Anita Desai, the well known novelists, is more interested in the interior landscape of the mind than in political and social realities. Her protagonists are persons who remain always lonely. Aloneness alone is worth treasuring for them. They are mostly women and for them the emotional traumas sometimes lead to violent death in the end. Her novel Where Shall We Go this Summer? [1975] describes the tension between a sensitive wife, Sita and the rational husband Raman. Sita has four children and she is now reluctant to deliver or to abort the fifth one, even though with seven months pregnancy. She goes to the Island of Manori, where instead of a peaceful life, she gets alienated. Finally, she re-establishes her contacts with the soil. She intensifies her desire to recapture the experience and excitement and as such she in a fix to decide as to where she should go that summer.

Deepmala Marotrao Patode

Anita Desai's Where Shall We Go This Summer? [1975] dwells on the theme of incertitude, alienation and incommunication in married life. It is the alienation of a woman, a wife and a mother, an alienation conditioned by society and family. The childless Maya's angst in Cry, the Peacock is existential and psychic, but Sita's anguish in this novel is domestic and mundane.

Desai poses the conflict between two irreconcilable temperaments and two diametrically opposed attitudes to life. Sita, the protagonist, is a nervous, sensitive, middle-aged woman who finds herself isolated from her husband and children because of her emotional reactions to many things that happen to her. She is an introverted character, whose suffering springs from her constitutional inability to accept the authority of the society. Hence, her alienation is natural and dispositional. Unable to put up with her in-laws, she withdraws herself from the milieu into her own protective shell. She withdraws herself from her husband, which is suggested through the crows preying on the eagle. Thus, her alienation is biological and physical.

Raman, Sita's husband, like Gautama in Cry, the Peacock, fails to understand her violence and passion. Raman is sane, rational and passive. Sita is irrational and hysteromantic. Through Sita, Anita Desai voices the awe of facing all alone 'the ferocious assaults of existence' [1979: 13]. The conflict between two polarized temperaments and two discordant view-points represented by Sita and Raman, sets up marital discord and conjugal misunderstanding as the leit-motif of Desai's novels.

Unmistakably ironic in tone, the novel is based on the experiences of Sita, the symbolic hero, whose poetic vision distorts the world of a housewife into a mad pursuit.

I think, 'she said, going back to the suit case and the filling of it, what I'm doing is trying to escape from the madness here, escape to a place where it might be possible to be sane again'. [1982: 31]

After twenty years, Sita visits the island, in which her father was a magic figure, because she still believes that the place could work miracles:

'Ah! Oh, now I understand it seemed steadily more strange, mistaken. Yet, she had arrived, she was on the island in order to achieve the miracle of not giving birth, wasn't this Manori the island of miracles?' [31]

Similar to the other novels of Anita Desai, the protagonist is in quest of a meaningful existence. The basic question seeks an answer sooner or later in every life, to feel one with the universal life. A series of encounters and sense perceptions, help her solve this mystery. Sita is a passive instrument of portraying this magic of spiritual awareness, which lays bare the infinite reality, hidden to ordinary glance.

Skilful correlation of past and present experiences, determines the poetic design of the novel. At the outset of the novel, Moses, the old servant is waiting for Sita, the present owner of the house and the daughter of the magician father. Sita's father had come to the island to realize his own private vision. The purpose of Sita's visit to the island was also the same, but with a difference. While her father encompassed the whole village, and many outsiders, Sita was an isolated figure, even alienated from her own children.

Contrasts have been drawn between the lives of the father and daughter, between the waiting of Moses, and the waiting of Sita, the search for truth by the father, and quest of Sita, the impact of father's life and the quiet withdrawal of Sita from the island.

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'Waiting is the keyword of the novel. The novel begins with it. Moses waited, waiting was what he did most of his time.' [7]

Sita also waited. 'Are you waiting for someone? She was occasionally asked by one of three children dashing past or by her husband, as she sat out on the balcony …… I am waiting, she agreed although for what, she could not tell for the two halve's of this grey egg world to fall apart and burst into festival fire-works, a woman's seaweed hair or blood stained feathers?' [54]

Moses' waiting is a hypocritical counterpoint to the sincere waiting of Sita. Sita's waiting is equivalent to the lyrical poet's cry, who expresses doubt about his search before finding the solution to it.

Sita's faith in the miracle island, and her innuendoes [99] at her father, give rise to a divided point of view. The threads of this divided thinking run parallel, till by the visit of Phoolmaya to Sita [105] they start bending towards each other to make a strand. Sita feels more relaxed although not yet prepared to go back to Bombay. The lines by D. H. Lawrence haunt her.

'Even the slumberous egg it labours under the shell
Patiently to divide and subdivide.' [57]
The line between the creative and the destructive had grown thin, hazy and indefinable for Sita [56] that it was not easy for her to merge into her father's magic all of a sudden. To objectify her innermost feelings and sensations, her perceptions have been changed into scenes.

Sita's irresponsible desire to support life and the ravaging forces operating all around her, have been portrayed objectively through the black drama in the crow theatre [38]. Her spiritual experience is reflected in the form of the jelly-fish, which serves as the catalyst.

'Tossed up and thrown on to the sand bar by the discarding waves, it now lay quite still again as it had inside the skill of that mostly passive and unadventurous sea culture. For Sita's eyes to regard till a sudden pulsing movement inside her reminded of the foetus stranded between her hips and she was startled by the similarity of what floated inside her, mindless and helpless, to this poor washed thing thrown on the beach, opaque and wet and sad.' [124]

Sita not only compares the foetus with the jellyfish but her ownself also.

'Perhaps I am only like the jelly-fish washed up by the waves stranded there on the sand bar. I was just stranded here by the sea that's all.' [149]

The last image scene in which Sita tries to place her feet in the footprints of her husband, as a kind of game to make walking back easier, [150] brings about recognition unconsciously. She remembers the entire poem and with it all her doubts are dispelled.

