

An Eco-feminist Study of Lalitambika Antharjanam's "A Leaf in the Storm" and Jamila Hashmi's "Exile"

Suparna Bag

State Aided College Teacher, AKPC Mahavidyalaya, Bengai, Subhasnagar, Hooghly, West Bengal, PIN
712611

Abstract:

Women are compared to nature. This is not a new phenomenon rather this tendency has been coming since the dawn of civilization because of their reproductive, nurturing, life giving competence. This paper will try to hold forth an eco-feminist study on two Indian Partition short stories. One is Lalithambika Antharjanam's "A Leaf in the Storm" (1948, "Kodumkaattipetta Orila" in Malayalam), other one is Jamila Hashmi's "Exile" (1969, "Banbas" in Urdu). An Indian partition story is generally expounded from some common angles such as horror experiences of abducted women during Indian Partition in 1947, trauma, rape, dislocation, bloodshed, etc. due to communal riots of that time. This paper is a new intuition of reading the above mentioned stories, as it is now going to show an eco-feminist study of the same. It will show how eco-feminism as an ideology and spiritual realization heals unmarried girl Jyoti's (protagonist of "A Leaf In The Storm") wounds which she got being impregnated by rival community males during communal riots of Indian Partition and how after getting mental healing Jyoti accepts her newborn baby as her own correlating her baby with natural elements. And it will also show how Bibi, the protagonist of "Exile", being abducted by Gural, gets emotional support by comparing her own existence with that of a "pear" tree. For Bibi, her girl child is the metaphorical main root of her life tree. A transparent metaphorical representation of women to Nature is seen in both the stories. This impersonation evokes a spiritual eco-feminist study.

Keywords: eco-feminism, Indian partition, women, metaphorical representation.

Introduction:

Feminism highlights the domination of man over woman and environmentalism exhibits the domination of human being over nature and earth. As a result, we get an intersectional field of study known as 'eco-feminism' which ardently asserts the conviction that mistreatment of women and repression of nature are intrinsically inlaid to each other. Eco-feminism as a social movement was inaugurated in 1970s when eco-feminist thinker Françoise d' Eaubonne published her eco-feminist book *Feminism or Death (Lefeminisme ou la mort, 1974)*. Though, Eaubonne used the term 'eco-feminism' for the first time, still it had to get a condensed shape not only in social sphere but also in political, economic, cultural and literary spheres to establish a strong belief that women and nature share interconnection to each other. There is a saying that nothing happens over night, so, for eco-feminism, it is not an exceptional case.

Before Francoise d' Eaubonne, many people have tried to establish eco-feminist ideology through their cultures, beliefs, practices, religions, literature and other social activities. That is why we have image of ``Gaia'' the Goddess of nature and spirituality; we have belief of ``Mother Nature'' or ``Mother Earth'' ; we have social movements like Chipko Movement (1973); ecological writings like *Land Ethic* (1949) , *Silent Spring* (1962) and literary writers like Lalithambika Antharjanam and Jamila Hashmi who have tried to exhibit how women under patriarchal , social, political oppression are spiritually and emotionally attached with nature and natural elements. These writers' actual enthusiasm is to vindicate the notion that both women and nature are to be respected and given importance otherwise we will have a social as well as ecological degradation. What we are facing now, in the time of Global warming, was anticipated by our Third World literary writers long before d' Eaubonne's initiative regarding women and nature(ecology). Their writings were foreboding both for human society and environmental ecology.

Lalithambika Antharjanam (1909 – 1987) was born at Kottavattom, near Punalur, kollam district of kerala in India .She was a social reformist and feminist writer. Her Kendra Sahitya Akademi Award winning novel is *Agnisakshi (Fire Being the Witness, 1976)*. She furnished her literary basket with several short stories, poetry collections, children's books etc. Hypocrisy, violence, injustice, women oppression were main themes of her writings. She had a keen interest about Indian Partition and getting information from male relatives of her family she contributed in Indian Partition Literature and as a result we have got short story like "A Leaf in the Storm" which is one of the two concerned texts of my discussion.

