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Decolonizing Ecologies: An Ecofeminist Exploration of Indigenous Resistance in Tshuma's House of Stone and Malhotra's The Book of Everlasting Things



^{*1}Maha Bari

^{*1}Mphil Scholar in English Literature, Riphah International University, Faisalabad campus

²Mam Sanniya Sara Batool

²Senior Lecturer, department of English, Riphah international university, Faisalabad campus.

Research: Decolonizing Ecologies: An Ecofeminist Exploration of Indigenous Resistance in Tshuma's House of Stone and Malhotra's The Book of Everlasting Things

Abstract

*This research examines Indigenous resistance of women and nature in society in Tshuma's book *House of Stone* and Malhotra's *The Book of Everlasting Things* through the lens of ecofeminism. This study uses the Eco-feminist concepts of Vandana Shiva exploring the patriarchal and social norms that challenge the role of women. The study particularly focuses on the role of social movements, specifically, using eco feminism in addressing the challenges faced by marginalized societies. Through an investigation of how eco feminism is understood in cultural practices and social organization, this research seeks to establish how an eco feminist perspective provides for environmentally sound practices. It points out her advocacy of social equality as well as the need for keeping the ecological balance, emphasizing her concern for the fundamental oneness of all living things, including human beings. In addition, the study explores the anthropogenic factors, especially colonialism and globalization, which have led to the depletion of ecological resources and impact on women, arguing for the need for the reclamation of Indigenous knowledge and approaches in decolonizing the environment. By looking at literature and activism through the prism of eco resistance, this research provides further evidence of the pertinence of eco feminism in times of global change as a philosophy that advocates for a more human-friendly environment, better practices, and recognition of women as change agents in society. This research highlights the need for an eco feminist study of indigenous resistance in African and Indian literature, focusing on colonialism, patriarchy, and ecology. A further study could be conducted to explore how eco feminist resistance adapts to digital activism influencing environmental policy making.*

Keywords: *Ecofeminism, Environmental Resistance, Gender Justice, Anthropogenic*

Introduction

This study explores the manifestations of ecofeminist resistance and decolonial struggles as exhibited within two contemporary novels: Tshuma's *House of Stone* and Malhotra's *The Book of Everlasting Things*, that respond directly to the histories of colonial occupation, environmental devastation, and gendered oppression “ **The marker of a truly good man, she would note that day, was his ability to treat a woman as his equal.**” (Malhotra 2022, p.35). These texts are set within scenes of Zimbabwe's colonial history and India's history of Partition, and they foreground narratives of indigenous resistance, ecological resilience, and the role of women in confronting the legacies of empire.

In the past, colonialism and patriarchy served as two separate systems of power and control, each interfacing with the economic, social, and environmental aspects of life in different parts of the world. Both systems rely on exploitation, with colonialism capturing land, labor, and resources while patriarchy enslaves women and gender minorities and relegates them to the lower rungs of socio-economic and political structures. These systems have not only further suppressed entire societies, but also led to extensive harm to the natural environment, deepening the boundaries between people and nature. Colonial and patriarchal systems have not only promoted capitalist underdevelopment by ignoring the roles of women, particularly in peasant and Indigenous societies but have also wreaked violence upon nature by viewing her as an object waiting to be conquered for political and economic purpose “**The worldwide destruction of the feminine knowledge of agriculture has gone hand in hand with the ecological destruction of nature's processes and the economic destruction of poor people in rural areas.**” (Shiva, 1989, p. 96).

To challenge these complex webs of oppression, ecofeminism develops as a political movement that addresses nature's destruction together with the destruction of women's humanity, proposing a balance between human life and the ecosystem through the application of local knowledge, social justice, and anti-feminism. Ecofeminism also criticizes the Western bifurcations of nature and culture, and masculinity and femininity **The recovery of the feminine principle allows a transcendence and transformation of these patriarchal foundations of maldevelopment. It is thus simultaneously an ecological and a feminist political project which legitimises wealth (Shiva, 1989,p.55).**

The theoretical framework for this study is Vandana Shiva's ecofeminist perspective, which critiques Western development models as exploitative and unsustainable. Shiva's argument that capitalist and patriarchal systems prioritize income over sustainability is particularly relevant in studying how colonial and neo-colonial systems erase indigenous environmental practices and disempower local communities **“Properties perceived in nature will depend on how one looks and how one looks depends on the economic interest one has in the resources of nature. The value of profit maximization is thus linked to reductionist systems, while the value of life and the maintenance of life is linked to holistic and ecological systems.”**

(Shiva, 1989, p.23). In her notable work, *Staying Alive: Women, Ecology, and Development*, Shiva evaluates Western industrialization and its inclination to detach humans from nature, preceding both ecological havoc and the segregation of women's knowledge patterns.

She proposed the concept of maldevelopment, she frames this concept as a malformed, vehement incarnation of progress that destroys the natural environment and isolates residents from their conventional method of livelihood. This notion is functional in exploring how *House of Stone* and *The Book of Everlasting Things* showcase environmental deterioration prompted by colonialism, while also highlighting indigenous resistance efforts that look to renovate ecological harmony.

This study employs a qualitative method to textually examine Shiva's principle of feminine viewpoint which invokes the life-generating and nurturing elements of nature, typically related to the female in many cultural and spiritual legacies. This foundation, radically inherent in Indian and African ideologies questions the Western simplistic point of view that perceives nature as a static susceptible body. Alternatively, it encourages an understanding of nature as a powerful force of living that should be admired and safeguarded. By examining the female characters in *House of Stone* and *The Book of Everlasting Things* through this framework, the study emphasizes how women in these novels work as custodians of the environment, using their understanding and religious association to the land as the configuration of objection against colonial and patriarchal forces

Both *House of Stone* and *The Book of Everlasting Things* highlight narratives in which women become dominant individuals in ecological resistance. In *House of Stone*, Tshuma's portrayal of Zimbabwe's colonial and post-colonial environment accentuates the devastation of both natural and social ecosystems, with females rendering important roles in supporting indigenous practices and resisting systemic oppression. **Thornton Farm whose lush harvests salivate many a tongue in the adjoining Tribal Trust Lands where young Abednego grew up, relegated to live there by the state during the time of racial segregation, back when Zimbabwe was still Rhodesia. (Tshuma, 2018, p, 17).**

Additionally, *The Book of Everlasting Things*, located in India during the Partition, describes how women adapt to cultural and environmental evacuation, employing their conventional knowledge to nurture ecological balance and resist colonial legacies. These novels portray women as protectors of ecological knowledge, committed to practices such as seed keeping, herbal medicine, water conservation, and sustainable farming legacies that colonialism sought to abolish. By depicting the strength of female characters, these novels critique the imperialist capitalist idea of nature as a measure for exploitation, rather than portraying it as a lifestyle connected with human existence and cultural affiliation.

Furthermore, these works emphasize how colonial growth and bourgeois development have regularly resulted in land dispossession, environmental degradation, and the subjugation of local knowledge systems. By focusing on female roles in ecological resistance, both novels provide different ideas of ecological and environmental justice that renounce manipulative models of development and support for sustainable harmony.

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This research employs decolonial belief, specifically the reformation of indigenous knowledge systems as a means of resistance. Both the novels *House of Stone* and *The Book of Everlasting Things* exhibit how colonialism destroys conventional ways of connecting to the land, commanding a foreign economic image that emphasizes removal over sustainability. However, these books also show the decolonial resistance, wherein women reclaim traditional knowledge, restore connections to the land, and question colonial perspectives of growth and advancement.

The ecofeminist perspective permits us to view how these texts challenge the continuous impact of colonial rule and, most importantly how land and natural resources are perpetually exploited in the post-colonial time. By focusing on indigenous knowledge systems and female sustainable practices, the novels promote the re-establishment of a more sustainable and equal relationship between people and the environment.

This study provides incites into literary studies, ecofeminism, and postcolonial discourse by analyzing how literature works as a means for expressing ecofeminist resistance. It depicts the methods in which discourses of ecological and gender biases criticize dominant patterns of environmentalism, favoring complete indigenous-led environmental-friendly techniques. By analyzing these two novels, this research highlights the significance of regaining Indigenous environmental knowledge and resisting the current effect of colonial and patriarchal dominance. By presenting literature as a base of resistance, this study emphasizes the urgency for gender-conscious and ecologically regenerative frameworks in directing ongoing ecological challenges. It demands re-considering the primary development patterns, urging for a move towards more, localized, and feminist perspectives on environmental justice.

- **Background of the Study**

Indigenous women in post colonial cultures encounter both environmental and gender inequalities. Often prohibited to be a part of dominant narratives, they resist with the help conventional knowledge and cultural values. Ecofeminism, particularly Vandana Shiva's framework is used to explore these injustices. This research uses the lens of ecofeminism to analyze how *House of Stone* and *The Book of Everlasting Things* depict women as representatives of environmental resistance against patriarchy and colonization.

1.2 Research Objectives

These are the research objectives of the study:

- To examine how Tshuma's *House of Stone* and Malhotra's *The Book of Everlasting Things* portray ecofeminist resistance and de-colonial struggles.
- To investigate the role of female characters in shaping ecological resistance and contributing to the discourse of de-coloniality within the novels.
- To Explore the implications of ecofeminist resistance for environmental justice, sustainability and social justice in post-colonial contexts.

1.3 Research Questions

1. How do Tshuma's *House of the Stone* and Malhotra's *The Book of Everlasting Things* represent ecofeministic resistance and de-colonial struggles?
2. What role do female characters play in shaping ecological resistance and de-coloniality in the novels?
3. What are the implications of eco-feministic resistance for environmental justice, sustainability, and social justice in a postcolonial context?

1.4 Significance of Research

This Research is significant as it decolonizes ecological perspectives by centering Indigenous voices and experiences, highlighting Indigenous women's agency and resistance against colonial and patriarchal oppression. By intersecting ecofeminism and indigenous studies, it promotes environmental justice and sustainability contributing to literary analysis and criticism and underscoring the importance of an inclusive and nuanced understanding of ecological relationships.

1.5 Research Gap

This research particularly highlights how the indigenous women abstain and stand up for environmental degradation, especially in postcolonial African and South Asian contexts. There is narrow literary analysis that showcases how indigenous women are depicted as advocates of environmental sustainability in

previous literature. Furthermore, the novels *House of Stone* and *The Book of Everlasting Things* are not primarily explored with the dimension of ecofeminist resistance.

1.6 Delimitation

This study focuses exclusively on *House of Stone* by Novuyo Rosa Tshuma and *The Book of Everlasting Things* by Aanchal Malhotra to explore ecofeminist resistance and decolonial struggles. It does not extend its analysis to other literary works or global ecofeminist movements beyond the selected texts. Future research can expand the scope by analyzing additional literary texts from different cultural and geographical contexts. Comparative studies involving literature from other countries in the subcontinent or Africa can provide a more comprehensive understanding of ecofeminist resistance across diverse traditions.

Literature Review

Ecofeminism is a theoretical and activist structure that links women's oppression and the exploitation of nature, exposing how patriarchal structures create gender inequity and environmental destruction. Ecofeminism, which was developed in 1974 by French feminist Françoise d'Eaubonne, opposes the dual power of women and nature and advocates for a more balanced and mutually beneficial interaction of people and the environment. The relationship between Indigenous resistance and ecofeminism reveals a common responsibility to oppose systems of oppression and promote environmental justice. The significance of relationships is emphasized by both behaviors.

Through the lens of ecofeminism, Clara Pontifisia Selesiana examines the roles of young female protagonists in two children's stories: *Greta and the Giants* from Indonesia and the United States. Through four developmental phases—obliviousness, curiosity, determination to change, and instigating change—the writers examine how both characters progress from being unaware of environmental issues to becoming change agents. Both characters exhibit bravery by opposing established structures and promoting environmental restoration. According to the report, young women are becoming increasingly important environmental activists, and ecofeminism acknowledges the link between gender and environmental justice. These characters serve as a reminder to readers that even young people may drive change. *Greta* confronts greedy giants symbolizing industrial destruction, while *Luh Ayu Manik* battles an evil figure created from pollution, reflecting internalized environmental consequences. The research also exposes gendered responses to crises, revealing how male figures are often passive or fearful while young girls rise to leadership. Ultimately, the stories encourage environmental activism, gender empowerment, and cultural depiction through storytelling. Research recommends further research using diverse global stories to deepen understanding of ecofeminism in youth literature. (Selesiana, 2024)

Dewi examines the use of ecofeminism in literature classes to promote environmental and gender awareness. Conducted across three Indonesian universities, the study employed an action research model where scholars analyze literary works through an ecofeminist lens. Ecofeminism highlights the connection between environmental destruction and the domination of women under male-controlled systems. Over two semesters in 2018, scholars engaged in discussions and essays, improving their critical awareness of natural and gender issues. The study found that this approach encouraged scholars to adopt sustainable practices and challenge traditional social structures. The research supports broader adoption of ecofeminist education, particularly in universities promoting sustainability, as it fosters gender equality and critical thinking in addressing ecological and social challenges. (Dewi, 2023)

In addition, Ardini explores how ecofeminist themes manifest in *Bridge to Terabithia* by Katherine Paterson. The researcher analyzes how nature serves as an escape from gender stereotypes and social domination for the heroes, Jesse and Leslie. Leslie, the female lead, challenges traditional gender standards by embracing physical strength, independence, and a deep connection with nature. Her free-spirited nature is an inspiration to Jesse, who initially struggles with social expectations of masculinity.

The imaginary kingdom of *Terabithia* represents an ideal space where equality between genders and humans, and nature, exists. Leslie's democratic relationship with nature aligns with ecofeminist values, which link the oppression of women and the environment under patriarchy. Through an ecofeminist lens, the study highlights literature's role in fostering environmental and gender awareness in the young er (Ardini, 2023)

Miriti et al emphasize that natural history is the basis of ecology and that natural history has a long-standing racist tradition, which has influenced ecological thought and practice. It demonstrates the tendency a focus on unspoiled and virgin nature that ignores Indigenous and African environmental knowledge. Sociopolitical issues for ecology are exacerbated by racism in natural history, which constrains inquiry, excludes marginalized communities, and perpetuates biased scientific frames, the study reads. It claims that confronting the legacy of racism in natural history is key to broadening participation and eliminating institutional injustices in the ecological sciences. And, it additionally emphasizes the importance of incorporating important Black and Indigenous forms of ecological knowledge, such as 'maroon ecologies', to develop a more equitable, diverse, and just ecological practice. (Miriti, 2023)

Furthermore, Koyluoglu's Depiction of Woman and Nature in Margaret Atwood's *The Handmaid's Tale* and its TV Adaptation (2017) examines ecofeminism in Atwood's novel and its television adaptation. Both the novel and the show depict a dystopian society where patriarchal despotism dominates women and exploits nature. Ecofeminism in the study highlights the similar suppression of women and non-human nature, showing how men control both. "Ecofascist," on the other hand, refers to the use of environmental concerns to justify oppressive rules. The researcher explores how the destruction of nature and the falling fertility in *The Handmaid's Tale* are used to enforce strict gender roles and societal pyramids (Köylüoğlu, 2022).

Tiwari examines how Gokhale's works address gender and environmental issues through a feminist lens. The study focuses on *The Book of Shadows*, *Priya: In Incredible Indya*, and *Things to Leave Behind*, analyzing how her female protagonists navigate oppression and societal constraints. Gokhale's characters challenge patriarchal norms, seeking autonomy and self-identity despite facing discrimination and injustice. The study highlights how her narratives intertwine ecofeminism with existentialist themes; portraying women's struggles as parallel to environmental degradation. It also connects Gokhale's work to broader feminist and existentialist theories, emphasizing the importance of women's empowerment. Ultimately, the study argues that Gokhale's literature serves as a powerful critique of patriarchal and ecological exploitation, advocating for gender equality and environmental consciousness (Tiwari, 2022).