The process of creation is both concealed and revealed. The seed in order to grow into a plant has to remain hidden. Sita was engaged in the creative process with the foetus hidden inside her. Her father too was engaged in the creative process, as the island still arrested to his magic, but he had his moments of concealment too. Both supported life in their own way. Sita's husband was also engaged in supporting life, by supporting the family. He was also contributing to the creative process substantially although quite unconsciously, unlike Sita who had made such an issue of it. And therefore Sita calls this discovery his victory:

'She knew. She allowed him, then, to have his triumph, not to try to cap it with her verse. He deserved that triumph, purely by being so, unconscious of it, so oblivious.' [151]

The primary personal sensation is converted to the recognition of non-personal values by the lyrical process. Through the symbolic awareness of Sita, the novelist realizes her poetic vision.

Even the interrogative and inquisitive title of the novel is a pointer to the ennui of Sita's anguished soul. He interroversion, like Maya's in Cry, the Peacock, leads to her psychic odyssey. Fed up with the dreary metropolitan life in Bombay and tormented by the 'paranoiac' fear of her fifth and reluctant pregnancy, she leaves for Manori islet off the Marve mainland. Sita's father-fixation hinders her contact with her husband. Here, once again Desai returns to the elusive father-figure. She demonstrates Sita's temperamental disaffinity with Raman through the scene where they talk about the stranger encountered en route from Ajanta and Ellora:

'He seemed to be brave'. [51]
she observed when Raman asked her why she had once more brought up the subject of the hitch-hiking foreigner months later.

'Brave? Him?', Raman was honestly amused. 'He was a fool …… He did not even know which side of the road to wait on.'

'Perhaps that was only innocence', Sita faltered, 'and it made him seem more brave, not knowing anything but going on nevertheless.' [52]

Sita's unconscious recognition of the irrationality of the stranger is illustrative of her own longing for 'a life of primitive reality' [152] and the distance she had traveled away from her husband. She feels a frog out of water in her father-in-law's 'age-rotted flat' where they all live like pariahs 'a life of sub-human placidity, calmness and sluggishness' [152] disinclined to introspection and introversion. She considers their soulless existence as a menace to her own marital and conjugal identity and boldly flouts the dehumanizing and destabilizing norms and values of a society whose stranglehold it is difficult to escape. The disintegration of their human identity is emphasized through the recurrent images of prey and predator. Sita says:

'They are nothing …… nothing but appetite and sex. Only food, sex and money matter. Animals.' [47]

The first section of the novel is profusely loaded with images of brutality and violence. Raman's sadistic delight in Sita's failure to protect the eagle, Menaka's indifference to the vegetable life or even her senseless destruction of her dilletante paintings are all symbolic of a subterranean fury. Unable to reconcile herself to this violence, Sita leaves for the islet of Manori where her father had created enhancement out of emptiness. Sita, in fact, wants to escape the tyrannous grips of a cannibalistic urban milieu. She wants to escape the forces of feed and destruction, which breed archetypal urges. Her alienation from all experience is due to her love for life and her reluctance to accept violence in any form. Thus, her flight to the island forms the focus of the novel.

Sita considers the flight a holy pilgrimage, a journey for spiritual purification, a search for identity. The theme of estrangement and violence is projected in terms of social and psychic forces moulding individual identities. As a result, the novel is based on a very narrow canvas, too narrow to reflect
the intricacies of Sita's aloofness. Yet had Desai probed deeper into the sources of Sita's alienation, much of the fictional value of the novel would have been lost. Sita is an uprooted woman who wants to regain her primitive self. Her escape to the island is a biological, not an existential necessity.

Interestingly, Sita's pilgrimage with its promise of renewal and regeneration is the result of her social alienation. There comes a change in Sita's identity. But the children refuse to share the life of primitive reality, which is the very identity of the island. Hence, their alienation has very little or Sita's conscious existence. The sea and the island, which suggest two different polarities of existence, provide a picture in contrast in the symbolic design and movement of the novel. Sita's other identity finds expression on this island. It represents the part of her self, which she had failed to realize earlier. The islet is a projection of her other self, her other identity. She knows there exists a close tie between herself and the island, but she knows too it is the island that alienates her from her instinctive drives. The parallel existence of these two levels of awareness in her mind gives rise to her identity crisis. It keeps on tormenting her till she discovers that undifferentiated life is like a jellyfish, live and objective, but without form, without definite identity.

Through the objective correlatives of the jellyfish, Desai depicts Sita's amoebic and shapeless life. Through this, Sita realizes the existential nature of reality. From now onwards, she cuts herself off the deceptive, elusive and quasi-mystical world of her father. Sita's escape to island is an escape from the 'madding crowd', from the dictates of her social conscience:

'He who refuses does not repent. Should he be asked again. And yet No…… the right No…… crushes him for the rest of life'. [47]

Sita's refusal to live life as it comes motivates her journey to the islet for the second time after a lapse of twenty years, a self-conscious journey made to revive and recreate the past. But this quest for the forfeited charm and simplicity of her past identity is an illusion. Her frequent return to her childhood days impedes her refusal to grow up and accept the responsibilities of adult life, and her inability to comprehend the past conspires against her marital harmony.

Sita's unconscious identification with the stranger's irrationality is expressive not only of her quest for a life of primitive reality, but also of her alienation from Raman who regards it practically as an act of infidelity. Sita knows that since the infidelity was only psychic, it was so much more immeasurable for that.

Anita Desai describes the tension between the illusion and realism through the use of irony and the shifting of focus. Sita's reversion to the past, to her childhood identity is but a continuity of her present identity that persists despite transformation. The island figures as a haunting and obsessive presence in her psyche. She is conscious of the isolation not only between her and the island, but also between the island and the sea. The pervasive presence of the sea in her psyche forms a mystic backdrop to the setting of the novel. Through Desai's attitude for mythological reality, the reader sees that Sita's maiden contact with the soil. The concomitant change in her behaviour is objectively correlated with the change in natural specifications.