Jamila Hashmi (1929/1934 – 1988) was born in Amritswar, British India. She was a Pakistani Urdu novelist and short story writer. Her notable novels are *Talash- e -Baharan, Apu Apna Jahanum* etc. and short story collections are *Rang Bhoom, Aap Bieti – Jag Bieti*. Being a Punjabi Muslim, Punjabi culture, art, activities took place in her writings. She contributed to Indian Partition literature as she herself experienced the consequences of Indian Partition in 1947, even she had to migrate to Pakistan after partition and settle in Sahiwal. So, Indian Partition was a blazing image in her mind which results in short stories like "Exile" (1969).

Some monumental Indian Partition novels are *Train to Pakistan* by Khushwant Singh, *Midnight's children* by Salman Rushdie , *The Broken Mirror* by Krishna Baldev Vaid , *India Divided* by Rajendra Prasad etc. and other short stories are "Open it" , "Cold Meat" by Sadat Hosain Manto, "Lajbanti" by Rajendar Singh Bedi , "The Lost Ribbon" by Shobha Rao etc , Indian Partition story generally delineates displacement , rootlessness, mental suffering , trauma , bloodshed , massacre , communal violation , abduction of women , rape etc . Most of the above mentioned themes are portrayed in these selected stories of my discussion. Apart from being an Indian Partition story , these texts also carry the ideology of eco-feminism as a theme – which might be an impetus for later eco-feminist writers like Francoise d' Eaubonne and others.

Being a branch of feminism, eco-feminism seeks to get an imminent kinship between women and nature and its cornerstone depends on feminism and environmentalism. Gendering nature is not a new phenomenon, as I said earlier, rather it comes from the concepts of ``Gaia'' who is considered as ``Mother Earth'' or ``Mother Nature'', and this credo renders more brawn with the rise of `Capitalism',

as it is believed that capitalism is an ulterior pas of patriarchal domination over both nature and women as they symbolically share some universal innate qualities such as nurturing, reproducing and so on. One can apprehend an overview of eco-feminism from *Ecofeminist Philosophy*(2000) of Karen J. Warren:

Ecofeminist Philosophers argue that the interconnections among the conceptualizations and treatment of women, other subordinated humans, animals, and (the rest of) nature requires a feminist ethical analysis and response. Minimally, the goal of eco-feminist environmental ethics is to develop theories and practices concerning humans and the natural environment that are not male – biased... (Warren, 2000:37)

From Warren's strong assertion in *Ecofeminist Philosophy*(2000), we conceptualize many aspects related to eco-feminism. First of all, eco-feminism is not only a theory rather it is also a philosophy whose most exigent basis is the connection of nature and women, then comes mistreatment of women, nature, subordinated humans (black, marginalized people), even animals.

Initially, eco-feminism launched as a branch of philosophy of feminism whose main concerns were women, nature, their connection to each other and their oppression in patriarchal civilized modern society, but it has got a wide spread field in the present milieu where there are several branches of eco-feminism which exhibit different discussions and analysis. Some imminent branches of eco-feminism are vegetarian eco-feminism, spiritual or cultural eco-feminism, modern science eco-feminism. Different environmental movements all over the world set back the starter of eco-feminism, such as Chipko movement (1973) of Uttarakhand in India, Green belt Movement (1977) in Kenya led by Wangari Maathai, Love Canal Protest (1973) led by Lois Gibbs, Women's Pentagon Actions (1973) by Ynestra King, Akwesasne Mother's Milk Project (1985) led by Katsi Cook etc. All these endeavors were mainly organized for reservation of ecology or nature which directly or indirectly impact on lives of women. Not only different environmental movement, there were so many intellectual attempts by several writers who had tried their hand to highlight ecological problems. Some of such writings are *Land Ethic* (1949) by Aldo Leopold; *Silent Spring* by Rachel Carson, *Refuge* by Terry Tempest Williams etc. Some monumental eco-feminist books including Françoise d'Eaubonne *Feminism or Death* are *Staying alive: women, ecology and development*(1988), by Vandana Shiva; *Re wearing the World: The Emergence of feminism* (1990) edited by Irene Diamond and Gloria Ornstein; *Ecofeminist Philosophy* (2000) by Karen J Warren; *Ecofeminism and sacred* (2007) by Carol Adams; *Radical Ecology* (2005) by Carolyn Merchant; *Beyond Mothering Earth*(2006) by Sherilyn Mac Gregor; *Ecofeminism and Globalization* (2003) by Rosemary Radford Ruether etc. (Eco-feminism – Wikipedia)