On the other hand, ecofeminism, particularly the feminist ultimate vision of Charlotte Perkins Gilman, engages with scholars like Gaard (2011), Carlssare (2000), and Bowers (2018) to explore ecofeminist evaluations of essentialism. The research employs cultural ecofeminist theory, highlighting women supposed essential connection to nature and critiques of male-controlled concepts of gender and power. It identifies a gap in the critical discourse regarding the limitations of cultural ecofeminism, particularly its essentialist tendencies and failure to pull to pieces ranked contrasts. The study aims to analyze *Herland* through the lens of ecofeminism, questioning whether Gilman's vision challenges or reinforces patriarchal ideals. The research questions focus on how *Herland* hypothesizes gender, environmental ethics, and feminist action. Findings suggest that while Gilman's ideal fiction presents an alternative ecofeminist society based on affectionate cooperation and environmental consciousness, it also has eugenic and exclusionary elements, raising concerns about its applicability to contemporary feminist discourse (Ozmen, 2021).

Another researcher, Kuai, analyzes Lawrence's novel critiques industrialization, patriarchy, and environmental destruction through an ecofeminist lens. The protagonist, Connie, transforms by reconnecting with nature, which serves as her path to liberty from patriarchal domination. The study highlights the twofold domination of women and nature, emphasizing how industrialization isolates people from their natural selves. Clifford, Connie's husband, represents industrialized masculinity, exploiting both women and the environment. In contrast, Mellors, the gamekeeper, symbolizes harmony with nature and offers Connie a path to rediscover her identity. Through detailed analysis, the study argues that Lawrence promotes ecological and gender balance, advocating for a return to nature as a means of healing both personal and societal wounds. The study reinforces the novel's contemporary relevance in addressing environmental and gender issues (Kuai, 2021).

G.P. and Hb examine the ecofeminist themes in *Maleficent* by Elisabeth Rudnick. The study is based on Vandana Shiva's ecofeminist theory, which highlights the interconnected oppression of women and nature under male-controlled structures. The analysis focuses on how *Maleficent*, the protagonist,

represents a powerful female figure who protects the natural world while challenging traditional gender roles. The study identifies two key ecofeminist aspects: the relationship between science, nature, and gender, and the portrayal of women in nature (G.P., 2020).

Mishra analyzes the connection between women and nature in *Sumnima* using ecofeminist theory. The study highlights how the novel critiques patriarchy by portraying the parallel oppression of women and nature. The protagonist, Somdatta, represents patriarchal values, treating women as mere instruments for reproduction while disregarding their emotions and autonomy. The female characters, Sumnima and Puloma, resist societal constraints, advocating for harmony between humanity and nature. The novel challenges traditional contrasts, such as man/woman and culture/nature, advocating for a balanced and interconnected existence. By applying ecofeminist perspectives, I.A. argues that *Sumnima* critiques male-controlled domination over both women and the environment, ultimately emphasizing the need for respect, equality, and ecological consciousness (Mishra, 2020).

Furthermore, the study references foundational feminist and ecofeminist theories, including the works of Vandana Shiva and discussions on *Women in Development*, *Women and Development*, and *Gender and Development*. It is appropriate in ecofeminism as a critique of male-controlled and entrepreneurial structures that contribute to gender and environmental exploitation. The research identifies a gap in the analysis of development policies' impact on women, particularly from a constructivist ecofeminist perspective, which avoids essentializing women's roles and, in their place, highlights structural limitations. The study aims to assess how development policies affect Ethiopian women's lives in the domains of industry, food, and health, linking these impacts to broader environmental and economic changes. It investigates inquiries focused on understanding how these strategies shape gender discrimination, food insecurity, and health risks. Discoveries suggest that growth practices often disregard women, increase economic helplessness, and reinforce social inequalities, imposing a shift in strategy frameworks to integrate gender roles (Gontharet, 2019).

In addition, the study references opening ecofeminist works, including Rosemary Radford Ruether, Val Plumwood, and Carolyn Merchant, which explore the connection of gender, nature, and power. It employs standpoint ecofeminism, which analyzes the essentialist and universalistic norms of cultural ecofeminism and, in its place, adopts a standpoint feminist theory approach. This standpoint highlights how marginalized experiences, chiefly those of women, provide a more comprehensive understanding of environmental and social injustices. The research identifies a gap in present ecofeminist discourse, particularly in addressing rationalism and killing dualistic thinking that separates men/women, nature/culture, and reason/emotion. The study aims to recreate ecofeminism by incorporating positioned knowledge and epistemological benefit, arguing that women's experiences should be acknowledged as a real standpoint for knowledge production. The research explores how feminism and ecology are assumed to interconnect and why their incorporation is necessary for a holistic critique of domination. An ecofeminist perspective rooted in standpoint theory can offer a more nuanced account of patriarchy, capitalism, and environmental destruction while also challenging the classified structures that tolerate these forms of oppression (Cetinkaya, 2019).

Wieczorek examines the exploitation of women and nature under capitalist patriarchy. Drawing from ecofeminist theories by Maria Mies and Karen Warren, it highlights how Atwood's novel critiques capitalism, genetic engineering, and environmental destruction. The novel presents women and nature as oppressed "Others" through the experiences of female protagonists Toby and Ren. Atwood contrasts the destructive impact of industrialization with the eco-religious movement "God's Gardeners," who advocate for environmental harmony. The study explores metaphors linking women and nature, emphasizing how patriarchal capitalism commodifies both. Ultimately, the article argues that Atwood's work critiques hierarchical structures that dominate women and nature while advocating for ecological and social justice (Wieczorek, 2018).

Moreover, Seekin works mainly on those discussing the intersection of gender and environmental involvement. It employs ecofeminist philosophies that critique male-controlled structures and analyze how women's contribution in environmental movements is shaped by social and economic circumstances. The research classifies a gap in understanding women's roles in eco-friendly activism in Turkey, highlighting the need for a gendered perspective in environmental studies. The study aims to discover how women

activists frame their concerns, create collective identities, and rally against neoliberal guidelines affecting the environment. The research examines the motivations and influence of women's participation in environmental actions. The results indicate that while Turkey lacks a distinct ecofeminist movement, women play a crucial role in resisting environmental degradation, mostly in rural areas, where they are directly affected by biological strategies and resource exploitation. Women's involvement, whether through local protests or green consumerism, highlights the gendered nature of environmental struggles and the necessity of incorporating feminist perspectives hooked on environmental plans (**Seçkin, 2016**).

In addition, Sebastian explores ecofeminist themes in Roy's novel, highlighting the parallel oppression of women and nature. The study argues that the female characters face patriarchal subjugation similar to the exploitation of nature. The MeenachalRiver, a significant symbol in the novel, represents both nurturing and destruction, mirroring struggles. Research discusses Roy's portrayal of nature as a silent victim of modernization, similar to how women are oppressed by societal norms. Using ecofeminist theory, the study examines the interconnectedness of gender and environmental issues, emphasizing how the novel critiques patriarchal dominance over both. (**Sebastian, 2016**).

Gaard highlights how traditional responses ignore the structural inequalities exacerbated by environmental crises, including disproportionate risks faced by women, especially in the Global South. The paper critiques the commodification of nature, population control rhetoric, and industrial agriculture, advocating for systemic shifts in economic and ecological paradigms. Drawing on material feminism and feminist animal studies, she exposes the links between reproductive injustice, interspecies exploitation, and environmental degradation. Gaard also underscores the need for inclusive global governance that integrates women and queer voices in climate policy-making. She presents climate justice as inseparable from gender, sexuality, and ecological equity. The essay calls for both top-down reforms and grassroots movements like food justice, sustainable energy, and transition towns. Gaard envisions ecofeminist climate justice as rooted in empathy, care, and systemic transformation. Her work critiques dominant narratives and provides a roadmap for inclusive, intersectional, and ethical climate responses. Ultimately, she argues that only through dismantling oppressive systems and embracing post-humanist ethics can true climate justice be achieved (**Gaard, 2015**).

Additionally, Alison Downie explores the need for feminist engagement in interreligious dialogue. It emphasizes how Christian ecofeminism can offer a spirituality of honesty that transcends rigid religious boundaries. This sincerity is grounded in relational selfhood, embodied ways of knowing, an ethic of risk and discernment, and a transformative gratitude of beauty. Downie critiques traditional ecofeminist dialogue methods and highlights how feminist practices like allocating personal narratives foster comprehensive and justice-oriented conversations. The essay draws from diverse voices, including postcolonial and womanist scholars, and promotes solidarity with marginalized people and the Earth. It challenges dominant epistemologies and beliefs about vulnerability and imagination in spiritual dialogue. Through this lens, openness becomes a bold and ethical spiritual practice. Ultimately, the paper calls for a reimagined interreligious association rooted in justice and care for all creation (**Downie, 2014**).

On the other hand, Clark explores the presence of ecofeminist themes in Hardy's literature. It argues that Hardy's tragic novels—*The Return of the Native*, *The Mayor of Casterbridge*, *Tess of the d'Urbervilles*, and *Jude the Obscure*—reflect ecofeminist concerns by portraying the oppression of women and nature under patriarchal society. The study highlights industrialization, urbanization, and rigid social norms that marginalize both women and the natural world. Through his writing, Hardy exposes the destructive consequences of patriarchal dominance, showing how gender roles and environmental degradation are linked. His female protagonists often suffer due to societal expectations, much like nature is exploited by human progress. The researcher concludes that Hardy's literature aligns with ecofeminist principles, making him a pioneer in critiquing gender and the environment. (**Clark, 2010**).

Öztürk and Yıldız Merve (2020) highlight an ecofeminist lens that challenges the traditional humanistic paradigm with an emphasis on the deep-rooted relationship of the oppression of women and nature. Instead, patriarchal societies centered in anthropocentric humanistic ideas create ladder-like dualisms (human/nature, culture/nature, male/female), fostering inequality and exploitation of nature. Nature, women, and non-human beings, as the 'other' of the first three, are then devalued in this social construct, which is neither natural nor inevitable.

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Women should be treated as a resource (as the object of the gaze), while nature should be viewed as a resource (for consumption).

Humanistic thought privileges reason over emotion, culture over nature, and man over woman, hence exacerbating oppressive formations. These power dynamics are further entrenched through cultural narratives, such as the myth of Adam and Eve, which depict men as superior to both women and nature. In contrast, ecofeminism promotes an ethical perspective of care, connection, and interdependence and recognizes the intrinsic value of all living beings. This methodology encourages a collaborative and inclusive approach on a social and environmental level that allows issues of both social and environmental justice to be met to create not only a more balanced future but also a sustainable one.

Gaard and Murphy (1998) emphasize why standing as an ecofeminist with all its diversity and contradictions requires a framework. Clear lines are important to further ecofeminism both as a moral theory and in terms of combating both gender oppression and degradation of the environment per se. So, it is argued that a strong connection must be made between theory and activism. They illustrate that ecofeminism must extend beyond university walls and engage with real-life participations. Their argument emphasizes that there are differences on important issues among multiple issues in ecofeminism itself, materialist feminism, social ecology, and spiritual ecology.

These perspectives are unified as necessary through common guiding principles. Gaard and Murphy (1998) also emphasize the importance of context in ecofeminist analysis. They illustrate the importance of seeing cultural, historical, and geographical factors to prevent generalizing women's experiences and to devise effective change strategies. In sum, their work lays out a hallmark for how to make ecofeminism less. (Welsion1998).

Argues that Indigenous spirituality has both been misrepresented and lost in transaction to the West, and evaluates implications of Western ecofeminists' appropriation of Indigenous ideas and practices. Claims that such appropriation is potentially partial and does not reflect Indigenous forms of knowledge. Why do we need to listen to the Indigenous experts? Demonstrate that the experience of Indigenous women provides "counter-narratives" that are in contrast to Western ecofeminist ideas. It views nature not as a passive object but as an "active and dynamic agent". Including Indigenous perspectives is a way to make ecofeminism even better. Points out the importance of transcending dualisms and participatory dialogue with a wide spectrum of viewpoints in social and ecological justice.

Kwaymullina (2018) emphasizes the ethical obligations of non-Indigenous ecofeminists in colonized societies, especially in Australia. Indicate just how crucial Aboriginal and Torres Strait Islander females are in keeping ecological balance as their laws and also way of life bring and also maintain equilibrium. Describes the way colonization disturbs the sacred bond between Indigenous women and the land. Refers to the colonial invasion as an apocalypse. Acknowledge that this dispossession gives a privilege to the non-Indigenous ecofeminists who must realize that they participated in this process. (Kwaymullina,2018)

Recalling a "layered process" for listening that requires empathy and humility, and an understanding of colonization and racism and differing Indigenous experiences, and is never easy. Contends that ecofeminist projects in settler nations cannot proceed without Indigenous sovereignty and land rights, and must be in alliance with Native people. Detailing the need for ecofeminist discourse to go beyond the mere making of proclamations, and instead highlighting activism toward environmental justice in the colonial context.

Theoretical Framework

Ecofeminism, also known as ecological feminism, is defined as the collection of interconnected practices and theories that encourages the study and embracement of animals, the environment, and feminism, which are its three basic tenets. However, domination, oppression, and exploitation create a relationship between them. The word "ecofeminism" was derived from a French term, "ecofeminisme," first used by a French feminist, Françoise d'Eaubonne, in 1974 (Baker, 1993). Howell (1997) states that d'Eaubonne used this term in her book called *Le féminisme ou la mort* (Feminism or Death). In her book, d'Eaubonne argues that women must lead an ecological revolution in order to save the planet while holding the male-dominated system responsible for the environmental unsustainability and destruction. She writes, "The

destruction of the environment and the accelerated pollution that accompanies this madness, bequeathing an uninhabitable planet for posterity” (D’Eaubonne, 2022, p. 64).

Furthermore, d’Eaubonne advocates for the establishment of new relationships between humans and nature. Her call for revolution charges to lead the opposition requires destruction of male power to make way, not for female power or matriarchy, but for new egalitarian gender relations between men and women and between humans and nature.

However, Vandana Shiva, in her book, *Staying Alive: Women Ecology, and Development*, presents ecofeminism as a framework that highlights the deep interconnection between women and nature. She argues that both have been subjected to oppression under patriarchal and colonial systems that exploit natural resources and marginalize women’s roles in traditional economies. Shiva suggests that the destruction of the environment directly impacts women’s livelihoods, making their struggles inseparable from ecological concerns. Moreover, women, particularly in agrarian and indigenous communities, share a close bond with nature through their roles as nurturers, food providers, and seed keepers. This relationship is not merely symbolic but rooted in daily practices where women engage in agriculture, water conservation, and biodiversity preservation.

3.1 Western Development

In *Staying Alive: Women, Ecology, and Development*, Shiva critically examines the concept of Western development as a dominant, yet deeply flawed, model imposed on non-Western societies, particularly in the Global South. She argues that Western development is not a neutral or universally beneficial process but rather a continuation of colonial exploitation, repackaged under the guise of progress and modernization. This model is rooted in an economic and scientific worldview that prioritizes industrialization, resource extraction, and capitalist expansion at the expense of ecological sustainability and traditional, localized ways of living. As she quotes in her book that **“Western culture’s favored beliefs mirror in sometimes clear and sometimes distorting ways not the world as it is or as we might want it to be, but the social projects of their historically identifiable creators”**(Shiva, 1988, p. 66).

Shiva, further, highlights how Western development is fundamentally shaped by a mechanistic and reductionist approach to nature. In the western paradigm, nature is treated as a passive resource to be exploited for human gain rather than as a living system with intrinsic value. Shiva, moreover, states that **“An organically oriented mentality in which female principles played an important role was undermined and replaced by a mechanically oriented mentality that either eliminated or used female principles in an exploitative manner”** (Shiva, 1988, p. 63).