Sita stands surrounded by the island, the sea and the palm trees. She merely participates in their awfully majestic splendour. She is not much involved with them. There is just the sea. It drowns them or detains them on the sandbar, and there is the island. That is all. Everything linked to her twilight existence seems ambiguous and ambivalent. Her marital life is a series of emotional chiaroscuro. She is uncertain of her own self:

'How could she tell, how decide which half of her life is real and which unreal? Which of her selves was true, which false? All she knew was that there were two period in her life, each in direct opposition to the other …..' [153]

Moses traces the temperamental alienation between Sita and her father:

'After all, … she is not like her father. She is 'plain' compared to him who was life a god ….. a magic man.' [156]

Even, Madhusudan Prasad [1981: 77] in his book Anita Desai: The Novelist, finds Sita a square peg on a round hole in her father-in-law's. But he fails to consider Sita's biological and physiological urges. He only takes into account the temperamental drives which are but a part of an individual's identity. Sita is the symbolic equivalent of the modern housewife whose sensibility is perpetually under stress. Her mental agony is the outcome of her inability to cope with the modern society. The conclusion carries the focus of the novel beyond the resolution of Sita's obsessive identity crisis. It points to a transcendental reality.

Desai's heroines often act violently, the reader finds a positive change. Sita reconciles herself to her lot. She strikes a balance between her inner self and the outer world, her prosaic self and her poetic sensibility, her individual self and the social consciousness. Unlike Maya's, her alienation is biopsychic, not temperamental or environmental. B. Ramchandra Rao exactly observes:

'The novel may thus, be seen as a parable on the inability of human beings, to relate the inner with outer, the individual with the society …..' [1977: 59]

'Only connect', says Anita Desai recalling Margaret Wilcox, in Forster's Howard's End. Wilcox remarks,

On the whole, Where Shall We Go This Summer? is a good answer to temperamental incompatibility and the resultant alienation. Sita's hope for consolation from the island is but a frantic and desperate bid to relieve the boredom and hypocrisy of her bourgeois existence. All she gets from the island is a cold welcome and, thus, remains an island on the island. As Madhusudan Prasad says,

'….. It is a memorable piece of fiction which provides us proudly with a panacea for an endemic existentialist predicament, threatening to assume epidemic proportions in our country.' [Op Cit.: 1981: 71]

Thus, it is a testament of psychic turbulence, the very image of poetry and parturition, which Ezra Pound could have called 'an intellectual and emotional complex in an instant of time' [1982: 04]. Unlike the other works of Desai, this novel is a work where the quest for identity does not end in death and desolation. It ends up with compromise and pacification.

References:

Ecofeminism describes movements and philosophies that link feminism with ecology. The term is believed to have been coined by the French writer Franchise d’ Eaubonne in her book, i.e. Feminisme on La Mort (Feminism or Death) published in 1974. Ecofeminists connect the exploitation and domination of women with that of the environment, and argues that there is a connection between women and nature that comes from their shared history of oppression by a patriarchal western society. Ecofeminism is an achievement and academic movement that sees critical connections between the domination of nature and the exploitation of women. It is movement that sees a connection between the exploitation and degration of the natural world and the subordination and oppression of women. It emerged in the mid-1970s alongside second wave feminism and the green movement. "Ecofeminism brings together elements of the feminist and green movements while at the same time offering a challenge to both. It takes from the green movements a concern about the impact of human activities on the non-human world and from feminism the view of humanity as endured in ways that subordinate, exploit and oppress woman".

Ecofeminism, a ‘new term for an ancient wisdom’ grew out of various social movements the feminist, please and ecology movements in the late 1970s and early 1980s. Thought the term was first used by Francosie D’ Eaubonne it became popular only in the context of numerous protests and activities against environmental destruction. The first ecofeminist conference "Women and life on Earth : A Conference on Eco-Feminism in the Eighties was held at Amhert (USA) in March 1980. According to Nesta, one of the conference organizers, ecofeminism is a third wave of feminism, while others place it in the general category of deep ecology.

Vandana Shiva claims that women have a special connection to the environment through their daily interaction with it that has been ignored. She says that women in subsistence economics who produce "Wealth in Partnership with nature, have been experts in their own right of holistic can ecological knowledge of nature's processers. However, she makes the point that " these alternative modes of knowing, which are oriented to the social benefits and sustenance needs are not recognized by the capitalist reductionist paradigm, because, it fails to perceive the interconnectedness of nature, or the connection of women's lives, work and knowledge with the creation of wealth.

In Ecofeminism (1993) authors Vandana Shiva and Maria Mies critique modern science and its acceptance is a universal and value-free system. Instead they view the dominant stream of modern science as a universal and value free system. Instead they view the dominant stream of modern science as a projection of western men's values. The privilege of determining what is considered scientific knowledge has been controlled by men, and for the most part of history restricted to men. Shiva and miles list examples including the lexicalization of the childbirth and the industrialization of plant reproduction. These authors argue that the medicalization of childbirth has marginalized midwife knowledge and changed the natural process of childbirth into a procedure dependent on specialized technologies and appropriated expertise. Similarly, the dependence of agriculture on industrially produced seed and fertilizers makes a natural, regulative process dependent on technologies input.

A common claim within eco feminist literature is that patriarchal structures justify their dominance through binary opposition, these include but are not limited to; heaven/
earth, mind/ body, male/ female, human/ animal, spirit/ matter, culture/ nature and white/ non-white. Oppression is reinforced by assuming truth in these binaries and instilling them through religious and scientific constructs.

Franchise Eaubonne called upon women to lead on ecological revolution in order to save the planet. This entailed revolution using gender relations and human relations with the natural world. Sallie Me Fague, a prominent ecofeminist theoretician, uses the metaphor of God's body to represent the universe at large. This metaphor values include, mutuалиstical and interdependent relations amongst all things.

Ecofeminism represents the union of the radical ecology movement, or that has been called deep ecology and feminism. The word 'ecology emerges from the biological science of natural environmental systems. It examines how there natural communities function to sustain a healthy web of life and ow they become disrupted, causing death to the plant and animal life. Human intervention is obviously one of the main causes of such disruption. Thus ecology emerged as a combined socioeconomic and biological study in the late sixties to examine how human use of nature is causing systems of plants and animals, threatening the base of life on which the human community itself depends. Deep ecology takes this study of social ecology another step. It examines the symbolic, psychological and ethical patterns of destructive relations of humans with nature and how to replace this with a life-affirming culture.

Feminism also is a complex movement with many layers. It is a movement within the liberal democratic societies for the full including of women in political rights and economic access to employment. It can be also studied in terms of culture and consciousness, charting the symbolic, psychological and ethical connections of dominations of women and male monopolization of resources and controlling power. This third level of feminist analyses connects closely with deep ecology and considered feminism as the primary expression of deep ecology. Many feminists consider a verbal connection between domination of women and domination of nature.