Eco-feminism as a field of study is not free from being criticized. It has faced many criticism, even some critics termed eco-feminism a-historical, anti scientific, essentialist, falsely universalizing, unethical and many more. The famous eco-feminist philosopher Karen J. Warren in her book *Ecofeminist Philosophy* (2000) and in other books has retaliated very craftily the above mentioned blames of eco-feminism. She has proved that eco-feminism is historical, not essentialist, ethical and even scientifically proven:

Ecofeminist Philosophy can also contribute to the theory and practice of science by revealing how power and privilege function in the social construction of scientific knowledge, for example, by reinforcing

faulty notions of science as value-neutral and by portraying “ the object of knowledge (nature) as passive and inert.(Warren, 2000:158 -159)

Eco-feminism is a broad and divergent field of study, in this paper, a special look will be given on spiritual eco-feminism and how spiritual dimension of eco-feminism as an issue prevails in the short stories of my discussion from Indian Partition Literature. Maria Mies and Vandana Shiva defined spirituality in their collaborative work *Ecofeminism* (1993):

As women in various movements – ecology , peace , feminist and especially health – rediscovered the interdependence and connectedness of everything , they also rediscovered what was called the spiritual dimension of life – the realization of this interconnectedness was itself sometimes called spirituality ... The term spiritual is ambiguous , it means different things to different people . For some it means kind of religion , but not one based upon the continuation of the Patriarchal , monotheistic religions of Christianity , Judaism or Islam , all of which are arguably hostile to women and to nature vis-à-vis their warrior traditions. Hence, some tried to revive or recreate a Goddess -based religion; spirituality was defined as the Goddess. (Mies and Vandana Shiva, 1993: 16-17)

Maria Mies and Vandana Shiva also told that some call spirituality “the female principle, inhabiting and permeating all things” (Mies and Shiva, 17) and from materialistic point of view spirituality is “akin to magic rather than religion ”. Riane Eisler in “*The Gaia Tradition and the Partnership Future: An Ecofeminist Manifesto*” delivered her opinion that spiritual Eco-feminism is not related to specific religion , rather it highlights the human values like caring , compassion , non-violence , nurturing and emotional attachment and so on. In her words:

We have been taught that in western Tradition, religion is the spiritual realm and that spirituality is separate from and superior to nature. But for our Goddess – Worshipping ancestors, spirituality and nature were one. (Eisler, 1990: 30)

Carolyn Merchant (2005) in her “ Spiritual Ecology ” has shown how spiritual eco-feminism is influenced by wicca paganism and how they deeply cherish their gratitude for nature and establish a feminine outlook of viewing the nature and Mother Earth . So, from eco-feminist thinkers Starhawk, Riane Eisler and Carolyn Merchant we get a strong conviction that nature and femininity are inseparable entities and their connection becomes stronger being oppressed by their common enemy patriarchy and patriarchal culture and society.

Lalithambika Antharjanam’s short story “Aleaf in the Storm” (1948) very transparently depicts physical as well as mental suffering of an unmarried woman (Jyoti) who was raped by a rival community (Muslim) male group during communal riots of 1947 Indian Partition. In this paper a connection between Jyoti, the protagonist and nature will be shown; and it will also display how Jyoti develops an emotional connection with nature and gets strength from Mother nature at the very crucial time of her life when she delivers her baby and solves “ a complicated puzzle”(Antharjanam,1948: 145)

The story starts with a journey from one nameless refugee camp of East Punjab (India) to another camp of West Punjab (Pakistan). Jyoti, the protagonist is a Sikh girl from a nameless village of West Punjab, is reluctant to go to the camp of West Punjab as she is among the fifteen girls who are reclaimed by the West Punjab camp. Her reluctance may show that she does not want to reveal her identity and present impregnated condition before known people as it is shameful matter for an unmarried woman of being a mother. She is very outrageous being raped and impregnated even she wants to kill her baby in her womb:

Damn your crumbs of bread; I want a gun or a dagger. Wouldn't mind a little poison either. It's that I want ... first and last ... (Antharjanam137) She clenches her fist aims it at her belly ... I am damned too ... You want me to live on still, and sow the seed of damnation? (Antharjanam,1948:139)

From Jyoti's reaction to her surrounding, it is almost clear that she is mentally or psychologically distressed because of her present condition. Though apparently it looks that Jyoti has hatred for her baby but actual hatred is not meant for the baby but for male dominated society and male dominated politics of India. Then Jyoti reveals the actual reason of her condemnation: "Now this life bred of damnation - conceived in consequence of inhuman rape and ignorance - " (139) even, the face of the baby would resemble by fanatic hate and frenzy; " (144) once again it may seem that actual cause is that she has contempt for Indian Patriarchal society where motherhood without marriage is a sin and the woman is only blamed in this matter, no one will even talk anything about the male. Jyoti is angry with Indian male politicians who were responsible making partition or being failure to interrupt partition:

They cursed all the well-known leaders. They gnashed their teeth in vengeful rage. Some of them blamed even the "toothless grandsire " of Indian politics-they were not among those who made others suffer, but those who suffered themselves (Antharjanam, 1948: 140)

One can think that the above the mentioned opinion has come only from the poor villagers but Jyoti has same opinion regarding Indian politics. She does not express anything about it because she is almost traumatized facing inhuman rape.

As an Indian Partition story "A leaf in the Storm" depicts oppression of many women mainly Jyoti. So, there is no doubt about it that this story is a feminist story, as Karen J. Warren (2000) in *Ecofeminist Philosophy* delivered a strong speech about feminism: "something is a feminist issue if an understanding of it helps one understand the oppression, subordination, or domination of women." (Warren 1). The story gives a glimpse of other women who were raped, abducted and sexually violated by rival community males:

That old woman there - is the mother of nine children, who in turn have given fifty children of their own ... The family decided to stay on because of their mother's insistence that she should breathe her last in her own village. Today, she alone remains. Her children were killed. The girls were abducted. Her house was gutted ... There you see another woman, now at her breakfast, chewing hard at dirty bits of chapati. Her cheeks and breasts are swollen. Her clothes are torn ... She was violated in front of her husband's

body which lay ripped open and scattered. She could only see the blood -stained hands of her children ... (Antharjanam, 1948: 137-138)

A crystal and clear male domination is portrayed in the story where female body is violated. The story has many flash back narratives from where we get to know that Jyoti used to possess a feminist spirit when she was a college student: "... that even after coming of age, jyoti had gone about refusing to veil her face ... that she had spurned the proposal for marriage from a Zamindar, true to her self – assertive nature, and so on. The women in her village were rather amazed at this girl's independent ways ... The freedom she had earned was not only for herself. It was also the freedom from slavery for her community, indeed for the whole human race. She wanted to free the bonded, those who were enslaved by convention .She wanted to make them happy and contended ... Ignoring all warning, she had dedicated herself to the uplift of women." (Antharjanam, 1948:139 – 143)

Jyoti's spirit was free and she did not want any social, traditional or patriarchal domination in her life. She wanted to emancipate all women of her society and all down trodden people .Actually she wanted to give us a happy contended world where there will be no domination .Jyoti possessed a mentality which Ynestra king illustrates later in 1981 in his *Ecofeminist Imperative*:

...(W)e believe in the philosophy of non violence – that no person should be made an "other", but we are refusing to be the "other" any longer and we will not make anyone else into on "other". Sexism, racism, class, divisions, homophobia, and the rape of nature depend on this process of objectification. (King, 1981:12)

Overall, it is seen that Jyoti used to possess a humanistic mentality who wanted to make a connection or wholeness among human race and strengthen humanity. Her present reaction regarding her pregnancy is a dynamic change in her character as she is now thinking about society's contempt and has forgotten about her maternal spirit even she is unable to arise her maternal spirit which lies in the dormant of heart of every woman. Being mentally depressed, traumatized she has forgotten the responsibility of a mother and amidst a huge mass of the camp, Jyot is totally alone and does not want to share anything to anyone: "Only one of them sat quietly, all by herself, in a corner. She did not lift her veil... At night she preferred to be left alone in a corner". (Antharjanam, 1948: 137-141)