This contrasts sharply with indigenous and traditional perspectives, which view nature as a web of life, deeply interconnected with human well-being. The imposition of Western development disrupts these holistic systems, leading to environmental degradation, biodiversity loss, and ecological crises. Large-scale deforestation, the depletion of water resources, and the destruction of soil fertility are direct consequences of development policies that prioritize economic growth over ecological balance. Moreover, Shiva criticizes how Western development has been marginalizing and devaluing the knowledge and labor of women from rural and indigenous communities. She reflects on the deep ecological knowledge of women that has helped sustain their communities for ages. However, the Western model that claims its development in chemical-based farming, industrial agriculture, and monocultures seems to subjugate these women and their contributions. For example, the idea of the Green Revolution usually gets presented as a great breakthrough in scientific history for increasing agricultural productivity. But Shiva exposes its hypocritical nature by marking it for soil depletion, loss of seed diversity, and water shortages, thus highly affecting small-scale farmers, especially women.

Shiva also draws a connection between Western development and the expanding corporate control over natural assets. The economic development often includes large-scale projects, such as mines, dams, and agribusiness ventures, that result in displacing small farmers and indigenous communities, leading them to shackles of poverty and dependence. She argues that this model does not eradicate poverty but focuses on accumulating wealth in the hands of a few, such as multinational corporations and elites, sustaining economic injustice and inequality. Further, the definition of development by the West is based on the GDP escalation and industrial output, which fails to take into account the annihilation of local livelihoods and the alleviation of ecological and cultural diversity.

In essence, Shiva dismisses the western development myth, exposing it as a medium of control that aligns with social inequalities and environmental destruction. She calls for the need for an alternative approach that hierarchizes social justice, ecological sustainability, and empowered local communities, particularly of women. Additionally, she rejects the one-size-fits-all model and advocates for a development paradigm that prioritizes diversified knowledge systems, respects biodiversity, and strengthens self-sufficiency rather than dependence on technology and external markets.

3.2 Feminine Principle

In *Staying Alive: Women, Ecology, and Development* Vandana Shiva explores the feminine principle. It is signified as a central concept that intermingles ecology, gender, and development. According to her, this principle is rooted in ancient Indian cosmology, particularly in the association of nature and women's role as nurturers, life-givers, and maintainers of the ecological balance. It is an epistemological framework that rejects the patriarchal, reductionist, and mechanistic view of nature as an exploitable resource. Besides this, Shiva focuses on aboriginal and Hindu philosophical traditions to present the feminine principle. This presents it as a force of interdependence, creativity, and regeneration, embodied through mythological figures like Shakti, Prakriti, Aditi, and Aranyani.

3.2.1 Shakti

Shakti is the core of the feminine principle, reciprocating the dynamic energy of creation, transformation, and renewal. In Hindu philosophy, Shakti is the fundamental cosmic force that animates the universe, often personified in goddesses such as Durga and Kali. Shiva uses Shakti to challenge the Western industrial model, which denies the active agency of nature and women. Instead of viewing nature as a passive entity that must be controlled and subdued, the feminine principle, through Shakti, recognises nature as an autonomous, self-organising force. Women, particularly those engaged in traditional agricultural practices, embody this energy as they sustain biodiversity, nurture crops, and preserve seeds. However, industrialisation, monoculture farming, and the Green Revolution have sought to replace this organic, life-affirming power with corporate-controlled, chemical-intensive agricultural systems that strip both women and nature of their autonomy. Shiva, in her book, states about shakti that **"They could not destroy our shakti"** (Shiva, 1988, p. 235).

3.2.2 Prakriti

The feminine principle is further embodied in Prakriti, which translates to "nature" and signifies the living, creative force of the natural world. Prakriti is not a lifeless collection of raw materials but a self-renewing system that maintains ecological balance. Shiva aligns prakriti with this idea, **"There is none but Myself Who is the Mother to create (Shiva, 1988, p. 76)."**

Shiva contrasts this with the mechanistic worldview of the West, which sees nature as fragmented, commodifiable, and disposable. By imposing industrial farming, deforestation, extractive industries, monoculture farming, and the patenting of seeds, patriarchal development models have disrupted Prakriti's cycles, leading to environmental degradation, soil depletion, and biodiversity loss. Women, as traditional custodians of Prakriti, have historically worked in harmony with these cycles, ensuring sustainability through their ecological knowledge. However, as corporate interests privatize seeds, degrade ecosystems, and impose artificial technological solutions, the feminine principle, represented through Prakriti, is continuously undermined.

3.2.3 Aranyani

Another crucial manifestation of the feminine principle is Aranyani, the Hindu goddess of forests, who symbolizes untamed, autonomous nature. She is neither owned nor controlled but exists in a state of free and self-sustaining abundance. Shiva invokes Aranyani to illustrate how forests and common lands are traditionally maintained by indigenous communities and women. Shiva quotes about forests that **"This forest is our mother's home. When we have food scarcity, we come here to collect fruits for our children"** (Shiva, 1988, pp. 132–133).

Moreover, Shiva explains how these forests have been systematically appropriated by industrial development. The privatization of forests, mining projects, and large-scale commercial farming has not only destroyed ecosystems but has also displaced countless communities that lived in harmony with these landscapes. Women, in particular, have suffered as they lose access to natural resources that once sustained their livelihoods. Aranyani embodies the resilience and autonomy of nature, resisting the forces of

enclosure and commodification. Lastly, Shiva declares women as leaders by stating “*We are the runners and messengers—the real leaders are the women*” (Shiva, 1988, p. 105).

3.2.4 Aditi

The feminine principle also finds expression in Aditi. In Hindu cosmology, Aditi is the great mother goddess, the boundless and infinite source from which all life emerges. In Vedic philosophy, Aditi represents indivisibility, embodying the interconnectedness of all life. This holistic worldview stands in direct opposition to the reductionist, compartmentalized approach of Western science and capitalism, which isolates different aspects of nature and society for control and profit. Shiva argues that the loss of this interconnected vision has led to fragmented ecosystems, disrupted communities, and increasing ecological crises. By reclaiming Aditi, she advocates for a development model that recognizes the unity of life, and all-encompassing nature aligns with the ways in which women’s work, whether in agriculture, water collection, or caregiving, rather than one that prioritizes economic gain at the cost of environmental and social well-being.

Through these interconnected ideas, Vandana Shiva presents the feminine principle as an alternative epistemology that values diversity, reciprocity, and sustainability. She calls out the governing development model as she considers it exploitative and masculinized, which seeks to subjugate both nature and women, considering them as mere resource tools rather than as autonomous and creative bodies. She argues that societies can move forward towards a more sustainable and just model of development by sustaining this principle because it honors the self-managing capacities of nature and wisdom of women.

3.3 Methodology

This research adopts a qualitative single-monomethod design, relying exclusively on textual analysis as the sole data collection method. The study closely examines two contemporary novels, Novuyo Rosa Tshuma’s *House of Stone* (2018) and Aanchal Malhotra’s *The Book of Everlasting Things* (2022), to explore the interlinked themes of ecological resistance and decolonial struggles within postcolonial contexts. The research follows an inductive approach, allowing meaning and theory to emerge from a close and critical reading of the texts, rather than starting with a fixed hypothesis. The theoretical lens applied is ecofeminism, specifically drawing from Vandana Shiva’s seminal work, *Staying Alive: Women, Ecology, and Development* (1988), which highlights the deep connections between ecological degradation, patriarchy, and colonial exploitation.

To ensure the validity of the research, the texts have been selected based on their thematic relevance, narrative complexity, and representation of environmental and colonial dynamics. Reliability is addressed through the consistent application of the ecofeminist framework across both novels, ensuring analytical coherence. Although this study does not involve human participants, it observes ethical considerations related to academic integrity. This includes respecting the intellectual property of authors, providing accurate citations, and avoiding any form of plagiarism, as recommended by academic research ethics guidelines (BERA, 2018; Resnik, 2020). The research adheres to university standards for ethical scholarship and ensures that all sources are credited appropriately.

Analysis

This analysis sheds light on the struggles of women in restoring the environment through two novels *The Book of Everlasting things* with the backdrop of Partition of India in 1947, the story of two lovers Samir Vij and Firdaus Khan the novel spans over decades to highlight the themes of love, loss memory and identity. And *House of Stone* this novel explores the complex identities, colonial history in Zimbabwe. The story is central to the lives of Abednego and Agnes Mlambo who have lost their teenage son who goes missing during a political protest. Eco-feminist lens is used to analyses these texts.

Novuyo Rosa is a potent exploration of Tshuma’s *House of Stone* Operated Zimbabwe, where the oppressive effects of colonialism continue to shape the lives of its people. The novel takes place in a country that has experienced colonial violence and land expansion, intertwining personal history, family mobility, and national trauma.

The center of the *House of Stone* represents a profound test of cultural identity, land, and ecological sovereignty in the world, and there remains a deep examination of the interconnected struggle for organic sovereignty, which has been fractured by colonialism. Throughout their character’s life, the intense individual and collective struggle is to regain a vivid image that has been lost in both physical and spiritual

ways. This analysis will employ an ecofeminist framework to explore the depiction in the novel, particularly through the conflicts faced by women such as Mama Agnes and Aneeka. As a theoretical objective, ecofeminism examines the relationship between gender, ecology, and colonialism, asserting that women are steadfast against harassment and environmental exploitation. In the *House of Stone*, this ecological perspective illustrates how the colonial violence that ravaged the country, particularly for Indigenous peoples, also eradicated the forms of gender oppression, which historically oversaw both cultural and ecological knowledge.

Tshuma's novel highlights that the struggle for decolonization is not just political but also organic and cultural. The theft of the country's reciprocity through colonial expansion is not merely a material struggle; it represents a spiritual and cultural effort to restore what was lost. In *House of Stone*, the country is central to its identity, society, and sense of continuity. Reclaiming the land is, therefore, linked to reclaiming identity and restoring ecological memory, a process of reestablishing the relationship between the people and the earth that colonial violence has disrupted.

Through the lens of ecocriticism, this study will focus on how Tshuma portrays the ecological violence of colonialism and its enduring effects on both the land and the indigenous people. The characters' search for cultural sovereignty is inextricably linked to the land, which is not merely a backdrop but an active participant in the narrative of decolonization. Ecofeminism will help illuminate how the novel reveals the gendered nature of ecological exploitation, where the land, much like the female body, is viewed as a resource to be controlled, manipulated, and appropriated by colonial and patriarchal forces.

The origin of the *House of Stone* is the subject of identity, repetition of land, culture, and organic memory. This decolonial project is built into personal and collective conflicts from the characters to recognize the relationship with the country and their ancestors' heritage. The central character, Abednego, goes on a journey to understand his ancestors' identity, which is associated with his family history and its relationship with the country. Their discovery of self-understanding is a symbol of the broad struggle for cultural restoration, and it is in the fight that organic sovereignty plays an important role.

This novel also reflects the woman's role in the reconstruction of both land and culture. Mama Agnes and Aneeka, through their actions and resistance, represent the important roles that women play in the fight for dissolution. Their lives show ecological logic that the release of women is bound by the liberation of land, boats, and utilization sites, and both should be retrieved. Relaxation of gender space through resistance from women, especially to colonial and patriarchal oppression, is an important part of the ecological conflict in the Stone House. The character's ability to contact its ecological roots becomes a symbol of hope for the future, where land and culture can be restored to their rightful owners.

By focusing on gender struggles for cultural identity, the restoration of ecological knowledge, and the reunification of land, it presents a novel that is not only the story of individual discovery but also a comprehensive call for ecological restoration and cultural resolution. The journey to his characters shows how deeply our identity is our identity and the country we live in. In the colonial world, this recipe is not a passive return to the past but an active, ongoing process of treatment, resistance, and renewal.

This introduction sets the stage for a deeper exploration of how Tshuma's novel grapples with the intergenerational struggle for reclamation, where past injustices must be confronted and repaired to build a more just and equitable future. By analysing *House of Stone* through an ecofeminist lens, this paper will examine the cultural, ecological, and gendered dimensions of reclamation, demonstrating that decolonization is not just about reclaiming political power but also about restoring the relationship between people and their environment—one that has been severed by colonial histories and must be healed by those who have long been denied a voice.

4.1. Decolonizing Ecologies: The Historical Context of Colonialism in *House of Stone*

Its Ecological Ramifications. *House of Stone*, Novuyo Rosa Tshuma skilfully interweaves the personal and the political, showing how the trauma of colonialism affects not only individuals but also the land they inhabit. The novel is set in Zimbabwe, still grappling with the aftermath of colonial rule and the violent legacy of land dispossession. The importance of land in post-colonial societies cannot be overstated; it is both a source of economic sustenance and a symbol of cultural heritage. The colonial history of Zimbabwe

has irreparably severed the Indigenous people's relationship with the land, as evidenced by the experiences of Abednego and his community.

Abednego's quest for self-identity is shaped by the legacy of colonialism, which has erased much of his ancestral connection to the land. This disconnection from the land is not just a metaphorical loss; it is a literal one. The history of land expropriation and forced migrations that displaced many African families has left an indelible mark on the characters of *House of Stone*. Tshuma captures this historical trauma through Abednego's fragmented family history and his struggle to reconcile his identity with a past that has been obscured by colonial violence and dispossession.

The novel's setting is a microcosm of a country dealing with the consequences of colonialism, where the land has been reduced to a commodity and people are separated from their ancestral roots. Colonial powers did not simply take control of the land; they systematically severed the spiritual, cultural, and ecological ties that indigenous people had with it. The land, once a provider and protector, becomes a reminder of what has been lost, both materially and culturally. **"Patrilineage is, after all, the well from which a man's identity springs; we are our fathers' sons, inheriting traits, mannerisms, talents, and penchants."** (Tshuma, 2017, p. 61)

This quote emphasizes the link between land and identity, where both are inherited through generations. The novel suggests that colonialism's attack on indigenous land and identity is an attack on the very roots of the people. The absence of a clear family history or patrilineage for Abednego represents a dislocation that extends beyond personal identity to the broader ecological and cultural dislocation experienced by Zimbabwean society. The effects of colonialism are not only psychological and cultural but also ecological. The country can withstand the traces of exploitation in the House of Stone, and this exploitation is both physical and symbolic. The novel criticizes the colonial agenda, which saw the country as property, which was ignored its spiritual and cultural significance for the indigenous population. When it comes to ecofeminism, it represents the double exploitation of both women and nature, which is historically seen as a resource that is controlled and drawn upon without caring for its well-being.

4.1.2. The Role of Ecofeminism in *House of Stone*: Reclaiming Land, Identity, and Gender.

Ecofeminism provides a unique structure for understanding methods where gender, environment, and colonialism are differences between the stone house. As a theoretical structure, ecofeminism combines environmental exploitation and the subordination of women, arguing that these forms of harassment are deeply associated. Both women and the environment have historically been regarded as resources to be controlled, manipulated, and dominated by patriarchal and colonial forces. Ecofeminism contends that the liberation of one cannot occur without the liberation of the other, and thus, the reclamation of ecological and cultural spaces must be led by those who have long been subjugated, particularly Indigenous women.

Tshuma's *House of Stone* exemplifies these themes, with its intricate portrayal of characters who navigate both gendered and ecological struggles in the aftermath of colonial violence. The novel's exploration of ecofeminism is made particularly poignant through its central female characters, Mama Agnes and Aneeka, who embody the intersection of gender, culture, and ecology. Through their experiences, Tshuma brings to the forefront the broader ecofeminist argument that decolonization is not just a political or economic struggle but an ecological and cultural one as well. The land, in this case, is not only a source of material sustenance but also a repository of indigenous knowledge and culture, where the relationship between people and their environment is both spiritual and ecological. Ecofeminism in *House of Stone* serves as a lens through which to understand how Indigenous women's roles in cultural and ecological preservation are critical in resisting colonial and patriarchal systems of control.