Anthropological studies have suggested that the identification of women with nature and males with culture is both a monopolizing of the definition of culture by males. The very word nature is part of the problem, because it defines nature as a reality below, and separated from man rather than one nexus in which humanity itself is inseparably temp added. Infect, it is human being who cannot live apart from the rest of nature as our life sustaining context, while the community of plants and animals both can and, for billions of years, did exert without humans.

One key element of this identification of woman with non-human nature lies in the early human social patterns in which women's reproductive role as child bearer was tied to making women the primary productive and maintenance workers. Women did most of the work associated with child care, food production and preparation production of clothing, baskets and other artifacts of daily life, clean-up and waste disposal. Although there is considerable variation of these patterns cross culturally generally males situated themselves in work threat was both more prestigious and more occasional, demanding burnt of energy, such as hunting larger animal, was and clearing fields, but allowing them more space for leisure. This is the primary social base for the male monopolization of culture, by which men re-enforced their privileges of leisure, the superior prestige of their activities and the infertility of the activates associated with women. Perhaps, for much of human history, women ignored or discounted these male claims to superiority, being entirely too busy with the tasks of daily life.

It is from the perspective of this male monopoly of culture that the work of women is maintaining the material bars of daily life is defined as an interior realm. The material world itself is then seen as something separated from males and symbolically linked with women. The earth, as the place, from which plant and animal life arises, becomes linked with the bodies of women from which babies emerge. The development of plow agriculture and human slavery very likely took this connection of woman and nature another stereo/ Both are seen as recallm, not on which men depend but which men dominate and rule over with coercive power.

Wild animals which are hunted retain their outwearing and freedom. Domesticated animals become and extension of the human family. The are enslaved and coerced for this labor. Plow agriculture generally involves a gender shift in agricultural production while women monopolized food gathering and gardening, men monopolize food production done with plow animals. With these shift to men as agriculture comes a new sense of land as owned by the male family. Head, passed down through male line of descent, rather than communal land-holding and matrilineal descent that is often found in hunting-gathering and gardening societies. The conquest and enslavement of other tribal groups created another category of humans, beneath the familiar community, owned by it, whose labour is coerced. Enslavement of other people through military conquest typically took the form of killing the males and enslaving the women and their children for labour and sexual service.

In patriarchal law, possession of women, slaves animals and land are symbolically and socially linked together. All are species of property and instruments of labour, owned and controlled by male heads of family as a filing class. Looking at the mythologies of the Ancient near eastern, Hebrew, Greek and early Christian cultures, one can see a shift in symbolization of women and nature as spheres to be conquered ruled over and finally, repudiated altogether. From the 16th of the 20 centuries, western Europeans would appropriate the lands of the Americans, Asia and Africa, and reduce its human populations to servitude. The wealth accused by this vast expropriation of land and labour would fuel new levels of technological revolutions, transforming material resources into new forms of energy and mechanical work, control of disease increasing speed of communication and travel. Western elites grew increasingly optimistic, imagining that this technological way of life would gradually conquer all problems of material scarcity and even push back the limits of human mortality.
However, in a short three quarters of 20th century this dream of infinite progress has been turned into a nightmare. The medical conquest of disease, lessening infant mortality and doubling the lifespan of the effluent, insufficiently matched by birth limitation, especially among the outrunning the food supply. Every year ten million children die of malnutrition. The gap between the rich and the poor, between the wealth elites of the industrialized sector and the impoverished masses, especially in the colonized continents of Latin America, Asia and Africa grows ever wider. This western scientific, industrial revolution has been built on injustice. It has been based on the takeover of the land, its agricultural metallic and mineral wealth, appropriated through the exploitation of the labour of the indigenous people. The system of global effluence, based on exploitation of the land and labour of the many for the benefit of the few;

We are literally destroying the air, water and soil upon which human life and planetary life depends. There are many elements that need to go into an eco-feminist ethic and culture for a just and sustainable planet. One element is to reshape our dualistic concept of reality as split between sowers matter and transcendent male consciousness. We need to discover our actual reality as late comes to the planet. The world of nature, plants and animals existed billions of years before we come on the scene. Nature does not need us to rule over it, but needs itself very well and better without humans. We are the parasites on the food chain of life, consuming more and more, and putting two little back to restore and maintain the life system that support us. We need to recognize our alter dependence on the great life-reproducing matrix of the planet in order to learn to re integrate our human systems of production, consumption and waste into teh ecological patterns by which nature sustains life. In ecofeminisculture and ethic mutual inter-dependency replace the hierarchies of domination as the model of relationship between men and women, between human groups and between humans and other beings, All racist, sexist, classist and anthropocentric assumptions of the superiority of whites over blacks, males over females managers over workers, human over animals and plants must be culturally discarded. The patterns of male-female, racial and class inter-dependency itself has to be reconstucted socially, creating more equitable sharing in the work and the fruits, of work, rather than making one side of the relations the subjugated and impoverished base for the power and wealth of the other. In terms of male-female relations this means, not simply allowing women more access to public culture, but converting males to an equal share in the tasks of child-nurture and household maintenance. A revolution in male roles leaves the basic pattern of patriarchal exploitation of women untouched. Women are simply over worked in a new way, expected to do both a male work day, late low pay, and also the unpaid work of women that sustains family life. There must be a conversion of men to the work of women, along with the conversion of male consciousness to the earth.

Everyday and every new generation we need to remake our relations with each other, finding a new the true nexus of relationality that sustains, rather than exploits and destroys life. Finally, ecofeminist culture must reshape our boric sense of self in relation to the life cycle. The sustaining of an organic comunity of plant and enomal life is a continual cycle of growth and disintegration.

Rosemary Redford Ruether, Ivone Gabara, Vandana Shiva, Susan Griffin, Alice Walkes, starhokw, sallie McFague, Luisah Teish, Sun, Ai Lee-park, paula crumm Allen, Monica Sjo, Greeta Gaard, Karen Warren and Andy Smith are among the voices speaking from ecofeminist positions. Rosemary Radford Ruether is a writer and active campaigner for women's spirituality. She authored the first ecofeminist book, New Women, / New Earth ; Sexist Ideologies and Human Liberation in 1975. Here she states.