According to medical science a pregnant lady should be accompanied by her well-wishers for mental strength and consolation which will help her endure pain before and during child labor. Antharjanam has given an instance of it depicting the picture of the moment when Jyoti was born:

Far away , in one of those prosperous villages in the Punjab – in a well- to - do household- a mother was in labour ... There , the doctor and the nurses waited at hand ... Her relatives were anxious . The master of the house sat on the bed, his eyes fixed on the clock. They were waiting for the fruit of prolonged medical treatment and their virtuous deeds. (Antharjanam, 1948:142)

The above picture is contrasted with present situation when jyoti is going to deliver her baby. She has no one alive in her family. She has no chance of getting sympathy or comfort from any well-wisher. Under

such circumstance, Jyoti gets emotional and physical support from nature to endure her excruciating labour pain:

She could not walk, her body was shivering. She felt helpless and weak ... A pain, with the speed of a thousand bolts of light, invaded her brain. The overwhelming travail of creation ... She stood clinging to the branch of the big tree, trying to endure the pain. For how long? She could not remember? (Antharjanam, 1948: 142)

Jyoti gets comfort in assonance of the big leafy tree for several times: “During those periodic bouts of excruciating pain, she shuddered. Her legs grew weaker and weaker. Her whole body was perspiring. Was she about to throw up? Resting her head against the trunk of the tree, she took a deep sigh. She was utterly exhausted.” (Antharjanam, 1948:143)

Here the big tree plays the role of a consoling mother who teaches Jyoti the universal lesson that reproduction is a sacred process which gives pain but along with that it brings recreation, only females have this unique quality, this is eternal and related to cosmology .Jyoti develops that spirituality within herself being attached with the big tree which helps her be a loving and caring mother just like nature does .Maria Mies and Vandana Shiva reproduce the ideas of Starhawk about spirituality in their book *Ecofeminism* (1993):

...Spirituality is largely identical to women’s sensuality, their sexual energy, their most precious life force, which links them to each other, to other life forms and the elements. It is the energy that enables women to love and celebrate life.(Mies and Vandana Shiva,1993:17)

Jyoti develops that feminine spirituality which enables her to think the actual reality that the baby is not belonged to the rapist but the baby is a natural product, she could correlate her baby with natural elements(“the little bird”) which is sacred and pure, this sacred and spiritual realization of Jyoti connects the wholeness of the world.

Antharjanam uses many metaphorical images which accumulatively provide an image of eco-feminist ideology .First of all the title is very symbolic which depicts the plight of a tender leaf (Jyoti and any other woman under same condition) falling under violent storm(communal riots of Indian Partition).Antharjanam revives the historical, traditional, cultural memory of women-nature interconnection .The fifteen girls ,who were fleeing from Pakistan by the cart of Qasim Sahib, were compared to flowers: “From among the bundles of hay fifteen women were dragged out. One by one, those flowers fell...”

Again Antharjanam gives nature and women comparison, when Jyoti delivers her baby whose “parted lips” are “like the tender leaves”, which indicates that Jyoti’s baby is a girl child.Jyoti’s baby is compared to a little bird as the narrator says: “She lay on her back on the lawn, a triumphant soldier, fallen in exhaustion on the battlefield. The stars had dimmed in the sky. The young one of the bird cried “kee...kee” and fluttered its wings on the tree”(Antharjanam, 1948: 144).

The above mentioned nature imagery is also significant as it evokes that nature always provides shelter and compassion to each and everyone, even if it is a little bird. There is no touch of partiality in love of nature. So, Jyoti should play the role of the big tree forgetting her bitter past and develop love and compassion for the baby who is now seeking shelter for survival like the little bird. Once again it is an example of female spirituality as Starhawk says “It is the energy that enables women to love and celebrate life” (Mies and Vandana Shiva, 1993:17).