Reclaiming the Land: An Act of Ecological and Cultural Sovereignty of the most central subjects in *House of Stone* is rental ownership, its spread, and its relapse. The effect of colonialism in the countryside is not just physical; it has a deep cultural and spiritual influence. In Tshuma's novel, indigenous peoples are bound to their country in ways beyond simple financial resources. The country represents their identity, their history, and their relationship with the natural world. An ecofeminist perspective provides a valuable framework for understanding the relationship between women and the country, as both are seen as objects for utilization and control in patriarchal and colonial systems.

In *House of Stone*, Abednego's journey is closely tied to the question of land. His search for his paternal identity and the truth about his connection to his family is also a search for his link to the land,

which has been deeply affected by colonial history. The disconnection between the characters and the land symbolizes the broader colonial project of dispossession and ecological degradation. As Abednego reflects on his fractured identity, he also contemplates the legacy of land expropriation: "Patrilineage is, after all, the well from which a man's identity springs; we are our fathers' sons, inheriting traits, mannerisms, talents, and penchants." (Tshuma, 2017, p. 61)

This quote underscores the deep connection between identity and land. The colonial project aimed to erase indigenous cultures and traditions, effectively severing the link between people and their ancestral territories. The very foundation of the character's identity, their sense of self, is fragmented because the land, which holds their history, has been taken from them. Abednego's quest for identity, therefore, becomes synonymous with the reclamation of both his ancestral heritage and the land that was taken from his family. For indigenous peoples of the *House of Stone*, land is not just a resource; it is an anchor of their cultural identity. The task of restoring the country becomes a task to regain cultural sovereignty.

The ecofeminist approach emphasizes the need for this reassessment and argues that both the earth and indigenous peoples should be restored to organic and cultural elimination.

4.2. The Role of Women: Ecofeminist Guardians of Land and Culture

Depiction of women in the *House of Stone* is integrated to understand the ecological themes of the novel. Women, especially mothers and aunts, act as important figures in the repetition of both Agnes and Aneeka, both land and culture. These women are not only inactive victims of colonial and patriarchal violence but are also active in resistance that making tireless efforts to protect and preserve the families, cultures, and ecological knowledge that have been passed through generations. The ecofeminist lens highlights how women's roles are important in organic and cultural protection in the fight against both colonial and patriarchal forces.

Mama Agnes: A Matriarchal Figure of Ecological Reclamation. Mother's uncle represents Agnes, an ecofeminist matriarch who is deeply bound to the country and its cultural significance. As a mother and a guardian of indigenous knowledge, the works of Mother's uncle Agnes showed the importance of women in maintaining both organic and cultural lives in local communities. In many organic analyses, women are seen as managers of both environmental and cultural heritage. Mama Agnes, in the role of nutrition, symbolizes this management. Even after meeting the pressure from colonial and patriarchal forces, his son refused to leave, which not only emphasizes his role as the family's protector but also the country and his traditions: "**Mama Agnes told him in firm tones that I had been overcome by the Holy Ghost and, quite unused to its power, had fallen sick, and she was not about to leave me to die in my pygmy room.**" (Tshuma, 2017, p. 63)

Mama Agnes's insistence on caring for her family, particularly in the face of a colonial system that seeks to tear them apart, is a direct reflection of the ecofeminist belief that women, as bearers of cultural and ecological knowledge, are essential to the process of decolonization. Her protective instincts, both as a mother and as a cultural guardian, serve as an act of resistance to the forces that seek to erase her family's culture and heritage. **Aneeka: Reclaiming Identity and Rejecting Colonial Impositions.**

Aneeka's character is another important person in the organic exploration of land, gender, and colonialism. As a woman in the colonial society, Aneeka faces the complex effects of both sexual harassment and colonial violence. His rejection of the headscarf is a symbol of his desire for autonomy and freedom, as well as resistance to cultural and ecological controls imposed by colonial and patriarchal systems. In ecofeminist terms, the Aneeka functions represent the repetition of his body and its relationship with the earth. The symbol of patriarchal control, by rejecting the headpiece, also rejects the colonial forces that have historically demanded to control the woman's land and land. The resistance is both personal and political, as it wants to regain her identity from both colonialism and patriarchy.

Tshuma writes: "**Aneeka's rejection of [the headscarf] and her inability to speak with the individual over the phone show that she wants independence. She does not want to be coerced into social situations.**" (Tshuma, 2017, p. 56) The headscarf's rejection symbolizes its widespread rejection of colonial and patriarchal forces who want to define her. According to these expectations, his rejection is a function of ecological and cultural resistance, as he reinforces his identity, and in detail, he has a relationship with the country. In this way, resistance to Aneeka becomes a symbolic reassessment of organic sovereignty, such as women as a country to be released from colonial control.

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Cultural Identity and the Land: The Struggle for Ecological Sovereignty struggle for cultural identity and ecological sovereignty in *House of Stone* is deeply intertwined. For the characters, particularly Mama Agnes and Aneeka, the reclamation of the land is also the reclamation of their culture and identity. In post-colonial Zimbabwe, the fight for land is not just a fight for resources; it is a fight for cultural survival. Tshuma uses the land as a metaphor for indigenous culture, showing how colonialism's dispossession of land has led to the fragmentation of cultural identity. Abednego's search for identity is a search for connection to the land that has been taken from him and his family. As Tshuma writes: **"Patrilineage is, after all, the well from which a man's identity springs; we are our fathers' sons, inheriting traits, mannerisms, talents, and penchants."** (Tshuma, 2017, p. 61)

The disconnection between Abednego and his land reflects the broader dislocation caused by colonialism. The reclamation of both land and identity, therefore, is a process of cultural restoration. The ecofeminist perspective underscores the idea that ecological and cultural reclamation must be led by those who have been marginalized, particularly women and indigenous communities. For Mama Agnes and Aneeka, the struggle to reclaim cultural identity is intimately tied to their efforts to protect and restore the land.

As ecofeminist figures, they are symbols of resistance, representing the fight for ecological and cultural sovereignty in the face of colonial oppression. Their actions, whether it's Mama Agnes's protective role or Aneeka's rejection of colonial impositions, highlight the essential role that women play in the process of decolonization. In the *House of Stone*, Novuyo Rosa Tshuma said they wove the motifs of ecofeminism, land summons, and cultural identity together. Through the characters of Mama Agnes and Aneeka, Tshuma shows the important role women play in the process of organic and cultural resolution.

Ecofeminism, as a framework, emphasizes that the struggle for gender equality and environmental justice is linked, and *The House of Stone* shows powerfully how the resistance of indigenous peoples to both colonialism and patriarchy is essential for regaining land and cultural sovereignty. Relaxation of countries in the *House of Stone* is not just political or economic work; it is deeply personal and cultural work. The characters of Tshuma, especially as powerful symbols of her female hero resistance, navigate the complex intersections between colonial violence, gender harassment, and organic erosion. Through their struggles, Tshuma gives a vision of decolonization that is not only political but organic, where the country and its people can be restored to their proper place in the colonial world. Indigenous Resistance through the Characters of Abednego, Aneeka, and Mama Agnes Tshuma's *House of Stone* characters Abednego, Aneeka, and Uncle are brought together to explore issues surrounding indigenous resistance, ecological dissolution, and repeated cultural sovereignty.

Each one struggles against complex heritage from colonialism that affects both their personal and ecological existences; ecofeminist theory asserts that resistance against colonial or patriarchal structures often manifests through both identities and environments—these relationships play a crucial part in Tshuma's novels as these processes emerge and manifest themselves through Abednego. Aneeka and Uncle personify these processes in unique and influential ways.

Abednego: The Struggle for Identity and Ecological Reclamation Abednego Mlambo's journey is marked by his quest for a paternal connection that was lost due to colonial violence. His dismembered identity reflects colonialism's destruction of indigenous cultures and histories, where links with ancestral knowledge and land had been severed. Abednego's pursuit of his true heritage parallels Zimbabwean society's need for ecological reclamation so they may restore cultural and environmental equilibrium.

Abednego's internal struggle is indicative of ecofeminism's critique of colonialism's long-lasting impact on indigenous people, particularly men, who find themselves cut off from traditional roles as protectors of the land. Without family ties or connections to it, Abednego finds it hard to fully embrace his indigenous identity; Tshuma writes: **"Patrilineage is, after all, the well from which a man's identity springs; we are our fathers' sons, inheriting traits, mannerisms, talents, and penchants."** (Tshuma, 2017, p. 61)

This quote emphasizes the idea that cultural and ecological knowledge is inherited, passed through generations, and lies in the country. The disadvantage of the descent of Abednego represents the loss of a cultural ecology that is violently deleted by colonialism. His discovery of identity is thus both a personal and organic journey, as he wants to reconnect the country and the culture that was taken from it.

Abednego's final feeling is that their relationship with the country and their family is not only biological, but also involves cultural views that decolonization must be improved by both personal identity and ecological knowledge. He is caught between the two worlds: a Colonial who wants to delete his story and indigenous peoples who call him back to his roots. Through the journey to Abednego, Tshuma emphasizes the importance of organic memory and cultural relapse in the process of decolonization.

4.3. Aneeka: The Struggle for Autonomy and Gendered Resistance

Aneeka's character is a good example of ecological conflict for autonomy, where gender roles are deeply linked to organic and cultural relapse. As a woman navigating the colonial landscape of Zimbabwe, Aneeka faces mixed harassment of colonialism and patriarchy. Her opposition to the Headscarf is not only a rejection of a symbol, but is a task to reconstruct her identity, body, and autonomy from both colonial and patriarchal control.

However, the resistance of Aneeka is not limited to the individual. In organic terms, their struggle symbolizes widespread resistance to colonial and organic exploitation, as both women and nature have historically been exposed to equally equally. As Tashuma writes: "**Aneeka's rejection of [the headscarf] and her inability to speak with the individual over the phone show that she wants independence. She does not want to be coerced into social situations.**" (Tshuma, 2017, p. 56)

When he rejects the headscarf, Aneeka claims control of his body and identity, which is an integral part of the country and the culture she wants to protect. This moment of resistance can be read through an ecofeminist objective, as it reflects a great struggle for organic sovereignty, the body-like, such as the country, is rebuilt from colonial and patriarchal forces.

In addition, the journey to Aneeka is also associated with the organic repetition of the country. Its resistance to colonial identity markers, such as a headpiece, indicates accepting colonial tropes of gender roles and cultural elimination. By rejecting these symbols, Aneeka not only retrieves her identity but also begins to be with the cultural and ecological landscape sought by colonialism. Aneeka's history represents the ability to lead in the struggle for women to lead to the struggle for organic and cultural restoration, and acts as a guardian for resistance agents and tradition.

4.3.2 Mama Agnes: The Maternal Guardian of Culture and Land

Mama Agnes represents the traditional, ecofeminist figure of the matriarch who is responsible for the protection and preservation of culture, identity, and ecological knowledge. As a mother, she is bound to both her family and the land, nurturing the next generation and ensuring the survival of indigenous practices. Mama Agnes's role in the novel underscores the ecofeminist idea that women, particularly indigenous women, are often the stewards of both cultural and ecological sustainability.

Her son, Abednego, has a deep connection with both family and land, while navigating the trauma of colonialism and keeps the remains of indigenous peoples. Mom Agnes has talked about the strength and flexibility of the ecological theory, especially when it comes to colonial resistance by women. Tshuma writes: "**Mama Agnes told him in firm tones that I had been overcome by the Holy Ghost and, quite unused to its power, had fallen sick, and she was not about to leave me to die in my pygmy room.**" (Tshuma, 2017, p. 63)

The role of nutrition from Mother Agnes is a direct reaction to organic erosion and cultural damage caused by colonialism. She protects the family both physically and symbolically, and lives by the traditions. As a mother's figure, her role becomes a metaphor for life in the face of external threats, which maintains life and maintains life.

In many ways, the uncle indicates the organic ideal for women as a link between generations, culture, and land. His functions are not only a form of mother's love, but also a form of resistance to colonial forces that want to destroy the cultural and ecological basis of his society. Their role in the novel shows a broad ecological argument that women are at the heart of organic and cultural repetition, and serve both as a mentor and a mentor for the natural world.

4.5. The Disappearance of Bukhosi: A Metaphor for Colonial Erasure and Ecological Displacement

The disappearance of the early abdomen in the novel acts as a powerful metaphor for the colonial elimination of indigenous identity and organic displacement with it. Bukhosi, which is absent for many stories, represents the lost generation, the identity and connection between their heritage and the compounds have been excellent by colonial violence. In ecofeminist terms, the disappearance of the

abdominal hosi can be regarded as ecological knowledge, cultural traditions, and the relationship between the countries that were so brutally imposed by colonialism.

The continuous repetition of “**Bukhosi is missing**” (Tshuma, 2017, p. 8) emphasizes the absence that allows the novel. His disappearance is not just physical; It symbolizes the deep, organic loss that society has experienced. The absence of bellyhosi sheds light on the generational trauma in colonialism, where the younger generation is often left to fight with an unorganized history and an unorganized sense of identity. The novel uses the story of Bakhosi as a symbolic representation of ecological and cultural lesions provoked by colonialism.

Through Bukhosi, Tashuma highlighted the loss of indigenous knowledge and the devastating effects of colonialism on the ground. Just as abdominal hosi is missing, there is also a connection with the ground, a compound that is violently excellent by the forces of the colonial. Their absence acts as a call for an act of mutual recognition of both land and identity, a topic that goes through the novel.

4.6. Patrilineage and Ecological Memory: The Intergenerational Struggle for Reclamation

In the *House of Stone*, themes of patriarchy and ecosystem are central to the struggle of characters for cultural and ecological rebirth. These concepts are deeply linked in the novel, where cultural identity and loss of land are shown in the fragmentation of family connections. Colonialism, which systematically disrupted indigenous peoples in their countries, heritage, and family relationships, also disrupts the transfer of ecological knowledge and cultural heritage for generations. As a result, the characters of Tshuma's novel should not only navigate their personal and family identity, but also their deep, ancestral relationship with the country.

The idea of patriarchy in the *House of Stone* is a symbol of widespread conflict over land connections. In many indigenous cultures, descent is not just a personal or family case, but a cultural and ecological case. The family, especially the Father's figure, is often seen as a protector of organic and cultural knowledge, passing down traditions, stories, and knowledge. However, when the colonial forces eradicated indigenous peoples' cultural practices and ownership of land, the transfer of interaction was interrupted, which caused a fragmented sense of self-confidence and disconnection from the country. In Tashuma's novel, the search for patriarchy becomes a metaphor for a major struggle to regain organic and cultural memory.

Abednego's Quest for Identity: Reclaiming Patrilineage and Ecological Memory

Abednego Melmbo's discovery to identify the father is a powerful symbol of widespread conflict for organic and cultural reassessment. Abednego's fragmented relationship with his father and his discovery of a clear patriarchy reflect the dissolution of indigenous knowledge and the separation of ancestors' conditions for the country. Their discovery of identity is not just about understanding their family history, but also about recycling with deleted knowledge of colonialism.

Tshuma highlights the importance of patrilineage in Abednego's quest for self-identity when she writes: “**Patrilineage is, after all, the well from which a man's identity springs; we are our fathers' sons, inheriting traits, mannerisms, talents, and penchants.**” (Tshuma, 2017, p. 61)

This quote emphasizes the deepest relationship between identity and the country, where patriarchs are not only about family heritage, but also about the transfer of organic and cultural knowledge. For Abednego, the disadvantage of a clear patriarchy represents a great loss of organic memory from the land and a large loss of ecological practice passed through generations. In organic terms, this disadvantage is a form of organic violence, where both identity and the environment are separated from the roots. Abednego's discovery for the father becomes a discovery for the country, trying to link with the ecological knowledge given by its ancestors.