Women must see that there can be no liberation for them and no solution to the ecological crisis within a society whose fundamental model of relationships continues to be one of domination. They must unite the demonads of the women's movements with thereof the ecological movement to envision a radical reshaping of the basic socioeconomic relations and the underlying values of this modern industrial society (204).

Ruether makes clear central tenet of ecofeminism; earth and the other-than-human experience the tyranny of patriarchy along with women. Classism, racism, sexism, heterosexism, naturism a term coined by warren) and speisism are all interwined.

Ecofeminism claims that patriarchal structures justify their dominance through categorical or dualistic hierarchies. Heaven/earth, mind/body, male/female, human animal, spirit/ matter, culture/ nature, white /non-white. Established oppressive systems continue to manifest their abusive powers by reinforcing assumptions of these binaries, even making them sacred through religious and scientific constructs. AS a justice advocate for the entire web of life, ecofeminism resists dividing culture into these impeded separate or dualistic arenas. In her introduction to Ecofeminism; Women, Culture, Nature, editor warren asserts:

What makes ecofeminism district is its insistence that non human nature and naturism (i.e. the unjustified domination of nature) are feminist issues. Ecofeminist philosophy extends familiar feminist critiques of socialisms of domination to nature.

Ecofeminism’s constructive world view replaces hierarchical dualisms with radical diversity and relationship, modulated on both biodiversity and the feminist emphans on the strength of difference.

Through the 1970s, few ecofeminists in a academic settings designated themselves as such, though several engaged in similar theoretical endeavors linking feminist and environmental ideas. Early publications that analyze the woman/nature connection in light of the environmental crisis include Ruether's New woman new England (1975), Many Doly's GymEcology (1978), Griffin's woman and Nature (1978) and Carolym Merchant's. The Death of Nature(1980).

☆☆☆
The novel is historical, political, and above all, a great work of art. It is divided into three parts, 'Lull', 'Storm' and 'Aftermath' which make it clear that the novel is about the silent atmosphere before the announcement of Partition, the horrible incidents caused by the partition and the pitiable conditions of the uprooted refugees after the Partition. The novelist, Nahal has used the seven families of a Muslim-dominated city Sialkot to represent thousands of sufferers like them. Nahal himself was one of those refugees who were compelled to leave Sialkot for India. So, he wrote what he had observed. Almost at the end of the novel this fact had been cleared by him.

The Theme of Partition:

Chaman Nahal is one of the outstanding novelists of the 1970's. He wrote eight novels. Azadi is one of the four novels which is based on the Gandhian thought. It is a modern classic which presents a comprehensive vision of life. It demonstrates the havoc that partition played on the people of the country both at the social and individual levels. It depicts the realistic historical record of the horrible incidents caused by the partition. It deals with the theme of partition of Indian subcontinent into India and Pakistan. As Chaman Nahal himself was a refugee, he writes with remarkable penetration and realism.

MANGALA V. AMBADKAR

The British had brought some kind of peace to his land that was torn apart. Lala Kanshi Ram praises the power of the British. He says: "They are a nation which cannot be easily beaten, he thought. A handful of them have kept us under their feet for over two hundred years and now that Hitler too has met the same fate at their hands." An absolutely invincible race!

Lala Kanshi Ram also praised the controlling power of the British rule and police officers. For example, he had great faith in General Ress.

Little does he realize the far greater separations and sorrows to follow, just as the shooting of a dog on the streets by an English soldier revealing the same cavalier indifference with which they had once gunned down Indians, is only beginning of the latter riot, looting, stampede and slaughter. And the partition which will lead to more bloodshed between Muslim and Hindu will leave Lala Kanshi Ram and the survivors of his family much more alone with their uncertainties and regrets. Meanwhile the family is forced to leave the village for a refugee camp. They finally arrives at New Delhi. But, just before leaving his home, Lala Kanshi Ram blames the British for not protecting the refugees. He also blames the faults of the British. “If the British were going to lose India, it was not because of Gandhi or the awakening amongst the masses, it was because of the tactical error they made in sending out an ugly Viceroy in the crucial days of their Raj.”

When this traumatized foot convoy reaches the Indian side, they all are thunderstruck and dumb found. In spite of all these ghastly experiences in their horrible journey from Sialkot to the other side of the border, Kanshi Ram Lala emerges as one who transcends himself from the level of an individual to a universal man.

Chaman Nahal expresses one of his memories, which was about his meeting with Gandhi. He wrote: "I had been personally exposed to Gandhiji during the last few months of his life. After 1947, he made Birla House in New Delhi his home. Our family by then had migrated from Pakistan to Delhi. And it was possible for me to attend Gandhi’s prayer meetings on most evenings. And what caught m This shows that the novelist was not happy with the Partition of India and he poignantly expressed the feelings of anguish and anger about it in Azadi which is predominantly a political novel. For example, Lala Kanshi Ram, the protagonist, is against the Partition. He, like many others, does not wish the subcontinent to be divided into two nations. He has great
faith in Gandhi who would oppose Partition. But the Partition is announced, Lala Kanshi Ram becomes both angry and sad. He blames the English eyes was the immense humility of the man. Many of us amongst his listeners were angry young men who had lost everything in Pakistan including the dear ones who were assassinated in the riots.

And, we asked Gandhi angry questions, to which he never gave an answer without making us feel that our pain was his pain too. I also saw how plain and ordinary Gandhi was to look at short-statured, thin, with rather common features."

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"Yes, they (the British) are the real villains, they had let the country down, they had let him down, he who put such faith in them."

Sialkot, before the beginning of political agitations for the Partition of the subcontinent, was a Muslim dominated city. Yet, there was unity among people of all castes.

There was seldom any rivalry between Hindus and Muslims. This fact is presented through the friendship of Lala Kanshi Ram and Chaudhari Barkat Ali and the love of Arun and Nur.

Lala Kanshi Ram and Chaudhari Barkat Ali were not only friends but were just like brothers. Both the families heard each other’s happiness and sorrow. Influenced by Gandhi’s speech, Chaudhari Barkat Ali says to Lala Kanshi Ram:

“You are my brother from today.”

