

A STUDY ON ECO-FEMINISTIC IN KINGSOLVER'S NOVELS

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ABSTRACT

An eco-feminist perspective of equality and of levelling power dynamics and of withstanding speciesism can end in an earth that is no longer in catastrophe. Implementing and recognizing eco-feminist doctrines can make a human population that is more peaceful and respectful also apprehensive of non-human and human demoralization.

*The present paper analyses the themes of Eco-feminism as they interconnect particularly to the women in the novels, *Prodigal Summer*. The women in these novels recognize that non-human and human lives, inclusive of animals and plants, converge in true and purposeful manners. This understanding permits the women characters to move past the hegemonic or dualistic culture they dwell. In patriarchal structures like modern American culture, women are underrated along with parts of animals and nature.*

keywords: *feminism, women, culture, society, characters etc.,*

INTRODUCTION

A few novels of Kingsolver set in Appalachia, *Prodigal Summer* is fine examples of novels with characters that are inspired by landscape that has been changed by a patriarchal, exploitative and destructive way of life. With the characters may encounter the same stumbling environmental preconditions through which they attempt to make an existence, each character interconnects with the land in his or her own manner. The women in these novels perceive and interconnect with the land individually than the men. The women accept the ecosystem and its diversity, and this acceptance drives them to struggle against patriarchal, conventional, environmentally exploitative traditions and rituals that are naturally preserved by the men in the novels. Very nearly, the men in these two novels attempt to do what has always been done. In one situation, a character particularly looks for bring back the glory of his ancestors with his land practices.

Kingsolver appears to have charged the women with struggle, to own the line and fight the repression. The women withstand the dualistic (feeling/reason, nature/culture, etc.) culture that suffuses the fictional Appalachian ambience of both *Prodigal Summer* and in so doing they elucidate ways that the readers of Kingsolver can also protest the exploitative, patriarchal, environmental cultures and attitudes.

In *Prodigal Summer*, the women are courageous and determined, though not all start out that manner. Specifically, Lusa Landowski and Dellarobia assert control over their futures by understanding the ecological realities around them and associating with those realities to support economic progresses that will drive to better longstanding outcomes. For Lusa that is protesting mono-cultural farming technology; for Dellarobia the reality is realizing the realities and impacts of climate change. Deanna and Nannie have always been vigorous, and they devote their narratives attempting to enlighten others (Eddie and Garnett, respectively) on how to live with interconnected and interdependent with nature. Specifically, these women realize their own position as human others whose lives are interconnected with the non-human. It is the women who understand and protest the exploitative, patriarchal land practices. They strive to make a better future for themselves. By making better futures that are ecologically good, they are concurrently making better futures for others too because they have deep-rooted

perception on future. Eco-feminist practices centre on the integrity that is conceivable after alleviating exploitative attitudes and practices.

The novel, *Prodigal Summer*, is written with three interlacing narratives. The characters determine to deal with love and loss within a hilly Appalachian landscape that survives with or without human assistance. An underlying theme is the sexual conception in this tropical, humid summer where the humans and animals challenge the other sex for both comfort and love. The adjacency of non-human and human asks to reproduce and make this novel an informative study for its human-animal relationships also the flourishing human-human relationships.

Eco-justice criticism and Eco-criticism help to understand Eco-feminism though their analyses naturally do not interrogate as many intersecting binaries as Eco-feminism does. Thus, it is considered that eco-criticism and eco-justice as ancillary theories to Eco-feminism. Basically, eco-criticism contains all literary researches of environment in addition to being a critical method in its own priority. Eco-criticism starts taking the metaphorical position of the world literally by analysing what the land is doing within the text, what the humans are doing to it and what the land is doing to the humans in return - an assessment of the interplay between nature and humans.

One aspect that eco-criticism examines is how an environment, place, or ecosystem impacts both the non-human and human features in it. Appalachian culture and literature have confirmed to be a main area of concern for environmental problems due to the large-scale mining economy that has exploited both labourers and land. Non-fictional media, such as the four-part PBS documentary *Appalachia: A History of Mountains and People*, as well as Ronald Eller's book *Uneven Ground: Appalachia Since 1945*, take a socio-historical-environmental examination of the Appalachian region. These two non-fictional endeavours - in addition to several fictional images of the region - record the ways in which capitalist business models degrade Appalachian people, cultures and landscapes.

Furthermore, it is examined that how the women react to their environmental (non-human) and cultural ambience distinctly than the most of the men in the novels. The women are more compassionate and cordially portrayed in the novels; thus, the distinction in the interactions of women characters with non-humans exposes Kingsolver's readers a way towards transforming and rethinking their concerns towards non-human others.

It is suggested that several ways humans may play productive instead of devastating roles in nature. *Prodigal Summer* may be an example of how to live pleasantly in a world with beauties that one unlocks. This appears to misinterpret the characters, particularly Deanna Wolfe, who consistently explains ways in which the natural world is dazzling without human aesthetic doctrines. Specifically Deanna attempts to contemplate outside of her human individuality to perceive what animals are thinking. For example, the narrator grasps the perceptions of Deanna on a bird: "A scarlet tanager broke the silence with his song. She thought of the bird hidden in leaves somewhere, unseen by any human eye but nevertheless brilliant red. Nevertheless beautiful" (99).

Prodigal Summer proposes that there is no unlocking because beauty is already built-in. The perceptions of Deanna propose that it is human responsibility to comprehend the innate beauty that is already within nature. Deanna reviews manners in which the role of an animal is naturally advantageous. For instance, she believes that the tanager bird is still fascinating even though a human being never watches it. Again, she states that she admires the functioning ecosystem over particular species or individual animals when a reptile dines some of her preferred birds perching in her patio.

CONCLUSION

Changing between these chapters titles, *Prodigal Summer* has three staged patterns. The first nine chapters switch from "Predators" to "Moth Love" to "Old Chestnuts" respectively. Chapters Ten to Thirteen do not correspond to this pattern of orbit, and this break in the pattern concurs with a drawing together of the narrative strands and their characters. Chapter Ten in specific marks the focus on the interconnectedness of the three stories with Lusa and her adolescent nephew Rickie talking about regionalism, religion and the intelligence of Garnett of goats, which is later so crucial to both Lusa's new land handling and to the Widener family.

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