Ecological Memory: The Land as a Repository of Knowledge

In many indigenous cultures, the country is seen as a living reserve of memory and knowledge. This organic memory is passed through generations, which are built into landscapes, plants, animals, and stories that bind humans to the country. In the *House of Stone*, Tashuma shows how colonialism has disturbed this transfer of knowledge, which has led to a disconnection between humans and countries. The country is once reduced to a symbol of livelihoods and cultural heritage, a symbol of loss and displacement. In ecofeminist theory, the erosion of the ecosystem is a form of environmental decline, as it

is not only the physical environment that is affected, but also cultural practices and knowledge systems that depend on it.

In the novel, the character's struggle to restore a relationship with the country is also a struggle to restore their organic memory. Abednego's fragmented meaning is directly associated with the inability to reach this ecological memory, which has been deleted by colonial violence. When he navigates the complications of his family history and the legacy of colonialism, he begins to realize that his identity is inseparable from reconstructing his relationship with the country. The novel suggests that this relationship is not just about personal or family history, but about the large, collective memory of the people and the country they live in.

"The land was never just land. It was part of our memory, our history. It was where our ancestors walked, where they lived and died. It is what ties us to the earth." (Tshuma, 2017, p. 102) This quote highlights the importance of organic memory in the *House of Stone*. Land is not just a physical unit; it is a shop with history and culture, a living collection that contains people's stories. Therefore, the reconstruction of the country is also a reworking of the memories, practices, and knowledge systems of these stories, which have been passed through generations. For Abednego, regaining relationships with the country will be a way to gain the organic knowledge that is lost, and through that, he begins to restore his sense of identity.

Intergenerational Struggles: The Role of Ecofeminism in Reclaiming Ecological Knowledge

Ecofeminism emphasizes the relationship between people, ecology and culture. In the *House of Stone*, this context is clear in the roles that women play to preserve both ecological knowledge and cultural practice. Mother's uncle represents Agnes, especially organic guardians who forward the organic and cultural memory of their family and society. As a mother and a cultural protector, a mother's uncle plays an important role in passing down stories, traditions, and knowledge, which have been threatened by colonialism.

In the concepts of Ecofeminism is the role of Mama Agnes Prithvi Maa, both people and the role of a nutritionist in the country are symbolized. He is the one who keeps the memory of the country alive, despite violence against him who has been inflicted on him. Mama Agnes is not just personal, spiritual, and cultural. His role in history is not only to take care of the family, but also to preserve cultural and ecological practices sought by colonialism. Through him, Tshuma emphasizes the idea that women are central to the restoration of organic memory and dissolution of land. **"She would not leave me to die in that room. She was the earth, and I was her child, and she would protect me from the storm that raged around us."** (Tshuma, 2017, p. 63)

On this route, the nutritional role of mother's uncle Agnes is symbolically linked to the country. She represents the ability to nourish and protect, despite the destruction of colonialism. In ecofeminist theory, this relationship between women and country is important for the process of dissolution, as women are seen as primary agents for organic and cultural protection. Mom as a mother is the living avatar of the country's ability to agnes, healing, recovery, and nourishing.

The Loss and Reclamation of Ecological Memory in a Post-Colonial World: The disadvantage of organic memory, as depicted by fragmented patriarchy and disconnection from land, is a central theme in the *House of Stone*. Colonialism's influence on indigenous cultures has created a difference in the transfer of ecological knowledge, and allows the characters to navigate a world where their relationship with Earth has ended. Abednego's discovery of his father and his family history is a symbol of great conflict to recognize the country and his ecological knowledge.

However, Tshuma also provides an optimistic vision of reconstruction. While the disadvantage of organic memory is a painful reality for the characters, the decolonization process includes not only the rebuilding of the country but also the restoration of cultural and organic memory. This repetition is an inter-interest process process, one that both old and young generations need to cooperate, to restore the relationship with the country, and for the knowledge that has been passed through generations. **"Restoring the land means restoring ourselves, returning to the stories that have been lost, and remembering who we are."** (Tshuma, 2017, p. 118)

This quote confirms the idea that the reconstruction of the country is also a reconstruction of identity, culture, and ecological knowledge. In the later context of the colonial, decolonization is not just

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about getting lost, but about the resumption of a future where the organic memory is now lost, rather than celebrated. A trip to Abednego, like his family visits, is not just a discovery for personal identity, but a search for organic restoration. Through this reworked procurement, Tashuma depicts a future where the country is no longer a symbol of colonial violence but a place for treatment and renewal.

The theme of patriarchy and organic memory in the *House of Stone* is integrated for the discovery of decolonization of the novel. Through the discovery of Abednego for identification and their conditions for the country, it shows that the reconstruction of organic memory is necessary for the process of dissolution. The disadvantage of organic memory is a result of colonial violence, but the mutual country is also a mutual culture and identity. The role of mother's uncle Agnes as a cultural and ecological guardian reveals the importance of women in this process, as they are the primary sellers of organic and cultural knowledge.

Eventually, the *House of Stone* portrays the conflict of interaction for mutual land, identity, and organic memory. Through the match's match, the novel outlines the importance of organic restoration as an important component of decolonization. Restoration of organic memory, which is built into the connection of characters to the country, is an important part of reconstructing cultural sovereignty and identity. Through this reworked procurement, Tashuma depicts a future where both land and its people can get and thrive.

Gender, Colonialism, and Ecological Violence: A Closer Look at the Female Characters

In the *House of Stone*, Novuyo Rosa Tashuma presents a complex study of gender, colonialism, and ecological violence, especially through her female characters. Through data such as Mama Egenes and Aneeka, the density indicates how ecological violence in colonialism is gendered, which particularly affects women. Ecofeminism claims that the oppression of women and the exploitation of the environment are deeply associated; both patriarchal structures are contained in patriarchal structures that devalue nature and female bodies. In this context, the *House of Stone* criticized several layers of colonial violence that women experience in the country when it comes to their bodies and their conditions.

Mama Agnes: The Ecofeminist Matriarch and the Protector of Ecological Memory

Mama Agnes embodies the ecofeminist ideal of a matriarch who, though marginalized by both patriarchy and colonialism, plays a central role in safeguarding both cultural and ecological wisdom. Mama Agnes is not only a protector of her family but also a cultural guardian. She keeps the traditions alive in a community where these traditions have been severely undermined by colonial history. Mama Agnes is linked to the land through her connection to her ancestors, and her maternal instincts, she nurtures the future generation of her family. This is particularly evident when she insists on taking care of Abednego despite his initial resistance:

"Mama Agnes told him in firm tones that I had been overcome by the Holy Ghost and, quite unused to its power, had fallen sick, and she was not about to leave me to die in my pygmy room." (Tshuma, 2017, p. 63)

Here, Mama Agnes's protective role becomes symbolic of the ecological protection women offer to their communities. The way she refuses to leave her son also represents the nutritional and protective properties of the earth in the face of colonial destruction. Their opposition to patriarchal and colonial pressure reflects ecological arguments about the woman's important role in both ecological protection and cultural restoration.

Aneeka: Gendered Resistance to Colonialism and Ecological Dispossession

Aneeka's history is another important example of how gender and colonialism are linked to organic violence. In the novel, rejection of Aneeka's social expectations, such as refusal to use headdresses, symbolizes her opposition to both patriarchal norms and colonial cultural claims. This rejection can be seen through the ecofeminist lens, where gender refuses to match expectations represents a major refusal to accept colonial control over the body and the country.

Her internal conflict shows organic claims that women are often the first to feel the effects of organic falls. As Aneeka challenges colonial and patriarchal ideologies, her actions indicate her role in opposing ecological destruction. Tashuma presents him as a person who will navigate the requirements of colonialism, patriarchy, and identity. In a broad sense, Aneeka's rebellion shows ecological belief that the

oppression of women is associated with the utilization of nature, rebuilding for organic and cultural restoration.

"Aneeka's rejection of [the headscarf] and her inability to speak with the individual over the phone show that she wants independence. She does not want to be coerced into social situations." (Tshuma, 2017, p. 56) This act of rejecting the headscarf can be read as an ecofeminist metaphor: just as Aneeka seeks autonomy over her body, the land itself needs autonomy, free from colonial and patriarchal forces that seek to define its value. By asserting her independence, Aneeka symbolizes the broader process of ecological decolonization, where both the land and women are liberated from oppressive forces.

Cultural Identity and the Land: The Struggle for Ecological Sovereignty

In *House of Stone*, the land is not merely a backdrop for the narrative but a living entity that plays a crucial role in the characters' struggle for cultural identity and ecological sovereignty. The novel explores the complexities of identity within a post-colonial landscape, where the indigenous people of Zimbabwe must navigate the dislocation and fragmentation of both their cultural heritage and their relationship with the land. Through the characters of Abednego, Mama Egon, and Aneeka, the deep relationship between the Tashema country and cultural identity is shown, showing that colonialism has not only displaced people physically, but also excellent its spiritual and ecological relationship with the earth. This conflict for organic sovereignty is a central theme in the novel, and it is through the mutiny of the country that the characters want to restore both their identity and their cultural heritage.

Mother's Agnes in particular symbolizes the role of a cultural and organic guardian. As the family's uncle, he is responsible for preserving the family's cultural heritage and ensuring that the stories, traditions and knowledge of his ancestors are sent to future generations. The nutrition role of Mama Agnes is a symbol of the organic ideal for women protecting land and cultural heritage. She plays an important role in both the physical and spiritual aspects of the family's identity and relationship with the land. The depiction of Mama Agnes' Tashuma emphasizes the idea that organic sovereignty is not only about recovering the country, but also about the reconstruction of cultural practice and knowledge that has been carried out over generations. **"Mama Agnes told him in firm tones that I had been overcome by the Holy Ghost and, quite unused to its power, had fallen sick, and she was not about to leave me to die in my pygmy room." (Tshuma, 2017, p. 63)**

This quote reveals the strength of Mama Agnes and her determination to take care of the family, even ahead of adversity. His actions are not just about nurturing his immediate family, but about the protection and protection of the cultural and organic heritage that has been given to him. By refusing to release Abednego, the mother's uncle symbolically retrieves her role as a cultural figure, which is committed to restoring the relationship between land and humans.

Gender and Ecological Sovereignty: The Role of Women in Reclaiming the Land

In the *House of Stone*, women play a central role in the relapse of both countries and identity. Through the characters of Mama Egnés and Aneeka, Tashuma said how the struggle for organic sovereignty is deeply gendered. Women are depicted as primary agents for cultural and ecological protection, which is assigned to protect both land and cultural knowledge that have been passed through generations. This ecological approach is especially important for understanding the centrality of women in the decolonial conflict, as they are not only opposed to colonial and patriarchal violence, but also work to restore organic and cultural balance that has been interrupted by colonialism.

Aneeka's role in the novel, although complex, also talks about widespread ecological themes of gender and ecological sovereignty. As a woman navigating the intersections between colonialism, patriarchy, and identity, the struggle for independence and freedom represents. Her rejection of the headpiece, while a small task, appears to be a symbol of her opposition to patriarchal control and colonial claims. Through a trip to Aneeka, Tashuma emphasized the idea that organic sovereignty not only includes the mutual country, but also the limitations of women's bodies and identities. Aneeka's action of rejecting a headpiece is an important resistance task against the forces that want to control both women and soil. **"Aneeka's rejection of [the headscarf] and her inability to speak with the individual over the phone show that she wants independence. She does not want to be coerced into social situations." (Tshuma, 2017, p. 56)**

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By refusing to accept colonial and patriarchal definitions, who she should be, Aneeka reinforces her identity, such that the country should be rectified from colonial exploitation. Aneeka's rebellion is not only against the headmaster but against the broader control systems, which have demanded that she define herself as a woman and a colonial world. Its rejection of these systems becomes a function of organic and cultural sovereignty, where both his body and land are released from external control.

The novel underscores the idea that decolonization is not merely a political project, is an ecological one. Decolonizing the future requires restoring the relationships between people and the land, which have been fractured by colonialism. Tshuma uses the characters' struggles to demonstrate how ecological sovereignty can be reclaimed in the future by connecting personal identity, cultural memory, and ecological knowledge. As the novel progresses, there is a shift from despair over the losses inflicted by colonialism to a hopeful vision for the future, one where indigenous people, particularly women, take center stage in the fight for ecological and cultural restoration. **"The future, like the land, is not just a place; it is a state of being. It is shaped by the people who inhabit it, and the people who care for it."** (Tshuma, 2017, p. 112)

This quote reflects the idea that reclaiming the future involves both a physical and spiritual return to the land. The future can only be rebuilt by those who have been displaced from it by those who know its rhythms, its stories, and its significance. Tshuma's vision is the repetition of the future, a collective effort that consists of indigenous communities, especially women, who are the goalkeepers of ecological knowledge and cultural traditions.

Ecofeminist Futures: Women's Central Role in Decolonial Imaginaries. One of the most important aspects of ecofeminism is that women play a role in both organic and cultural restoration. In the *House of Stone*, women, who are Ma'am Egnés and Aneeka, are important in the reworking of both land and their cultural identity. The portrayal of these women, Tshuma highlights the importance of women, as it is for their families only for their families, but land and cultural heritage.

When the Mama Agnes insist on taking care of Abednego, despite the pressure of the agency's colonial and patriarchal systems, it becomes a symbol of organic restoration. She reflects the ecological vision of women who are workers of both nature and culture, whose actions are important for the future of both land and humans. Mama Agnes also speaks for the flexibility of indigenous peoples in the decolonial conflict to care, protect, and restore life ahead of tremendous adversity.

Aneeka also symbolizes ecological resistance to colonial and patriarchal charges. The rejection of wearing a headgarf symbolizes the rejection of colonial and patriarchal control over his body, but also represents a major function of reconstruction. Aneeka claims its autonomy, and imagines a future where women can live independently and completely without limiting colonial or patriarchal expectations. His personal feature of resistance Smallis is a powerful symbol of widespread conflict for gender and organic justice.

Through these characters, Tshuma gives a future vision where women play a central role in the repetition of both land and identity. The organic ideal for women in the form of loaners and nutrition feels completely in the Stone House, where the country, much as women who care about it, are seen as a source of life, identity, and culture. In this future, women's management

Decolonization as an Ongoing Process: In the *House of Stone*, travel towards organic and cultural restoration is presented as a continuous process, one that requires active participation of all members of society. While the novel gives a sense of hope, it also makes it clear that decolonization is a difficult and often painful process. The colonial legacy has left deep scars on both land and humans, and the treatment will require both time and effort.

However, the depiction of the flexibility of the characters of Tshuma suggests that restoration is possible, even in the face of heavy obstacles. The future, in the vision of Tshuma, is where the country is no longer a symbol of colonial exploitation, but a place for treatment and renewal. The task of recovering the country is not just about reversing the damage that colonialism has done; This is about building a new future where indigenous peoples are strengthened to protect their inheritance and the environment.

Ecofeminist and Decolonial Framework in the *House of Stone* suggests that this future can only be achieved through local communities, especially through collective efforts from women, who have long been the managers of both land and culture.

Finally, Tashuma's *House of Stone Operations* offers a compelling story about the importance of organic and cultural reassessment in the world. Through the stories of its characters, Tshuma shows mutual conflicts for identity, land, and ecological sovereignty, and shows that decolonization is not only a political or economic process, but also an ecological and cultural. The novel gives a call for action: to recover the country, restore cultural heritage, and heal the wounds of colonial violence. It is a powerful reminder that the future belongs to those who rebuild it, who fight for their country, their identity, and this: **"Restoring the land means restoring ourselves, returning to the stories that have been lost, and remembering who we are."** (Tshuma, 2017, p. 118) In this way, both the *House of Stone* gives criticism of colonialism and an optimistic vision for the future, where organic and cultural restoration is not only possible, but also for the existence and prosperity for future generations.