The author adds:

"Lala Kanshi Ram chuckled. He had always regarded Chaudhari Barkat Ali as a brother; he did not need Gandhi to make him aware of that."

Then, Arun, the son of Lala Kanshi Ram, loves Nural-Nissar, the daughter of Chaudhri Barkat Ali. He is ready to become a Muslim for her sake.

Munir advised him to show harmony between Hindus and Muslims.

The two friends converse:

"I'll become a Muslim, if your father insists". (Arun)

"You don't have to. Why can't you keep your separate religions?" (Munir) "How do we solemnize the marriage?"

"A ceremony in a civil court."

According to him, no animosity should grow between the two communities of different religions. The unity of all religions is the strength of his mind. He is a person who emphasizes the need of Hindu-Muslim brotherhood. And when the communal tension engulfed the tiny town of Sialkot, he is the person who extends all necessary help to Lala Kanshi Ram and his family. He comes to Lala Kanshi Ram's house and informs him that the Muslim rioters will loot and burn the shops and houses owned by Hindus on that street that night. He also advises them to leave the place and to take shelter in the refugee camp. When it is decided that all will have to take shelter at the camp, Munir, the son of Barkat Ali Chaudhri, who has also much concern about Lala Kanshi Ram's family arrives there. Munir and Lala Kanshi Ram's son Arun are friends.

The most important thing is that at this crucial moment of his life Lala Kanshi Ram relies upon the trustworthiness of his Muslim brother Barkat Ali. When vultures hover over the sky of Sialkot, thousands and thousands of Hindus are massacred and their properties are looted and set on fire, a man like Barkat Ali is there to earn the confidence of a riot victim like Lala Kanshi Ram.

The peaceful atmosphere and Hindu-Muslim unity of Sialkot was disturbed by the announcement of Partition by Mountbatten. The Muslims started celebrating the creation of Pakistan with drum-beating and firecrackers. When they passed nearby the two buildings of Bibi Amar Vati, the owner of the house where Lala kanshi Ram and other tenants were lived, they threw some stones which broke the window panes of the houses. The efficient police officers could keep peace. But soon the Muslims started looting shops.

And even Lala Kanshi Ram's shop was looted. Then the Muslims started burning one Hindu 'mohalla' every night. Meanwhile, a train came from Amritsar which was full of murdered and wounded Muslims. This excited the Muslims who killed and wounded the Hindus in Trunk Bazaar.

Soon the Hindus were forced to leave for the Refugee Camp. The scene of the leaving of the tenant families and of the family of Bibi Amar Vati is really very emotional. The scene symbolizes thousands of such scenes.

Fifteen million refugees poured across the borders to regions completely foreign to them, for though they were Hindu or Muslim, their identity had been embedded in the region where their ancestors were from. Many years after the Partition, the two nations are still trying to heal the wounds left behind by this incision to once-whole body of India. Many are still in search of an identity and a history left behind beyond an impenetrable boundary. The two countries started off with ruined economies and lands and without an established, experienced system of government. They lost many of their most dynamic leaders, such as Gandhi, Jinnah and Allama Iqbal. India and Pakistan have been to war twice since the partition and they are still deadlocked over the issue of possession of Kashmir. The same issues of boundaries and divisions, Hindu and Muslim majorities and differences, still persist in Kashmir.

References:

Feminist Stance In The Portrayal of Man-Woman Relationship in Manju Kapur's The Immigrant

In The Immigrant, the man-women or husband-wife relationship has been presented in entirely new manner with bold feminine stance. The relationship between Ananda and Nina starts in India and ends in Canada before achieving the magnitude of maturity. Nina was already in her thirties at the time of her engagement with Ananda. She knew the substance of marriage well. She says to her mother; Marriage is a question of adjustments. Manju kapur has narrated the story of modernity in the sense of feminine stance in the shaping of man-woman relationship.

Manju Kapur is one of the celebrated novelists in the first decade of the 21st century. She shows extreme depth and sensibility in the presentation of man-women relationship in her each and every novel. She blends pathos, compassion, question of identity, status of the women, ego-crisis and modernity in her novels. The relationship between Harish and Virmati in Difficult Daughters, Hemant and Astha in A Married Woman, Arvind and Nisha in Home Ananda and Nina in The Immigrant and Raman and Shagun in Custody are really interesting, fascinating, meaningful and colorful in the era of modernity in which each and everything has been viewed in entirely new perspective, especially in the context of feminism.

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Marriage is a question of adjustments.

Manju kapur has narrated the story of modernity in the sense of feminine stance in the shaping of man-woman relationship. Sex before getting married is considered as taboo in India. But the people for the sake of equality and liberty are free from any moral sense to enjoy such things in their lives. After engagement, Ananda and Nina seem to realize the essence of their relationship through mere act of sexuality:

She pressed herself closer; Gone was the awkwardness of word. With his free hand he turned her face towards him and nuzzled her lips. Her mouth opened, his tongue slipped in to be met in eagerness by her own. His hand played fast and furious with her breasts, now no barriers between him and them. Involuntarily she opened her legs slightly; with alacrity he followed that invitation as well.

After her marriage with Ananda, Nina seems to be highly satisfied because her emotional needs are adequately fulfilled. Her days in honeymoon were marvelous and full of erotic fulfillment. She would like to enjoy each and every moment Ananda also felt the same thing:

The next morning Ananda redeemed his husband status by jumping on her before she was fully awake. True the penetration was over even more quickly than the day before, but Ananda tried to make up for it in other ways. Afterwards he looked at her a adoringly.

On the other hand, Nina showed too much urgency in terms of physical fulfillment. She did not seem to be satisfied with Ananda. She wanted more and more aggression. Her husband loved her too much, but mere love is not everything. Love must be consoled by romance. She was in search of more penetration form the side of her husband:

Her husband was giving her the best of everything. Was she going to be so unreasonable as to demand penetrative orgasms as well?

In Canada, She discovered another territory of human emotions and passions. She got an opportunity to explore liberty and independence in her life. She was now free from the great cultural loads:

Eventually lying in bed became boring. She must explore, she must examine her territory in private. Boldly she strode about in her nightie, the shape of her breasts visible, as was the shadow of her pub hair. No servant, land lord, land lady, neighbor or mother was there to see. After years of night and day protection against the eyes of the world, it felt strange to abandon the shield that defended her modesty.

