship between women and nature through the popularization of ancient rituals centered on the Mother Goddess, the moon, animals and the female reproductive system. This prehistoric era, centered on goddess worship, was dethroned by an emerging patriarchal culture with male gods to whom the female deities were subservient. Nature was further degraded by the Scientific Revolution of the 17th century, that replaced the nurturing earth with the “metaphor of a machine to be controlled and repaired from outside. The earth is to be dominated by male developed and controlled technology, science and industry” (Merchant 191). Ecofeminists argue against the dominant view that women are restricted by being closer to nature, because of their ability to bear children. In fact, women’s biology and nature are seen as sources of female power to be celebrated.

Ecofeminism is a movement or theory that applies feminist principles and ideas to ecological issues. It is one of the forms of feminism which has emanated through the amalgamation of feminism and environmentalism. This theory is used to

call upon women to lead an ecological revolution to save the planet. The perception of equating women with nature antedates to the times of archaic classical mythology. Nature is portrayed as a woman as its fundamental functions encompasses reproduction and nurture. Similarly women's duties are contemplated as natural to her. Thus, the liaison of nature and women is best described by the phrase.

Nature naturalizes women and women feminize nature. One approach to discuss the relation between women and nature is to interpret the coextensive demeanor they have been wielded into in patriarchal society. Women's role has been to fulfill the demands and aspirations of men. Correspondingly, nature is supposed to have an innate constitution of catering to human needs. Hence, both women and nature are exploited by men leading to a mutual association between oppression of women and deterioration of nature.

Spike comes to that water to wash bundles of clothes. When she has finished with the washing, she carries them towards sandy beach and spread them on the grassy lawn near the bank of the brook. Grassy lawn and the bank of the brook are beautiful sights and wonderful objects of nature. People wish to go and enjoy their evenings. But these people are far better than those who neglect these resources. Sun, the hot object of nature is the prime resource of heat that we can use for the execution of our tasks. Poor peasants strapping correlation with nature must not be regarded to devalue them or to exploit them. The following extract is suggestive of the case in point:

Spike's connection with nature strengthens and she grows a beautiful garden at her house. She compares her life stages with her work in the garden and with the growth of vegetables, and seems to be spiritually

connected with nature. It was conceptualized as alive and female, associate with women. This dualistic approach set a double standard for nature, as a wild force there was a social desire to tame her unrestrained behavior and power, while as a nurturing mother constrained her abusive exploitation. It is common practice till now to consider it the spirit and object of sex like women, while to give a little value to it on its being mother. (15)

The loving attention of Handsome makes to her is losing now. She is left to the solitude and silence of the house which prey upon her. Temperamentally, there is no compatibility between Handsome and her. It shows she does not only love land and its production, but also to the environment and animals. She gives one and the same importance and value to all living, though non-human things.

Spike's deep concern and affection for land, environment and for the community is dramatically revealed. At every stage there is a series of hardships, which she has to face, but her every trouble ends with her company with nature. She misses nature and organic form of living when she is alienated from her land, finds troubles in getting charity food and finally gets back to prefer her organic company to get pleasure of life. It can be concluded that ecofeminists' stance to establish value for both women and nature will be regarded some day and both these entities will be given value on equal bases and as independent living beings.

To cut the entire matter short, the uniqueness of nature has been conceived by the dominant culture as alien and separate from humans. This human/nature separation is what feminists call a dualism which is when two concepts are separated and used for analysis. Feminists add the idea that when two concepts such as nature

and humans are separated, hierarchy forms and one is given a higher status than another. In this case, humans dominate nature. Women and nature have traditionally been aligned in terms of symbols and terminology. Women are already very visible in local grassroots movements and other political activist groups centered on changing policy and rampant consumerism in order to save the environment. Thus, women have already begun to play that major role in the environmental movement. One such role is that of environmentally-conscious consumer.

III. Winterson's Appeal for Eco-friendly Feminism

This research yields the conclusion that Winterson's *The Stone Gods* reveals delusions of the female protagonist who attempts to decry her loneliness through her own make-believe shifts. The pain of Spike verges on the agony of nature that is conquered by the aggressive ambition of mankind. Her suffering and the suffering of nature lie on the same par. Finally, when she understands the truth of living, she understands that emotions that rooted in faith and in love count for more than memory to live in reality and that is the only way to live with detachment from disillusionment. She lives for the world of sensations and illusions and grandeur.

It would place much emphasis on the interdependence of humans and nature and less emphasis on the just fix it mentality perpetuated by the current green marketing trend. By placing the interdependence worldview at the forefront of environmentally-related consumption, consumers would experience a more direct link to the consequences of consumption. This direct link would consist of an understanding that all consumption has direct and dire consequences on the environmental well-being of the planet. These consequences would no longer be overlooked or minimized. There is much evidence that the government and industry have long ignored the ecological crisis as evidenced by its lack of presence in the current presidential campaign. Ecofeminist research would attempt to re-link all the major constituencies to improve the coverage of the problem and would then use agenda-setting research to change the current mindset that the environment is not that bad off.

Spike's psyche of hopelessness and distress stems from various harsh causes. They range from whim and ego of male partner to the rigid and stern power structure of patriarchy. She is lost in fabrics of delusion and unwelcoming thoughts and

becomes more and more paranoid as time passes. With the thought of death monopolizing her life she starts to find a way out of it herself. She hallucinates and sees visions of death and pain everywhere. Her illness takes her new lows and her hallucinations and imaginations make it even more difficult for her to pull herself out of the whirlpool of odious and despondent imaginations. It is during one of her bouts of insanity that she convinces herself that the astrologer had just associated Death with her and he hadn't necessarily meant death for her. A deviant thought occurs to her before her previous thought ends and the result is a cold recipe served with carefully laid out garnishes that change the taste completely.

It is therefore reasonable to require that the patriarchal mode of surveillance perform to certain standards with respect to these functions, and our democratic society rests on the assumption that they do. These functions include surveillance of sociopolitical developments, identifying the most relevant issues. They also provide a platform for debate across a diverse range of views. They hold officials to account for the way they exercise power. They provide incentives for citizens to learn, choose, and become involved in the reformist project.

Depthless fulfillment of exotic hunger is the sole and whole concern of Spike. She is tempted to break and breach the romantic tie, rather than keeping it intact and unharmed. Due to her sporadic and iconoclastic moves, she is abandoned, rejected, and estranged from society. In this moment she could not affirm the role and relevance of her decisions. She is too weak to suffer, repent and lament. Haunted by alienation, emptiness and enervation, she is unable to revitalize her life. At last she turns out to be a pathetic figure groping her space in the hostile platform of society driven solely by the interest and power of patriarchy.

Her agony results from her own weakness to handle her inner foibles. It also results from the restrictive measures imposed by society on her. Only the search for freedom is not going to solve the problems. One has to be tactful and prudent as well to manage all the challenges that come on the way to freedom. While seeking freedom, it is necessary to abide by certain normative principle. It is not totally bad if desire for extramarital affair comes in one's mind. But the sacred tie of marriage should not be broken without any specific reason.

In the face of any kind of trouble and mishap she cannot endure it. Except lamentation she has no option. One should be bold enough to remain unwavering in the wake of disaster and mishap. But Spike is not able in this direction. As a result, she suffers a lot from several social mockery and ostracism.

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