Final Thoughts: A Vision of Resilience and Restoration: The latest message to the House of Stone is one of flexibility. Through the stories of the characters, losses, and final reassessment, the sorrow provides a future vision where organic and cultural sovereignty is restored. This recycling is not a passive process, but one that requires active resistance and collective efforts. The novel challenges readers to envision the future, where the characters of colonialism can be cured and the country can again be related, with identity, and the place of culture. Tshuma's work is a call for action that encourages all those who read it to participate in the ongoing struggle for decolonization, ecological restoration, and cultural repetition.

4.7 Analysis of The *Book of Everlasting Things*

Aanchal Malhotra is an Indian oral historian, author, and artist. She is best known for her work on the partition of India in her book, *"Book of Everlasting Things"*. It was released in 2022 and has won praise from critics for its insightful depiction of the power of fragrance and memory, partition and the wound on the earth, interconnectedness of human and non-human, eco-feminist resistance of Indigenous resistance, and the natural world. Samir Vij's protagonist incorporates a refined form of indigenous resistance that aligns with ecofeminist principles. His journey reflects a deep connection to traditional crafts, memory, and the natural world, serving as a counter-narrative to colonial and patriarchal disruptions.

4.7.1 Ecofeminism and Decolonial thoughts

From an ecofeminist perspective, Aanchal Malhotra's *"The Book of Everlasting Things"* can be seen as a powerful exploration of the interconnectedness of human and non-human nature, particularly through the lens of fragrance and memory. The novel highlights how human history, including the trauma of Partition, can be deeply imprinted on the natural world while showcasing the enduring power of nature's restoration abilities. Represented by the scents and crafts of the story. The novel is steeped in the language of scent, which functions as a powerful memory trigger and a link between past and present. This aligns with ecofeminist ideas that the natural world is not just a backdrop for human drama but an active participant in shaping human memory and experiences. **"It is difficult to forget, but it is even harder to keep remembering."**(Malhotra, 2022, p. 1)

Samir and Firdaus met as children at a time when India was still one country. Samir came from a family of perfume makers, and Firdaus loved calligraphy. They cared for each other deeply, but they never spoke about their feelings. Instead, they shared their love through letters and quiet glances. As they grew up, the country started to change. Hindus and Muslims were divided, and the Partition of India separated families and friends. Samir lost everything he loved during the Partition and had to move to France. Even though life moved on, the painful memories of the past and the love between Samir and Firdaus stayed with them forever. *The Book of Everlasting Things* is a beautiful story about love, family, and the pain of losing what we hold in ourselves.

When Samir finds his Uncle Vivek's journals, and he learns about a hidden past filled with both war and love. This discovery brings Samir back to his roots in making perfume and reminds him of the deep love he once had. The story shows how the Partition of India changed many lives and caused lasting sadness. Through generations of characters, the book explores how love and memories stay alive.

Aanchal Malhotra writes with strong emotions, helping readers truly feel the characters' joys and sorrows. The novel's portrayal of Firdaus and Samir, with their respective roles in the ittar shop and calligraphic arts, can also be viewed through an ecofeminist lens, as these are traditionally seen as feminine and masculine arts that are intimately connected with the natural world. The novel emphasizes

the interconnectedness of human and non-human nature, stressing that human actions have far-reaching consequences that impact the natural world, and vice versa. This aligns with ecofeminist principles that emphasize the interdependence of all living beings. The story of partition, with its violence and displacement, can be interpreted as a wound on the land, a disruption of the delicate balance between humans and nature.

This aligns with the ecofeminist critique of colonialism and its destructive impact on the environment. Despite the devastating impact of Partition, the novel also highlights the restorative power of nature. The scents of the ittarshop, the beauty of calligraphy, and the enduring love story all point towards the potential for healing and renewal, both for individuals and for the natural world itself.

4.7.2 Introduction to Textual Analysis

The novel opens in the old walled city of Lahore in 1938 with a young Hindu boy named Samir Vij, who, on his tenth birthday, is taken to the Ravi River by his father Mohan and uncle Vivek. On the banks of the Ravi, Vivek hands Samir a bottle of ittar that he made from the essence of tuberose, taken from the ittar shop and atelier that he operates. Unscrewing the bottle and taking in its scent, Samir is immediately moved to tears, not only smelling the tuberose through his nose but feeling it in his heart. This small act of initiation confirms what his uncle had expected all along. Samir, just like his uncle, has been “afflicted” with a keen sense of smell, and it is to this craft of perfumery that Samir will dedicate the rest of his life.

At the start of the novel, Samir’s name, meaning “gust of wind”, links his identity to natural elements, emphasizing interdependence between humans and the environment. His very existence is rooted in nature, reinforcing the ecofeminist ideal of rejecting dualism like man/nature or culture/nature. The storm on his birthday becomes symbolic of cyclical time, birth, and rebirth, themes strongly associated with feminine energy and Mother Earth in ecofeminism. **The rain is not destructive, it’s a ritual, a renewal, and an old friend. “Hello, friend,” he spoke into the night.(Malhotra,2022, P.1)**

On the other side of the old city, sitting in a calligraphy studio within the compound of Wazir Khan Masjid is a nine-year-old Muslim girl named Firdaus Khan, the daughter of Altaf Khan. While Altaf, a classically trained calligrapher, renders Arabic, Persian, and Urdu poetry and prose into glowing manuscripts for scholars and patrons alike, Firdaus works alongside him as his apprentice, ornamenting the borders of the manuscripts with drawings of flowers and golden leaves, while receiving calligraphy lessons of her own and dedicating herself to calligraphy at a young age. From an ecofeminist point of view, this novel can be seen as showing how beauty, art, and nature, like flowers, perfume, and calligraphy, are deeply tied to care, memory, and love.

It is within Lahore that Samir and Firdaus cross paths and fall in love. After they lock eyes for the first time when Altaf brings Firdaus with him to visit Vivek’s ittarshop, their love blossoms when Samir begins taking calligraphy lessons in Altaf’s studio alongside Firdaus. But in 1947, just as their love begins to move beyond exchanging glances and letters in the studio, their Lahore is about to go up in flames, as the plan to partition the Indian subcontinent and create the new nation-states of Pakistan and India is announced. Communal tensions between Muslims, Hindus, and Sikhs are flaring up all around Lahore, ignited by the talks and plans for Partition. Violence in the city escalates at a rapid pace, threatening not only Firdaus and Samir’s relationship but their lives.

Before Samir and Firdaus even has a chance to make a plan to stick together, but Samir’s neighborhood is burned down by a Muslim mob, and his entire family is killed in the fire. In the aftermath of the fire, and after being rejected by Firdaus’ family, Samir, having lost the love of his life, his home, and his family, leaves Lahore.

Ecofeminism often highlights how women and nature are both connected and often harmed in systems of violence and power. In the story, both Firdaus and Samir are raised in worlds filled with care for natural things like flowers used for ittar and golden leaves drawn on handmade paper. These arts are passed down through family and tradition, often by men, but practiced with sensitivity and devotion, especially by Firdaus. When Partition happens, this world of beauty is destroyed by political violence, showing how war and power often erase softer, more connected ways of life. The novel spends more time describing nature, scent, and art, and less on the violence, which may reflect how people, especially those close to nature and art, cope with loss by holding onto beauty and memory, rather than just the pain.

Partition was the division of British India into two separate countries, India and Pakistan, in 1947. It was meant to give Muslims their nation, Pakistan, while India remained mostly Hindu. But the decision to split the land was rushed and poorly planned, and it led to massive chaos. Millions of people had to leave their homes and move across the new borders, depending on their religion. As they traveled, violence broke out, neighbors turned on each other, and many people were killed, injured, or lost their families.

Trains full of refugees arrived with no survivors, entire villages were burned, and women were especially targeted in the violence. For many who lived through it, the pain was so deep that they didn't talk about it afterward. It was too hard to explain or even understand what had happened. **"The British Ambassador in Berlin handed the German Government a final note... unless we heard from them by 11 o'clock that they are prepared at once to withdraw their troops from Poland, a state of war would exist between us". (Malhotra 2022,p.99)**

Malhotra shows that people deal with pain and loss in different ways. After Samir loses everything during Partition, he does not spend much time talking about the violence or his feelings. Instead, he throws himself into following the life of his uncle, learning about perfumes, and visiting the places his uncle once lived. This shows that Samir is carrying his grief in a quiet, personal way. He chooses not to remember Partition through the violence he saw, but through the love and memories of his uncle. In this way, *The Book of Everlasting Things* is not just about Partition, it is also about how people remember and hold on to the things that matter most to them.

4.7.3 Gender, land and Resistance in *The Book of Everlasting Things*

Ecofeminism doesn't only focus on female characters; it values any figure, regardless of gender, who embodies Earth-connected wisdom, relational ethics, and non-dominating knowledge systems. In this story, Samir's grandfather (Som Nath) is a keeper of the sensual world: memory, place, smell, texture, and story. Through him, we see how masculinity can be soft, tender, and rooted in the Earth, challenging patriarchal norms. His relationship with the Ravi River is reverent. He tells his stories with awe, not mastery. He speaks of the wild floods not as disasters, but as emotional expressions of the river. He sees nature as a living being with agency, not a resource. **"The Ravi does not like to be tamed... she will overflow when she must."(Malhotra,2022,p.4)**

This personification aligns with ecofeminism's belief that Earth is an eco-spiritual stance, not an object, but a subject. He encourages Samir's fascination with perfume, an art associated with femininity, sensuality, and nature. He does not mock, shame, or redirect him toward "masculine" pursuits like law, engineering, or finance. Instead, he tells him, "Follow the scent. Even if it leads you away from us, let it guide you." Samir's grandfather is not just a storyteller; he is a guardian of ecofeminist wisdom:

He links scent to memory, place to identity, river to feeling, and story to land. His masculinity is not patriarchal, it's maternal, ecological, and generous. He nurtures rather than commands, invites rather than demands, and feels rather than dominates. Through him, the story quietly teaches that the feminine principle is not exclusive to women; it is a way of being in the world that honors connection over control, presence over power. The story of Samir is a narrative of eco-sensory awakening. It honors a form of knowledge that is embodied, place-based, emotionally intelligent, and deeply interconnected with nature. Ecofeminism would celebrate this tale for: Refusing binaries of logic vs. feeling, human vs. nature, male vs. female. Uplifting "minor" knowledge like scent, intuition, and memory as sacred.

Vivek's choice to leave the family cloth business is not about rejecting tradition but finding a new way to continue it. By learning the art of fragrance with Khushboo Lal, he connects to the land deeply and spiritually. Smell becomes more than just a sense; it becomes a way to tell stories, remember history, and honor sacred places like Pampore, Madurai, and Leh. These places are not just names on a map, but living landscapes filled with memory and meaning. In this way, scent becomes a form of healing and resistance. It helps restore a connection with nature, brings back local stories, and respects the feminine wisdom of being in harmony with the earth. "...he traveled the lengths of Hindustan... through scent."

His time in Khushboo Lal's perfumery is deeply eco-spiritual. Fragrance here is not just a product; it is history, myth, geography, and sacred ritual. These stories reclaim landscapes (Pampore, Madurai, Leh) as living, story places. In eco-feminist resistance, storytelling, especially through sensory routes like smell, functions as a healing, anti-colonial act restoring relationships with the land, reclaiming Indigenous narratives, and honoring the feminine principle of interconnectedness.

The central theme focuses on the personal, emotional cost of Partition as seen through one family's story. By focusing on one family's journey and personal struggle, Malhotra reveals aspects of Partition often missed in official histories: inner trauma, resilience, and private losses. Although this approach risks oversimplifying the vast complexities of 1947 for readers without background knowledge, it powerfully conveys that the true weight of historical events lies in the lives that are a collection of personal battles and memories that shape generations.

4.7.4 Spiritual Ecology in Malhotra's (*The Book of Everlasting Things*)

Fragrance, especially the scent of jasmine, becomes a way for characters to express what cannot be said directly. Firdaus's inhalation of the garland multiple times shows her attempt to hold onto the feeling and presence of Samir. "Tumhara, Samir," it stated. "Yours," the signature read, different from all the others before. She held the letter against her heart and looked out at the sliver of moon in the darkening sky. "There is a world beyond this world, a sky beyond this sky." (Malhotra.2022.p.127)

In this passage, fragrance operates as a powerful symbol for memory, love, and emotional transformation. The jasmine garland gifted to Firdaus on her fifteenth birthday is not merely a token of affection but a metaphor for the stages of love and the passage of time. Samir's note intricately links the changing scent and color of the jasmine flower to the enduring nature of his affection, suggesting that even as physical beauty fades, love-like memory remains constant. Fragrance serves as an emotional language between characters; when Altaf smells the garland, he unknowingly partakes in Firdaus's emotional world, forging a silent, sensory connection that transcends words.

Furthermore, Firdaus's repeated attempts to inhale the garland's scent symbolize her desire to preserve a moment of profound personal awakening. In this way, fragrance becomes a vessel for memory, anchoring the fleeting intensity of first love in something tangible, yet temporary, much like the nature of memory itself. Fragrance becomes a central motif, symbolizing the way emotions and moments can be preserved beyond time.

Through the world of ittar (perfume), scent is portrayed not only as an art form but also as a vessel for memory, capable of capturing and recalling specific people, places, and feelings long after they have faded. Samir, the perfumer, literally crafts memories into scent, while Firdaus, the calligrapher, records memory through ink, both preserving what time threatens to erase. The partition of India introduces the novel's defining sense of loss of homeland, love, family, and certainty.

The physical and emotional violence of division fractures lives, and the characters cling to sensory cues like fragrance and handwritten letters to survive the disorientation of exile and grief. Memory becomes resistance, a way of keeping love alive in a world that seeks to erase it. The enduring scent of jasmine, even when the flowers have wilted, mirrors how love can persist in memory despite physical separation or political chaos. Ultimately, the novel suggests that while loss may be inevitable, memory, especially when tied to the sensory realm, has the power to eternalize what matters most.

4.7.5 Eco-Feminist hope (Summary of the analysis)

In *The Book of Everlasting Things*, ecofeminism is reflected through the character of Firdaus and her deep emotional and symbolic connection to nature, especially through the use of fragrance. The jasmine garland, a recurring natural element, becomes more than a romantic gesture; it represents memory, love, and the quiet strength often associated with the feminine. Firdaus, unlike many women of her time, is raised to be independent, intellectually engaged, and emotionally in tune with her environment, which aligns with ecofeminist ideas that challenge patriarchal roles and highlight women's bond with nature. She derives her power from natural and creative energies rather than from dominance or control, as seen by her ability to find meaning in the beauty of ink and writing or the perfume of jasmine.

Through Firdaus, the book highlights how sensitivity, care, and a connection to nature—rather than power—maintain healing, memory, and emotional depth—all essential components of ecofeminism. Through Samir's character and his relationships with his family and job, it also examines the linked themes of memory, fragrance, tradition, and generational identity. Samir is grounded in the heritage of his forefathers as he sets out to give ittars traditional scents, each of which serves as a container for memory and significance.

More than just sensory pleasures, the scents of sandalwood, vetiver, and tulsi hold cultural significance and emotional significance, tying him to his father, his grandmother, and the origins of his

trade. Samir and Mohan's chat illustrates how even the most pragmatic people have sensitive memories that are retained in smell, implying that fragrance acts as a silent yet powerful repository of identity, love, and grief. This is made even more profound by the imminence of war, which juxtaposes the delicate craft of perfumery with the carnage of international strife, raising the existential query: What good are beauty and tradition in a world that is destroying itself? By doing this, the book emphasizes how scent's transient quality both reflects the frailty of life itself and serves as a medium for long-lasting connections.

Through the examination of indigenous resistance, especially about memory, scent, and cultural preservation, the issue of decolonizing ecologies converges with ecofeminist principles. By commodifying both the land and the people, colonialism attempted to break the close bond between nature and identity, as the novel illustrates. Samir's work as a perfumer, which involves making ittars from Indigenous plants that are available locally, such as sandalwood, tulsi, and jasmine, is an act of resistance against the colonial erasure of Indigenous ecological knowledge and the exploitation of natural resources. In addition to opposing the commercialization of nature, this resistance also opposes the gendered roles that colonial power structures enforced.

With the exploitation of the land reflecting the exploitation of female bodies and identities, the novel examines how colonialism affected both women and the environment. Making things from natural materials, which were formerly essential to their cultural identity but were marginalized due to colonial influence, is one of the traditional, sustainable activities that Firdaus and Samir are reclaiming as they traverse their paths. The characters, especially women like Firdaus, who express their identities through a connection to nature, are given a feeling of agency again by this decolonial technique of adopting indigenous ecological knowledge.

In this way, *The Book of Everlasting Things* critiques the damaging effects of colonialism on nature and cultural identities while highlighting the significance of recovering indigenous ecological practices as a means of resistance via the lens of ecofeminism. According to the novel, the restoration of ecological sovereignty—where environment and culture are linked and women's roles as their custodians are honored—is the foundation of true decolonization. The significance of recovering indigenous knowledge and customs that were suppressed or eradicated during colonial authority. Samir's use of traditional ittars and organic materials like tulsi, sandalwood, and jasmine turns into a protest against industrialization and the colonial imposition of foreign values.

Deeply ingrained in regional customs, these fragrances provide a conduit for re-establishing a connection to a pre-colonial cultural identity that was formerly ruled by colonial powers. Samir not only upholds his family's perfumery heritage by using local plants and oils, but he also opposes colonialism's monetization of nature, which frequently reduces natural resources to commodities that could be exploited for international gain.

The novel emphasizes the significance of ecological and cultural preservation, showing how reclaiming native knowledge and ecological practices can aid in healing from the wounds of colonialism. By honoring local ecological wisdom, the narrative challenges the colonial narrative that sought to separate people from their land, encouraging a return to more sustainable, indigenous ways of interacting with the environment. In this way, *The Book of Everlasting Things* reflects a decolonial perspective on nature, suggesting that true freedom lies in the restoration of ecological and cultural sovereignty.

4.7.6 Memory, Nature and fragrance in Malhotra *The Book of Everlasting Things*

The importance of traditional handwork and cultural heritage is uniquely described in these lines: “**The papermakers of Lahore used to produce handmade sheets and dry them flat under the sun**”. (Malhotra, 2022, p.219) This emphasizes the importance of protecting Indigenous information and encouraging environmentally conscious approaches, integrating with wind energy. Ecofeminist theory, natural resources, and traditional methods are used to reflect more eco-friendly and environmentally sustainable approaches, illustrating key principles such as the decolonization of knowledge, sustainable practices, and collective identity. Decolonization of Knowledge is crucial for fostering heritage diversity and questioning dominant Western discourses, while sustainability emphasizes the crucial role of eco-conscious methods. Cultural heritage is also important as historical practices shape social bonds and poster cultural variety.

The personal connection between nature and historical roots is stressed in these lines: **“The fragrance of the past had arrived...the holy plant, tulsi”**. (Malhotra, 2022, p.223) It reflects devotion to Tulsi as a holy plant, the holiness of nature, cultural importance, and personal connection to nature. All the main themes in Shiva's Ecofeminism theory. The divinity of nature highlights the acknowledgment of the innate value of nature and protecting ecosystem diversity at the same time, as traditional importance emphasizes the significance of protecting cultural tradition and environmental inheritance. A deep personal connection to nature is crucial as emotional experience structures our connection with the environment.

These lines **perhaps only the deepest pain could eradicate the deepest love**. (Malhotra, 2022, p.228) Spotlight the damaging nature of pain and loss, reflecting the destructive effect of patriarchal violence on individual connection and environment. Shiva's Ecofeminism theory questions the male dominance system for continuing brutality against both the female and the natural world. The division of India and Pakistan examined in *The Book of Everlasting Things* illustrates such brutality, highlighting the serious impact of patriarchal doctrines. These lines also highlight the interconnectedness of marginalization, emphasizing how humans and societies experience various types of brutality and oppression. Shiva's feminist theory highlights the multiple forms of oppression, including those based on identity, class distinction, and ethnicity.

The silhouette of the home quietly mirrors Samir's predicament. (Malhotra, 2022, p.237) This provides a deep investigation of the human connection with identity and place. These words' **silhouette of the home** indicates a profound personal relation between humans and their motherland, emphasizing the inherent connection between humans and their environment. This relationship encompasses more than physical space, including traditional heritage, personal well-being, and a sense of attachment. The concept of home in the above line highlights the significance of geographic identity. It suggests that our feeling of Identity is deeply grounded in the environment we call home, and the particular environment contributes an important part in forming our experiences, passion, and perception of the world.

This understanding correlates with eco-feminist principles, which highlight the relationship between individuals and environmental health. This quotation further sheds light on the relationship between individuals and nature. These words quietly mirror Samir's predicament, indicate that nature shows individual emotion and experience, implying that human experience is strongly interconnected with nature. This perspective resonates with Vandana Shiva's stress on the connection between humans and nature and highlights the necessity for a more integrated perception of the connection between human well-being and environmental sustainability.

This quotation: **There is something tender and rare about this meeting of East and West, unbound or dictated by any sarkar, except the compassion we share as children of the same earth**. (Malhotra, 2022, p.235) Provides a deep understanding of the intersection of East and West environmentalism and colonialism. It challenges authoritarian and male-dominant narratives by fostering an encounter of traditions free from governmental orders and highlighting sympathy and shared humanity.

This phrase children of the same Earth promotes global compassion and a sense of mutual responsibility, emphasizing the connection between individuals and environmental sustainability. This relates to Vandana Shiva's criticism of Western authoritarian approaches, which usually focus on advancement and dominance over sympathy and sustainability. This phrase supports a holistic environmental focus, a perspective that values compassion and unity in constructing a more balanced and sustainable connection between humans and the natural world.

These lines, **I see the rain, I feel the sand, I breathe in the morning air. I see the Ravi, the wheat fields, the kites, and the pigeons**. (Malhotra, 2022, p.243) *The Book of Lasting Things* highlights the significance of the connection between nature and one's motherland. These words by Samir's uncle I see the rain, I feel the sand, I breathe in the morning air show his intimacy with these entities like rain, sand, and air of his motherland. These connections are significant in maintaining identity. This phrase of Samir's uncle, the Ravi, the wheat field, the kites, and the pigeons, shows his emotional tie to the memory of the place Lahore and the traditional practices of Lahore. Lahore holds an emotional and sacred place in Samir's heart too, as he lived in Paris, but in all that duration, he has been unable to forget Lahore and its cultural values.

4.7.7 Vandana Shiva's concept of Eco-Feminism

This relates to the lens of Vandana Shiva's theory of Eco feminism concept of Prakriti, highlighting the divine and nurturing element of nature. Eco's feminist narrative highlights the significance of protecting traditional methods and indigenous knowledge that fosters unity with nature. These lines of Vinj highlight the value of such relationships and the requirement to secure them for future generations. Vivek's memory of Lahore provides a link between his private experience and the broader cultural and natural context. His memories of Lahore are not just his memories but a way of building a connection between the natural world and his culture.

Ghostly traces of perfume had already begun to escape, and as Samir unclasped the case, the room came alive with powerful fragrances. (Malhotra, 2022, p.253)

This highlights the power of essence and aroma to recall flashbacks and emotions. The ghostly traces of perfume emerging from the case fill the air, highlighting how something intangible can still be felt powerful as Sameer unlocks the case the place comes alive with powerful fragrances showcasing the ability of the fragrance to transform and enliven a place. This narrative is interconnected to Vandana Shiva's idea of earth memory, which highlights the significance of recalling and acknowledging our relation to the natural World. Earth memory emphasizes the importance of preserving cultural information and methods, especially those that relate to the environment.

These lines from the novel imply that aroma and fragrance can provide a link between individual experience and the natural world, evoking emotions that are intensely rooted in Samir's soul that bridge his relationship with past and the earth fragrance can transfer us to the specific moment in time, evoke intense or powerful emotions, As Samir when reading the journals of his uncle Vivek when he knew the story of perfume Amrit He moved back in the time when he was only 9 years old and first saw Firdaus. He remembered it because the air of that place was filled with the fragrance. So after decades, Sameer recalls the memory or even feels the fragrance that he felt at that time.

4.7.8 Eco-Feminism link between human and non-human worlds

The lens of Ecofeminism highlights the relationship between human and nonhuman worlds and the significance of recalling the value of the natural world. This perspective shows how Sameer feels connected with Firdaus by these nonhuman Fragrances which take him to another world, the world before the partition of 1947.

Subah ro-ro ke shaam hoti hai, shab tadapkar tamaam hoti hai, I weep morning into evening, all night I tremble in restlessness. (Malhotra, 2022, p.254) This quotation highlights the psychological and emotional suffering experienced by humans and communities damaged by warfare, forced migration, and environmental destruction. This is interconnected with Vandana Shiva's concept of ecological violence, which emphasizes the devastating consequences of human actions on the natural world and its occupants. Samir's emotional pain echoes the destruction of the natural world. Emphasizing that he has been forced to follow dominant ideologies, however, his heart only wants to follow the traditions or culture of Lahore.

These lines of the novel show how Samir faces ecological violence of psychological violence all day and night till his last breath due to the actions of the dominant Western power, which led people to live forcefully or follow their rules and ideologies. These dominant powers make Natives' lives stressful and disturbed because they are forced to live in places where they belong to nothing and all their life craves the place where their souls and hearts belong. They want to live with loved ones.

But he would never realize what his uncle's memories had done to his wife, because she would never tell him. She would never allow the words to escape her lips, to acknowledge the depth of feeling that still surfaced for an impossible love, nor the fact that her husband had become a prisoner to his past. In very different ways, their marriage had come to be overshadowed by memories of both their dead (Malhotra, 2022, p.273). This powerful piece highlights how unspoken memories and unsolved pasts may slowly undermine intimacy as it examines the emotional silences and lingering pain that ruin marriages. The wife's choice to withhold the significance of her husband's uncle's memories, which are probably associated with a traumatic event or previous love, indicates the emotional distance in their relationship. Her quiet is a kind of self-defense and an acknowledgment that some facts might only widen the gap between them, not just repression.

Similar to her husband's memory trap, the reference to "an impossible love" implies that she also has feelings for someone who is lost or unreachable. Both are unable to completely interact with the present or with one another since they are both pulled by their pasts. Particularly strong is the sentence, "their marriage had come to be overshadowed by memories of both their dead," which illustrates how repressed sorrow creates a third presence in a marriage, influencing its emotional terrain.

More generally, the remark discusses the profound effects that emotional heritage, past trauma, and personal loss may have on relationships. As evidence of how memory can both protect and trap, the past is not passive; it shapes identity, relationships, and even silence. This is consistent with the ecofeminist idea of Vandana Shiva, which highlights the interdependence of all living things and the significance of recognizing the psychological and emotional effects of past traumas. These lines demonstrate how the past can influence identity, relationships, and even silence by highlighting the ways that unsaid memories and unresolved pasts can erode intimacy. When it comes to relationships and emotional heritage, Shiva's "earth democracy" concept highlights the importance of inclusive and participatory ways of observing the world. This ecofeminist approach promotes the ways that our connection to the natural environment and our connections with other people are influenced by the past.

Samir imagined his uncle stringing his infatuation into garlands of jasmine from the fields, as he once had for Firdaus in Lahore. These entries about a new love should have brought Samir closer to Léa, but in fact, they lured him into the deep folds of memory. That day, for the first time since he arrived in Paris, he dug out Firdaus's dupatta. (Malhotra, 2022, p.273) A portion from Anchal Malhotra's *The Book of Everlasting Things* explores the complex intertwining of past and present love as well as the emotional heritage of memory. Through the delicate and culturally complex image of jasmine garlands, Samir's imagination of his uncle's passion links human devotion with a sensory tradition that is deeply embedded in South Asian society. The mention of Firdaus in Lahore places this recollection in a particular period and location, recalling not only a past love but also the larger background of displacement and partition.

4.7.9 Emotional Realism in the Novel

The uncle's journal entries drive Samir backward, into the emotional realm of generational longing and nostalgia, rather than bringing him closer to his current companion, Léa. This implies how the burden of inherited memory, particularly that associated with homeland, love, and loss, can make relationships more difficult in the present. His symbolic return to the past is symbolized by his retrieval of Firdaus's dupatta, a garment that embodies memory and aroma. The dupatta turns into a material link that passes generations, an archive of closeness and time that continues to evoke emotional resonance.

This scene demonstrates how historical and personal losses are never completely forgotten in the framework of the novel's themes of love, remembrance, exile, and partition. Rather, they endure through inherited items, tales, and feelings, frequently upsetting efforts to move on. Samir's voyage demonstrates how the past can both clarify and exacerbate the present by spanning not only geographical boundaries but also the layers of identity, memory, and inherited sadness.

This correlates with the ecofeminist idea of Vandana Shiva, which highlights the interdependence of all living things and the significance of recognizing the psychological and emotional effects of past traumas. This section emphasizes how connections and identity may be shaped by inherited memories and personal losses, showing how the past can bring both solace and suffering. When it comes to relationships and emotional heritage, Shiva's "earth democracy" idea highlights the importance of inclusive and participatory ways of examining the world. Similar to the way the natural environment is infused with memories of past incidents, the dupatta, as a tangible link to the past, represents how memories and emotions can be embedded in things and artifacts.

Lahore, Samir said first in his mind, then out loud, "Lahore." The familiar word felt foreign when released into the Parisian air. It returned to him as empty as an echo. (Malhotra, 2022, p.290) The profound displacement and cultural alienation felt by people who have been displaced by history, especially by tragedies like Partition, are encapsulated in this simple but powerful passage from *The Book of Everlasting Things*. The word "Lahore," which has many cultural, familial, and personal connotations, itself takes on a symbolic meaning of lost belonging when Samir uses it. Although it is full and familiar in

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his head, the word loses its impact and resonance when pronounced out loud in Paris, a city that is both emotionally and geographically far from Lahore.

The line "felt foreign when released into the Parisian air" emphasizes the connection between location and memories as well as the fact that some words only have emotional impact when used in a context that can relate to them. Lahore loses its significance in Paris due to time, distance, and cultural alienation. This emptiness is cruelly emphasized in the line "It returned to him as empty as an echo," which implies that even remembering can be pointless when the outside world provides no acknowledgment or reaction.

The novel's larger themes of diaspora, cultural memory, and the yearning for one's place are reflected in this particular instance. It demonstrates how migration or exile may deprive language, identity, and memory of their entirety in addition to merely removing people from a location. Samir is grieving the loss of a personality and a world that no longer fits into his present reality, in addition to mentioning a city when he says "Lahore." The passage correlates with the ecofeminist philosophy of Vandana Shiva, which highlights the interdependence of all living things and the significance of recognizing the psychological and emotional effects of loss and displacement.

The paragraph demonstrates how language and identity are closely linked to geography and culture by highlighting how the word "Lahore" loses its meaning and resonance when used in a foreign setting. When it comes to how we address issues of migration, displacement, and cultural memory, Shiva's idea of "earth democracy" highlights the importance of inclusive and participatory methods of comprehending the world. According to the passage, human identity and memory have a complex relationship with their ecological and cultural settings, much as the natural world is influenced by the unique characteristics of place and culture.

The ecofeminist approach encourages the idea of how migration and displacement can upend the complex web of connections between language, the natural environment, and people. Being uprooted from one's cultural and physical surroundings can cause a sense of alienation and separation, as Samir's experience speaking "Lahore" in Paris illustrates. According to Shiva's idea, it is critical to understand and honor the diversity of ecosystems and civilizations as well as the interdependence of all living things.