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In the beginning in Canada, Nina felt boring because of many reasons altogether. She had nothing to do, nobody to accompany and even she felt dejected and depressed because of the attitude of her husband. The glory of the abroad gradually disappeared from her eyes. She felt that her own life seemed to be migrated from her 'self':

The immigrant who comes as a wife has a more difficult time. If work exists for her, it is in the future, and after much finding of feet. Then she realizes she is an immigrant for life.(6)

Nina felt an acute sense of loneliness in her relationship with Ananda in Canada. Ananda was busy in his work, and his disinterest in sex further complicated the situation. She was completely lost. Her situation told the story of the immigrant wives in general:

Nina cries, feels homesick, sometimes adventurous, often forlorn. The minute she gets up she is at a loose end.(7)

Nina prepared to become mother. She was already in her mid thirties, and she thought after sometime it would not be easy for her to conceive a baby. She brooded:

She murmured an onset. What this said about his standards, she did not care to consider. Besides, her body had decided to object to his emissions again. She rose to free in the pink bathroom. Washing herself liberally, she wondered how long it would take her to conceive.(8)

In abroad, the immigrants live with paradoxical behavior. They are always in conflict. Leaving one's tradition is not easy. Ananda suffers from the same stroke. It was difficult for Nina to follow the Canadian lifestyle. Ananda warns her:

That you are a traditional, backward Indian girl, like some of these women you see at the India club. Can't even speak English properly.(9)

Ananda has some different notions also. He loved his wife too much. But his morality is divided. Since he was in the west for many years, all these things of morality do not matter much for him:

He knew he still had miles to go before he reached his goal of pounding some woman to sexual pulp, but with marriage, he had gained confidence. One day, he had might try again with women, he loved his wife, but he did not want to feel that she was the only one in the world he could have sex with.(10)

Ananda become offensive when Nina talked with him about his failure to make her come pregnant. He failed to understand the growing concept of motherhood in her. He often showed his anger:

'Are you implying it's my fault we don't have sex more often? Don't you know how much want it? But while you just sit around and relax at home, I am at the clinic working hard to make a living, unless I get a full night rest, I can't concentrate the next day.'(11)

Distance was growing between them. There was nothing between them in spite of some unfulfilled sexual pleasures. They lack the very concept of marriage. Nina realized the same:

Distance grew between them; Nina felt imprisoned by the stress, and assured him there were other things besides sex in marriage.(12)

Ananda also realizes the sense of guilt in him. When he was in USA for his own treatment for the enjoyment of physical relationship with his wife, he was aware of the fact which he hid from his wife. He contemplates:

What would Nina think, where had he learned all this from? He would have to tell her. Openness was the key to a good relationship, he knew, but he did not want to face questions or recrimination.(13)

When Ananda come to Canada after therapy, he was happy but shy. He told his wife about his journey in different manner. Only sexual gratification does not bring happiness in married life;

Sadly, it looked to her that even good sex did not ensure happiness beyond the act. She should not have said anything; confining communication to the non-verbal was perhaps the best thing at this stage. May be he had not had time to read his books yet.(14)

Nina understands the problem of Ananda. She would like to compromise with the facts which are producing hurdles in their relationship, she told him:

Above all I want us to have a solid relationship, with us sharing everything. You are all I have in this country, you are the reason I am here.(15)

Nina does not show any interest in the sperm test of Ananda. Ananda becomes totally disappointed because of unsympathetic attitude of his wife:

Ananda was disappointed in Nina's response to his sperm test. He had expected her to be move appreciative that there was nothing wrong with him.(16)

Both Nina and Ananda find substitutes for each other, Nina goes in the lap of Anton while Ananda goes in the lap of Mandy. Dissatisfaction in life and unsatisfaction in love drove them to search about alternatives, and both of them succeed also. Kapur writes at this juncture:

A life that three years ago was a desert so far as women were concerned, now had a wife and a mistress. The first had lead to the second. And the second had made all the moves.(17)

The relationship between Nina and Anton was completely physical, and there was nothing a term like 'love' between them. Anton cleared his own position before Nina:

I'm married too. But it's stupid to confine yourself to one person for your whole life. What about adventure, what about experiencing difference? Nobody owns anybody; you know: (18)

She enjoyed the better moments in the arms of Anton, from which she had been deprived off for a longer period. She found full pleasure in that mere act of sexual gratification.

References:
Intensification of quelled women in the select short stories by Doyle

Sir Arthur Conan Doyle dominates the world by his art of smart detective thrillers but he is an artist who crossed the periphery of this genus. He had broadened his horizon with the study of populace which enveloped the past and present. He genuinely studied the social, economic, emotional, familial and psychological repute of men and women. His accounts were the facsimile of the existing scenario of men and women in the society. He didn’t limit himself by mentioning the heart wrenching position of quelled women due to callous nature of men; but also highlighted the reasons behind this painful veracity like acquisition of their inheritance like in case of Alice or the typical male dominancy in name of love as in instances of Violet de Merville and Kitty. He drew different women characters who told a legend of their own. They didn’t actually partake in direct action but silently collaborated with their aid due to a deep desire to unravel the unseen and live a peaceful life. He also emphasizes array of modes in which his quelled female entities escalate and emerge as a strong, fearless heroines from their carapace.

S

ir Arthur Conan Doyle was a master of smart detective thrillers; but he also had a propensity to observe his surroundings and the individuals around him. He was genuinely touched by the conditions prevalent in society and especially of women which were ingeniously exploited by him in his narratives. A domestic environ existed in the Victorian era which continued till Late Victorian era was portrayed by Doyle in most of his materializations.

Victorian era was integrated as a symmetrical mélange of Industrialism and Imperialism. It was an eon characterized for restitution and refurbishment of humanity and ethos. This revolutionary episode kept musing diverse genus like politics, economy, society but ardently stimulated the cult of domesticity. An institution made up of the sacred union based on holy matrimony.