Another nature imagery is portrayed when Jyoti “let the child be, amidst the green grass, in the light of the stars...The mother swooped the child up into her arms. She warmed its forehead by caressing it gently. Her life-blood flowed like fresh milk”(Antharjanam, 1948: 145). Here, Jyoti is compared to a hawk or prey bird who knows how to protect her baby from stormy weather. It is a natural intelligence of a hawk which flies high up and above the clouds to avoid the stormy weather. This natural bird imagery gives the message that Jyoti has developed the spirit of a hawk who is now able to protect herself and her baby as she is no longer a “tender leaf” rather a “a big tree” and strong enough to endure disaster. This is how Antharjanam has become successful delineating eco-feminist ideology, developing a spiritual connection between Jyoti and nature making her a true mother like nature.

Jamila Hasmi’s *Exile* delineates the pathetic story of Bibi. Guralpal, her husband killed her parents during communal riots of Indian partition, abducted her and forcefully made her his wife. Bibi belonged to Muslim community and Guralpal Sikh. Bibi compares her life with that of Sita and Guralpal with Ravana, hence its Urdu title “Banbas” is apt from several angles. Her life was full of sadness and mourning till her third baby (her daughter, Munni) was born. Munni brings to her life happiness and she could celebrate that happiness comparing her life with the pear tree:

The pear tree in the courtyard has bloomed every year since Munni was born. When the seasons change, its branches become so heavy with flower and fruit that they bend to the ground. The bond between the tree and the earth is strong. The roots of the tree burrow even deeper into the ground. No one can break that bond. (Hashmi, 1969: 39-40)

Before Munni’s birth Bibi has two sons, in spite of being a mother of two sons Bibi is unable to think herself as a fruitful mother, even she thinks herself as a barren one like the pear tree of her courtyard. Nature is called mother-nature because of its reproductive quality. After Munni’s birth, Bibi considers herself as a productive mother, even she has started to compare herself with the bloomed pear tree because she knows it very well that her daughter will carry her progeny of “femininity” to next generation, this concept strengthens the bondage of Bibi, Munni and nature (the bloomed pear tree). Here, Jamila Hasmi indicates the spiritual connection between women, nature and mother earth as it provokes the idea that the bond between the tree and mother earth is as strong as bond between mother and her baby. This bond is inseparable and eternal. This is how the author provides eco-feminist ideology here in this story portraying the image where a mother finds herself in the position of a tree deeply rooted in the ground.

Guralpal here represents male patriarchy and Bibi is obviously dominated by him. Though she is suppressed in the male dominated society, she could not let her daughter to be suppressed in that society

where female are considered as weak, as objects to be treated, it is evident in Gурpal's words: "women are stupid..." Sometimes, Bibi dreams of returning back to her own earlier house but her daughter is an obstacle in her path: "Munni is now with me. She now stands as an obstacle between me and my relatives on the other side (Hashmi, 1969: 45). It is clearly seen that Bibi does not possess much affection for her male children so as she feels for her female child. Bibi's such feelings show her inclination to femininity.

In male dominated society women are compared as non human animals who could be used in either ways. Bibi could feel that suppression and that is why she is able to compare herself with the domestic animals of Gурpal's house: "I fell at her feet in a heap. The cows and the buffalos, which were chained in the courtyard, stopped eating their fodder and turned to look at me in surprise" (Hashmi, 1969: 40). Bibi's statement regarding this context is very significant as she has that eye to recognize the patriarchal domination over women and non-human animals and even over nature as she says: "There was only dry stubble in the cotton-fields. People had already picked all the flowers. The fields of wheat had yet to ripen. The wind swept over the tender plants and bent them to the ground. When the wind blows everyone has to bend. Everyone has to bend before the wind, everyone has to bend" (Hashmi, 1969: 45). What Bibi has spoken here is nothing but patriarchal domination, "the wind" here is symbolic representation of patriarchal domination over everything and "the flowers" are symbolic representation of abducted women.

Bibi did not lose her hope of returning back to her own house from Sangraon forgetting all of her suffering she had been experiencing since her marriage, that is why she says: "In the beginning, I had endured Bari Ma's beatings and Gурpal's abuses, because I was sure that Bhabi and Bhaiya would come to Sangraon soon to look for me. Then, I had thought, I would smile at Bari Ma, and without even glancing at Gурpal, go away with my brothers. That day the wind would dance playfully in the neem leaves and the entire village would rejoice... (Hashmi, 1969: 49) That day the air will be filled with the fragrance of ripe corn, the sky will sparkle with stars and the waters of the canal will sing songs." (Hashmi, 1969: 52) It is clear that Bibi would find her happiness in natural elements ("the wind", "neem leaves", "ripe corn", "the sky", "the stars" and "waters of the canal") which shows her emotional connection with nature. Finally, when soldiers came to Sangraon to take back abducted women like Bibi to their home Bibi refused to go back with them as she could not rely on them. Even she found more support in her relation with her daughter and she said "apart from being a sister. I was also Munni's mother, in the meantime, she said "My life had taken roots in Sangraon, and the roots had spread wide and deep." (Hashmi, 1969: 50)

Spiritual eco-feminist thinker Riane Eisler in her "*The Gaia Tradition and the Partnership Future :An Ecofeminist Manifesto*", says that spirituality is about caring, nurturing, compassion, and non-violence. From Eisler's statement, one can presume that Bibi has developed that spirituality correlating her existence with that of nature and other non-human animals ("the cows and the buffalos"). This realization helps Bibi, without showing any violent protest against Gурpal and Bari Ma, to care her daughter, think for her daughter's future and sacrifice her own desire for the sake of her baby.

Conclusion:

There is no doubt about it that both Jyoti and Bibi are victims of male dominated society and patriarchal Indian politics. Being victimized in male dominated society, both Jyoti and Bibi get consolation and compassion from nature realizing their feminine connection with mother-nature. So, to sum up, nature is an emotional healing of Jyoti's wounded mind, this realization of Jyoti comes from being in touch of mother-nature. She realizes one universal lesson that motherhood is sacred, pure, as it possesses unconditional love and compassion. And for Bibi, nature may not be means of healing but here nature plays a vital role teaching her a practical lesson that women are just like nature or natural elements which are meant, in patriarchal society, to survive for others and provide sustenance to others. Self sacrifice is above all everything which is also very sacred and pure, nature always does this sacrifice. So, Maria Mies and Vandana Shiva rightly enunciated that : " For the third world women who fight for the conservation of their survival...they regard the earth as a living being which guarantees their own and all their fellow creatures survival..."(Mies and Vandana Shiva, 1993:19). It is transparent that both Jyoti and Bibi's mental and physical suffering has no other cause than patriarchal society, where women are considered as objects or tamable animals who could be useful in various ways for the pleasure and comfort of males. Being dominated and suppressed by the males, women develop an eye sight which helps them correlating their domination with that of domination of other living or non-living natural entities of the world. This kind of realization brings women closer to nature and develop a moral, ethical, emotional, and spiritual connection with nature which accumulatively evokes nothing but spiritual dimension of eco-feminism.

Dualism is part of nature, as Ralph Waldo Emerson embroils "The wings of time are black and white/Pied with morning and night/Mountain tall and ocean deep/Trembling balance duly keep."(Emerson, "The Compensation"). So, human society is not out of that dualism which shows action/reaction, black/white, man/woman, culture/nature and so on. But problem arises when imbalance is seen between two inseparable parts of any dualism. Eco-feminism as a field of study, is trying to eradicate that imbalance both from society and environment, as women and nature have a common oppression of patriarchy. Thus, Indian partition writers Lalithambika Antharjanam and Jamila Hashmi have shown that oppression of women and nature exists in our society. We have to eradicate any kind of patriarchal domination or oppression and keep balance in our society as well as in our environment. Though, they are considered as Third World writers by people of western world, their writings are mirrors which could transparently show the injustice and mistreatment of women. Their literary endeavor makes prominent one thing that Indian subcontinent (Third world) writers are very conscious about society as well as environment or ecology, because of that, they have tried to portray an eco-feminist ideology along with general theme of Indian Partition in their writings long before Francoise d' Eaubonne's *Death or Ecofeminism*.

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