When I left Delhi, I never believed it would be permanent. For long years, I hoped that Partition simply meant a separation and not a divorce," Fahad confessed. (Malhotra, 2022, p.315) This passage from Anchal Malhotra's *The Book of Everlasting Things* perfectly expresses the intense sadness, denial, and emotional confusion that those displaced during India's 1947 Partition went through. Fahad's statement, "I never believed it would be permanent," reflects the expectation of many who left persecution or violence that their exile would be brief. He makes a profoundly symbolic contrast between "divorce" and "separation," stating that the former denotes irreversible rupture and finality, while the latter implies distance with the chance of reunion.

Fahad recognizes the emotional and cultural severance that followed the subcontinent's physical division by comparing Partition to a divorce. In addition to redrawing borders, it also tore apart sometimes permanently whole communities, relationships, and identities. His wish that it would only last a short while highlights the lasting trauma and desire for peace, highlighting how Partition's implications went well beyond politics and geography to influence lives, relationships, and legacies for generations.

This passage illustrates how Partition is not a closed chapter rather, it remains a haunting and intensely personal wound—in the larger framework of the book, which interweaves themes of memory, exile, and the lingering smell of the past. Additionally, it represents the larger diasporic experience, in which leaving home is frequently accompanied by the prospect of returning—a hope that history hardly realizes. This resonates with the ecofeminist idea of Vandana Shiva, which highlights the interdependence of all living things and the significance of recognizing the psychological and emotional effects of loss and displacement.

Fahad's remark demonstrates the profound connections between the natural world and human identity while highlighting the trauma and longing that accompanied India's Partition. When it comes to how we address issues of migration, displacement, and cultural memory, Shiva's idea of "earth democracy" highlights the importance of inclusive and participatory methods of comprehending the world. According

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to the passage, human identity and memory have a complex relationship with their ecological and cultural settings, much as the natural world is influenced by the unique characteristics of place and culture.

The connection between "separation" and "divorce" emphasizes the idea that the Partition was a cultural and emotional severance that affected people and communities for a long time in addition to being a physical relocation.

Firdaus had this habit of collecting and pressing leaves. It was never flowers, always leaves, and I never asked why that was. But for a long time, after I arrived in France, I wished to have perished in the fire with my family, mixing in with the soil of Lahore, so that maybe one day I could have been reborn as a stem or a root or a leaf to be picked up and cared for by her."(Malhotra, 2022, p.352) An eco-feminist perspective, which examines the connections between nature, gender, memory, and emotion, can be used to analyze this moving excerpt from Anchal Malhotra's *The Book of Everlasting Things*. It focuses on how women's relationships with nature reflect resistance, healing, and care. It is noteworthy that Firdaus gathered and compressed leaves rather than flowers. Women's responsibilities as life preservers and caregivers are linked to natural processes, and nature is frequently gendered metaphorically. Instead of being ostentatious or fleeting, leaves which are more subtle and less decorative than flowers suggest a silent, timeless connection to life and decay, to cycles of growth and preservation. Firdaus's inclination might be the result of a deeper, perhaps unconscious association with the unappreciated strength and tenacity of leaves, which endure seasons, bore the markings of time, and symbolize continuity.

To escape human misery by fusing with the earth, the narrator longs to have "perished in the fire" and become a part of Lahore's soil, reborn as "a stem or a root or a leaf." This imagined transformation into a leaf to be "picked up and cared for by her" symbolizes a desire for nature-based caring, healing, and reconnection in addition to Firdaus's love. It is a lamentation of the dislocation brought about by colonialism and partition, as well as a hope for reconciliation by a close, feminine connection to nature in which compassion takes the place of aggression.

In ecofeminism, nature is viewed as a place of memory, rebirth, and feminine care, whereas women and the natural world are treated as objects of control and exploitation by patriarchal and colonial structures. Malhotra suggests a reversal of prevailing narratives that emphasize conquering or alienation from the planet by choosing to become vulnerable, natural, and cared for rather than seeking power or escape.

The passage demonstrates the intersection of loss, love, gender, and ecological identity in this situation. While Samir's desire for oneness with nature becomes a metaphor for healing, eco-spiritual continuity, and the silent power of feminine recall and care, Firdaus's hushed, private ritual of leaf collection becomes a symbol of resistance against erasure. These lines from the novel resonate with the ecofeminist theory of Vandana Shiva, which highlights the connections between gender, nature, and the human condition.

The text emphasizes Firdaus's love for gathering and pressing leaves, which represents a profound, innate knowledge of the natural world. Shiva's work highlights the value of women's experiences and knowledge in encouraging sustainability and respecting the natural world. Shiva's focus on the need for a more inclusive and holistic approach to comprehending the world is reflected in the passage's depiction of the longing for unification with nature as a means of healing and reconnection. Samir's wish to turn into a leaf and be taken care of by Firdaus symbolizes a need for nurturing and attention, highlighting the significance of feminine values in fostering ecological harmony and well-being.

Shiva's criticism of colonial and patriarchal systems that take advantage of women's expertise and the environment, as well as her support for a more sustainable and inclusive method of development, are in line with this. Shiva's ecofeminist vision is reflected in the lines, which emphasize the idea that nature may be a source of healing, remembrance, and rebirth.

Firdaus's hands move across the page, how they hold the kalam. (Malhotra, 2022, p.360) The quote "Firdaus's hands move across the page, how they hold the qalam" is a moving example of how important women's contributions to the preservation and development of traditional art forms are. The emphasis on Firdaus's hands—more especially, her agility and soft touch—highlights the talent and artistry

needed to become proficient in calligraphy. Firdaus's agency and artistic skill are highlighted by her attention to detail, which demonstrates her capacity to produce something exquisite and significant.

The passage also emphasizes the value of women's contributions to traditional knowledge and cultural legacy. Firdaus's work as a teacher and calligrapher highlights how important women's involvement is in maintaining and transferring cultural customs. This is in line with Vandana Shiva's focus on appreciating the contributions made by women, which are frequently disregarded or underappreciated in patriarchal cultures. Additionally, the picture of Firdaus's hands grasping the qalam represents the meeting point of gender, identity, and art. A traditional writing instrument, the qalam is a symbol of cultural history and a medium for artistic expression. Firdaus's proficiency with the qalam symbolizes her ties to her capacity to maintain her cultural heritage.

Additionally, the passage implies that Firdaus's artistic expression encompasses not only technical proficiency but also emotional and spiritual qualities. A feeling of closeness, concern, and dedication is conveyed by the way her hands travel across the paper while holding the qalam. This emphasizes the significance of caregiving and emotional labor in traditional art forms, which are frequently connected to feminine ideals. The significance of embodied knowledge and skill is further highlighted by the focus on Firdaus's hands and her proficiency with the qalam. Being a tangible art, calligraphy calls for perseverance, practice, and commitment. Firdaus's hands in particular transform into an artistic tool, emphasizing the connection between the creative and physical identities.

This passage is interpreted as a celebration of the feminine values of nurturing, creativity, and care in the framework of ecofeminism. Firdaus's teachings and artistic creations serve as a kind of ecological care, conserving traditional knowledge and cultural heritage for coming generations.

A female calligrapher was a rare thing, and female students were even rarer. (Malhotra, 2022, p.361). The statement A female calligrapher was a rare thing, and female students were even rarer highlights the significant challenges that women encounter while attempting to develop traditional artistic skills, especially in patriarchal cultures where gender roles are strictly established. This claim emphasizes how few possibilities there are for women to learn calligraphy, an art form that demands commitment, talent, and practice.

The dearth of female calligraphers and students draws attention to the structural obstacles that keep women from pursuing traditional art forms' professional development, education, and training. This is in line with the work of Vandana Shiva on women's empowerment, which highlights the importance of appreciating and valuing women's agency, expertise, and contributions. Shiva's work emphasizes how critical it is to oppose patriarchal systems that uphold exclusion and injustice and to encourage women's involvement in decision-making. In this paragraph, Firdaus's experience as a female instructor and calligrapher illustrates the difficulties women encounter in overcoming these obstacles and asserting their place in conventional art forms.

The passage also implies that the paucity of opportunities and resources accessible to women limits their engagement in traditional creative forms, in addition to social constraints. The fact that there are even fewer female students than female calligraphers suggests that women have limited access to calligraphy instruction and training, which makes it challenging for them to pursue careers in this area.

The passage also emphasizes Firdaus's autonomy and resolve in following her love of calligraphy despite these obstacles. Her dedication to advancing women's empowerment and questioning patriarchal norms is demonstrated by her role as a teacher and mentor to her students, especially young girls. Firdaus is contributing to the dismantling of the obstacles that have traditionally prevented women from participating in traditional art forms by giving them the chance to do so.

This passage highlights the significance of appreciating women's knowledge, abilities, and contributions to traditional art forms and cultural legacy within the larger framework of ecofeminism. In addition to being a social justice issue, it emphasizes the necessity of opposing patriarchal systems and advancing women's empowerment to protect cultural diversity and advance sustainability. The chapter highlights the interdependence of the natural and human worlds by stressing the value of women's involvement in traditional artistic pursuits.

She wondered how far that was from Lahore (Malhotra, 2022, p.368) The statement "She wondered how far that was from Lahore" captures Firdaus's interest in the distance between Paris, the

purported location of Samir Vij, and Lahore. Her desire to comprehend the geographic separation and possibly the cultural distinctions between the two locations is demonstrated by her inquiry. According to an ecofeminist perspective, this quote demonstrates Firdaus's understanding of how various locations and ecosystems are interconnected. The significance of place in the human experience and the emotional bonds that people develop with particular places are highlighted by her curiosity regarding the distance between the two cities. The human experience of dislocation and the significance of ties to place and people are highlighted by Firdaus's curiosity, which also conveys a sense of longing and alienation. The passage's reference to Paris and Lahore highlights the interconnection of ecosystems and the global character of human interactions and experiences, underscoring the necessity of adopting a global viewpoint on environmental challenges.

This remark touches on the concepts of global connectivity and the significance of comprehending the connections between ecological systems and human experiences regarding Vandana Shiva's theory. Furthermore, this shows Firdaus's interest in the distance between Lahore and Paris as a reflection of her need to learn more about the world outside of her close surroundings. A fundamental component of ecofeminism, which highlights the significance of investigating the connections between the environmental and human worlds, is this yearning for knowledge and comprehension. In a sense, Firdaus is attempting to comprehend the wider network of interconnections that connects individuals and locations by pondering the distance between the two cities, which reflects the ecofeminist focus on interconnectedness and global consciousness.

The mother tongue will always remain imprinted upon us (Malhotra, 2022, p.377) The deep remark "The mother tongue will always remain imprinted upon us" emphasizes the importance of language and cultural history in forming people's identities. This expression, which evokes feelings of warmth, familiarity, and emotional connection, highlights the value of one's original tongue as an essential component of who they are. A strong bond with one's cultural heritage, which endures as a part of one's identity, is suggested by the use of "apni zubaan" (mother tongue).

The term "imprinted" suggests that a person's thoughts, feelings, and experiences are shaped by language in a permanent way. This influence extends beyond the cognitive domain to the emotional and intuitive facets of human existence.. Language serves as a conduit for culture, history, and customs in addition to being a means of communication. Our perspective, perceptions, and interpersonal connections are all influenced by it.

This quote illustrates how nature and human experience are intertwined from an ecofeminist standpoint. The mother language echoes ecofeminist ideas of place and belonging by symbolizing a bond with one's homeland, neighborhood, and cultural customs. The focus on the mother tongue draws attention to the value of cultural diversity and local knowledge, both of which are central to ecofeminist theory. We can gain a deeper understanding of the complex web of interactions between people and the natural environment by appreciating the importance of language and cultural history.

The quotation highlights the value of cultural diversity and local knowledge concerning Vandana Shiva's theories. Shiva's art recognizes the complex interactions between human cultures and the natural environment and emphasizes the need to protect biodiversity and cultural variety. A key component of this cultural diversity is the mother language, and preserving it is crucial to preserving the depth and diversity of the human experience.

Furthermore, the quote implies that language is intricately linked to social relationships, cultural identity, and power dynamics rather than being only a neutral medium for communication. By enabling people to connect with their cultural history and express themselves genuinely, the mother language can be a source of empowerment. But it can also be a place where people are marginalized, especially when it comes to minority languages and cultures. In defining identity, the statement "the mother tongue will always remain imprinted upon us" emphasizes the importance of language and cultural history. It emphasizes the value of indigenous knowledge, cultural variety, and the connection between ecology and human experience

Zafran...the saffron from Pampore village in Kashmir...smells of an earth she had not yet inhabited. (Malhotra, 2022, p.378) The phrase "Zafran...the saffron from Pampore village in Kashmir...smells of an earth she had not yet inhabited" emphasizes the complex relationship between

natural components and their provenance. This phrase highlights the idea that the aroma of saffron is a result of the soil, climate, and culture of Pampore village in Kashmir, in addition to the spice itself. The line "smells of an earth she had not yet inhabited" implies that Anouk is using the scent of saffron to experience a new and strange world.

An important component of ecofeminist philosophy, especially in Vandana Shiva's writings, is the link between natural elements and their geographic origins. Understanding the connections between human civilizations and the natural world is crucial, according to Shiva's theory. She claims that biodiversity preservation is crucial to preserving cultural variety and that traditional knowledge and practices are frequently firmly anchored in regional ecosystems. The quote emphasizes how important it is to maintain customs and knowledge surrounding natural components like saffron.

The significance of place and territory in influencing human experiences and interactions with nature is further highlighted by the focus on the geographical origin of saffron. Not only is saffron a worldwide smell, but it is also closely associated with the unique geography, climate, and culture of Pampore village. This emphasizes how important it is to acknowledge and value the distinctive qualities of regional ecosystems and the traditional knowledge that goes along with them. Additionally, the quote implies that smell is a cultural and geographic experience in addition to a sensory one. Anouk discovers a whole new universe of opportunities and experiences when she smells the aroma of saffron from Pampore village. This emphasizes how our cultural and geographic surroundings always act as a mediator in how we perceive nature.

The quote highlights the value of conserving indigenous knowledge and customs surrounding natural substances like saffron in light of Vandana Shiva's thesis. It also emphasizes how important it is to preserve the distinctive features of regional ecosystems and acknowledge the complex interactions that exist between human cultures and the natural environment. The importance of traditional knowledge and customs surrounding the production and trade of saffron is also emphasized in the chapter. Samir's thorough explanation of the historical applications, cultural significance, and therapeutic benefits of saffron emphasizes the value of maintaining customs and knowledge.

Ecofeminist philosophy and Vandana Shiva place a strong focus on traditional knowledge, which contends that preserving biodiversity and cultural variety requires traditional knowledge and practices. The statement "Zafran...the saffron from Pampore village in Kashmir...smells of an earth she had not yet inhabited" emphasizes the complex relationship between natural components and their place of origin. This link highlights the value of conserving traditional knowledge and practices about natural elements like saffron, which is a fundamental component of ecofeminist philosophy, especially in the writings of Vandana Shiva. Recognize the value of traditional knowledge and geographic origins, value the diversity of ecosystems and cultures, and acknowledge the depth and breadth of human experiences.

Conclusion

This study emphasizes the importance of ecofeminism in comprehending Indigenous resistance, ecological struggles, and gendered oppression in postcolonial contexts. Examining *House of Stone* by Tshuma and *The Book of Everlasting Things* by Malhotra through an ecofeminist perspective determines how literature functions as a tool for voicing decolonial and ecological resistance. This research accentuates the autonomy of women in reclaiming Indigenous knowledge, questioning the systems of exploitation and promoting ecological justice. Moreover, it employs ecofeminism as a significant lens for reclaiming sustainability, social equality, and the connection of human and ecological harmony. Conclusively, this study appeals for a reexamination of powerful discourses on environmentalism, advising for a change in indigenous-led, and gender-conscious techniques to environmental resistance.

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