Doyle cherished profoundly exemplars of Victorian women in his mother Mary Foley, Louisa Hawkins and Jean Elizabeth Lecky. These ladies with different intellects, personas and forte nurtured his study on women in society. He knitted the pros and cons of his observations in the moral fiber of array of his female characters like Violet, Alice and Kitty etc.

If this cult is observed intimately through his eyes; the veracity of atypical patriarchy is evidently visible as unembellished by Tennyson in “The Princess” as:

Man for the field and woman for the hearth:
Man for the sword and for the needle she:
Man with the head and woman with the heart:
Man to command and woman to obey;
All else confusion. (qtd. in Vicinus,76)

Doyle emerges as a feminist irrespective of his genre as he unquestionably portrays the environs enveloping women; which lead to the gradual mentoring of their psyche and personas. Peerless examples of progression of women could be traced in his stories “The Adventure of the Copper Beeches” and “The Adventure of the Illustrious Client”.

Miss Violet Hunter an audacious intrepid beauty indulges Holmes in the mystery of “The adventure of the Copper Beeches”. She was approached with a strange job proposal for Holmes, “The unusual salary, the curious conditions, the light duties, all pointed to something abnormal” (Doyle, “The Adventure of Sherlock Holmes” 343). She stumbles upon a concealed room and unearths devious activities of her employers. Holmes accompanies her in exposing Mr. Rucastle who used her to impersonate Alice to deceive her fiancé and sabotage their alliance. Holmes rescues Mr. Rucastle injured from the attack of his mastiff and
discloses the fact that before their arrival Alice had already eloped with her fiancé. Miss Hunter carried initial trepidations and confers Holmes to steer her away from her dilemmas. Her situation is at par with Hardy's thoughts “…our impulses are too strong for our judgment sometimes” (“Tess of the D’Urbervilles” 5). She is portrayed by Doyle as a free-spirited young woman who opts for herself. She despite of her anxieties related to the bizarre circumstances unearths the truth by investigating her own and updating Holmes. She handles everything with perfection as in words of Holmes “You seem to have acted all through this matter like a brave and sensible girl, Miss Hunter” (Doyle, “The Adventures of Sherlock Holmes” 358).

Doyle also portrays Alice Rucastle the sole legatee of her deceased mother. Mr. Rucastle solely wanted her money thus detained her as stated by Mrs. Toller, “He wanted her to sign a paper so that whether she married or not, he could use her money” (Doyle 364). She had her own way of facing the crisis by escaping from bondage and leaping towards freedom.

Holmes is accosted in the short story “The Adventure of the Illustrious Client” by Sir James Damery who wants to safeguard Miss Violet de Merville who is madly in love with Adelbert Gruner. He had murdered his wife and twisted realities before Violet in such a way that he always transpired as a martyr. Holmes locates Miss Kitty Winter, Gruner’s former romantic interest. She discloses notation of women in a leather diary “this man collects women, and takes pride in his collection” (Doyle, “The Case-Book of Sherlock Holmes” 20). Holmes steals the diary while Gruner is assailed by Kitty with vitriol. Later the diary is used and the marriage fiasco is brought to an end.

Miss Violet de Merville was conned smoothly in name of love “The villain attached himself to the lady, and with such effect that he has completely and absolutely won her heart” (Doyle 11). She relentedly on her beloved and disappeared as a closed sphere to her savors. Doyle knew women like her attained their rationality if the ethical self of their beloveds is shattered as Holmes concludes “That book will bring her back to earth- and I know of nothing else that could. It is in his own writing. She cannot get past it” (Doyle 39).

Doyle painted Kitty a juxtaposing character to Violet, she did not belong to as sophisticated genus of society yet she was open to facts and reality. She was a damaged soul all geared up to fight against the inhumaneness practiced on her and save others from this agony. She melted the truth to Violet and made a nasty enemy like Baron. Yet she chose an erroneous path of casting a murderous attempt on Gruner which worsened her condition of facing a sentence. Her situation could be articulated in words of Hardy “Out of the frying pan into the fire” (“Tess of the D’Urbervilles” 76).

It was unanimous perception in a patriarchal society that phase of dependency of women on men start right from their birth and persists till death. It was perceived that women who carried out these archetypal traditions solemnly or who rebelled against them with audacity; majorly fell victims of exploitation. Doyle was of the view that customarily exploitation of women was done as they get embittered under the charisma of love, their subservient nature towards men and trust. This feeling is strong when the bond between the hunter and the prey has innate proximity. It could be by birth or by amorous relations so he designed heinous fathers, sadistic lovers and husbands in his short stories.

The only variations were seen in the style of abuses inflicted on them. The assortments of abuses triggered in the life of a woman were emotional, physical, financial, social or legal. These sorts of situations made the life of female a curse as articulated by Hardy “I wish I had never been born-there or anywhere else” (87).

Doyle didn’t confine himself by painting such grotesque images but he also posed the intensification of quelled women from their carapace. He portrayed his passive female protagonists with a hidden inner strength which was realized by them in different forms. They had their unique methodologies of reacting to various events which cropped up in their lives. Miss Merville was blind to her emotions but had the courage to walk out of a foul relationship when exposed to truth. Kitty a strong female entity became the criminal in an attempt to avenge herself. Miss Hunter was gallant enough to rise and shine against the darkness of a web of lies and dart towards a secured future. Alice chose to escape from her sufferings and create her own new world.

Doyle resided in a typical civilization which was a guild of men, by men and for men. A framework where men were stronger women were considered weak and fragile objects. He broke the traditional myths about women as depicted by Hardy “Once victim, always victim-that’s the law!” (394). He indirectly questioned the societal norms framed for women, he expressed a need for a strong legal edifice for women especially in matters of legate, and he portrayed unadulterated male chauvinism in an unbiased manner.

He emerged as a feminist at par with feminists like Thomas Hardy and Simone de Beauvoir by his women centric narrations. Doyle had a different mindset which could be collaborated with Beauvoir as “Destiny is not what limits her: it is easy to understand why it has not been possible for her to reach the highest summits, and why it will perhaps not been possible for some time” (“The Second Sex” 764). He epitomized women not as an entity born out of chaos, but as an individual who evolved from chaos. The self of a personality is not spontaneous but a gradual process designed in its own unique mannerism by that entity itself.

References: