

# **WOMEN-NATURE NARRATIVE AND PATRIARCHAL VIOLENCE: AN ECOFEMINIST CRITIQUE OF UZMA ASLAM KHAN'S TRESPASSING**

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## **Abstract**

*This paper is an attempt to study Uzma Aslam Khan's *Trespassing* (2003) from an ecofeminist perspective. It probes the women-nature analogy and its representation. In the text, the female protagonist realizes the gap between feminine natural self and their social construction when encountering with nature. In the same vein, the study also foregrounds the degradation of land and its consequences on human existence. For its theoretical underpinning, this study relies on ecofeminism with an exclusive focus on female subjectivity as an agency that is altered by interacting with fauna and flora. Moreover, it discusses the relationship between women and nature that how they represent each other in misogynic culture. The language, events and characters in this novel reflect a world that represents both femininity and nature. The text ponders at nature as an agency that has social and political interactions linked with women. It inquires the emotional, social, cultural and psychological dimensions of female characters and its correlation with nature. The novel shapes female self through interacting with flora and fauna. It also analyzes the impacts of disruption in natural habitat on female. This research work will be useful for ecofeminist subjects in literary writings. It is significant for future researcher as it comprehends*

*the relationship of women and nature and shows destructive vision of modernity.*

**Keywords** *ecofeminism, women-nature analogy, female subjectivity, disruption, degradation, misogynic culture, psychological dimensions.*

## **Introduction**

### **Statement of Problem**

*The problem to be investigated here is how women-nature analogy synchronized in Khan's novel. It will be explored whether the novel raises the questions of female subjectivity through interacting with nature. This study aims to explore the ecofeminist elements more specifically in Khan's Trespassing. It explains various women and nature imagery in the novel. The researcher employs the paradigm of capitalist patriarchy and highlights the factors that cause devastation of nature and its effects on community. It inquires the emotional, social, cultural and psychological dimensions of female characters and its correlation with nature. The present study also explores female association with territorial setting and its variations in a new environment.*

### **Objectives of the Study**

- *To probe the female subjectivity in terms of nature.*
- *To analyze harmonization of woman and nature through ecofeminism in Khan's text.*
- *To find out how flora and fauna of a region interact to build and develop female personality.*
- *To analyze the impacts of disruption in natural habitat on female.*

### **Research Questions**

- *How has the writer presented nature and females in the novels?*
- *How do the novels shape female subjectivity through interacting with flora and fauna?*
- *Why are females affected by the environment in the novels?*

### **Significance of Study**

*This work is significant as it comprehends relationship of women and nature. Both subjects challenge capitalist patriarchy and show destructive vision of modernity. The study is also significant in terms of the fact that it highlights the issue of territorial exploitation and its effects on women. The findings of this paper will be useful for ecological subjects in literary writings. The changing ecosphere will be studied through feminist paradigm which will help future researchers to enhance their ideas of ecofeminism. The selected theory is presented and justified through selected text in a way which will help future researchers, both science and arts, as well as literary writers to predict and be cautious regarding the environmental and sociological threats that could affect the human life.*

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### **Research Methodology**

*In the view of ecofeminists theorist like Maria Mies (1931), Vandana Shiva (1952), Carolyn Merchant (1936), and Greta Gaard (1960); the concept of women-nature analogy is the integral part of ecofeminists studies. The study will analyze the collaboration between women and nature in Uzma Aslam Khan's two novels. It argues that women are conscious of being protective and caretaker of nature, but her character is also challenged by societal norms. Moreover, it will explore that how women and nature are participating in consistent development, but their labor is perceived as worthless in a society dominated by the capitalist patriarchy. In addition, disturbance in environment brings drastic effects on community which will also be justify through this paper.*

*Ecofeminism is one of the several approaches of ecocriticism. It is a manifestation of third wave of the feminist movement. Ecocriticism is mainly concerned with establishing the relationship between environment and literature (Diana 2019). Ecocriticism as a theoretical trend began in late twentieth century among European and American researchers who sought the need for a new theory to examine the relationship between environment and literature. At the beginning of ecocritical tradition, the works of Lawrence Buell and Cheryll Glotfelty are foundational. In the book *The Environmental Imagination and Ecocriticism Reader: Landmarks in Literary Ecology* (1996) Harold Fromm suggests that ecocriticism is an endeavor to "unveil relationship of living species between themselves as well with the environment (Fromm 25)." Additionally, Glotfelty defines that it is the "study of relationship between environment and literature (Fromm 27)."*

*The term ecofeminism was first coined by French writer Farnciose d'Eaubonne in his book *Le Feminisme ou la Mort* (Feminism or Death) (1974). The word ecofeminism is a combination of two terms i.e., eco and feminism. According to Merriam Webster Dictionary, Eco means "environment and nature" while word feminism means "the advocacy of women's rights on the ground of the equality of the sexes (Merriam 1831)." In this way, ecofeminism is interpreted as ecological feminism. The theory of ecofeminism examines the relationship between women and nature and how they both are treated (Metz 2). Professor Mary Mellor, a UK academic, in her book *Feminism & Ecology* (1997) states that "Ecofeminism is a movement that sees a connection between the exploitation and degradation of the natural world and the Bashir 20 subordination and oppression of women... Ecofeminism brings together elements of the feminist and green movements, while at the same time offering a challenge to both (Mellor 12)."*

### **Literature Review**

*Uzma Aslam Khan explores all popular themes in her narratives such as power of money, both foreign and local crisis, individuality, inequality and unjust*

society. Khan's debut novel *Trespassing* portrays Khan's own experience at Arizona State University. Khan observes that Americans are obsessed with everything they acknowledge from media and it is impossible to talk to anyone about war in Iraq. Likewise, Khan provides the same experience of migration and sense of isolation in both Pakistan and the West in her novel (410). Khan's multi-layered narrative includes the conflict of two generation, doomed love affair and gender roles in Pakistan. Khan also represents improvements in Pakistan's antiquity and links the history of Sindh with China (411).

Cristy Lee Duce in *"In Love and War: The Politics of Romance in Four 21st-Century Pakistani Novels"* (2011), illustrates some post-colonial Pakistani novelist in her work and observes that writers of fiction use romance and interpersonal relationships to demonstrate the larger political and social forces (3). Khan addresses to the milieu that created 9/11 and the War of/on Terror. As a result of foreign involvements, these transgressions elicit tragic ends (41). Additionally, Khan investigates marginalization and ethnicity at national or international level that how it effects on the community and create assimilations (45). Duce notes that Khan uses politics of romance that are directed by character's identities. In this political settings, love and romance is unattainable and demented (47). Khan establishes her female characters as determined and resistant to both colonialism and patriarchy but in political arena 'their love results in futility and tragedy' (51).

Abu Ali in *"A country where self-consciousness was basic survival- The Contingencies of Space, Transnationalism, and the Imagination in Uzma Aslam Khan's Trespassing"* (2012), illustrates about Khan's response towards hybridity and diaspora. Khan's narrative is based on all sort of migration whether it is local and global or internal and external. The movements of the main protagonists, both to and from the Karachi provide subtle treatment of post-coloniality and diaspora (261). Khan reinforces the history and identity that skillfully employs with imagination and results in discrimination (268). Daanish is significant character in terms of diasporic individual who experiences American transitions that leads him to journalism. Abu concludes his argument about Khan's text that the characters in the novel understand gradually about authentic and significant discourses like Daanish's transnational movement makes him aware about self-consciousness.

In *"Uzma Aslam Khan's Trespassing: Changing Cultural Structures/Changing Identities"* (2015), Omar Akfou observes different manifestations of cultural identity in the novel *Trespassing*. Akfou states that Khan's text is highly concerned with migrants, identity, assimilation, adaptation and alienation (522). The characters like Daanish are subject to antimuslim discourse. "Due to this displacement, he is involved in cross-cultural encounters that subjugate him to a discourse" of Othering (525). Salaamat in *Trespassing* is exemplary of such hybridized people who dangles between two states: his native identity and the national

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identity. Salaamat sees himself as an alien and stranger who is marginalized in his country on the bases of language and culture (528). Female characters also experience hybrid identity since they depict modern culture and traditional manners. This plural identity develops anxieties, psychological pain and sufferance (538).

Irum Sonia and Munazza Yaqoob compile the study of Khan's texts and states in "Commodified Relationships: A Study of Khan's Fiction through the Lens of Consumerism"

(2018) that all socio-political sphere is produced by commodities (17). Sonia analyzes that current Pakistani society suffers with consumer culture which promotes materiality and artificiality in human relations. The novel, *Trespassing*, depicts realistic picture of contemporary Marxist society in which human identities 'are not based on moral values but of possessions' (21).

Islam Bibi in "An Analysis of Parental Role in Socialisation of Children in Uzma Aslam Khan's *Trespassing*" (2019) explores parental role in Pakistani society. Islam spotlights the linguistic practices of parents in the socialization of their children in *Trespassing*. Islam states that Pakistani society is family centered society in which parents have some responsibilities for the better life of their children. Correspondingly, children are complied with their parental decision whether it's about marriage, education and career (2). With regards to this, Aslam Khan drives the fact that conventional norms are human constructed, and one should have freedom to pursue his goals (3). Khan employs neutral and individualistic relation between parents and children which make them confident to pursue their will (9). On the other hand, Khan projects submissiveness for traditions and social customs.

The above-given survey of the body of critical works on Khan's novel foregrounds that the the text has already been theorized on different standpoints regarding cultural, religious and national crises. The novel portrays colonial and post-colonial impacts on immigrants and post subcontinent consequences. *Trespassing* explores many different stances in Pakistani society whether they are political or cultural terms. A notable narrative in the novel is the concept of hybridity and Otherness. Pakistani community is marginalized even within their own territory due to linguistic and cultural discrimination. The text also highlights cultural stereotypes against women and children. Moreover, many articles have been written on ecocriticism but on different narratives with different stance. This study, therefore, analyses that *Trespassing* raises questions about women-nature relationship and would fill the literature gap that requires further discussion. The study also concentrates on disruption in natural habitat and its results.

### **Discussion and Analysis**

#### **Cocoon Association with Women**

One of the central imagery of the novel is the depiction of the cocoon of the

silkworm. Dia's mother, Riffat, is a silk farmer who subsequently develops Dia's interest in silkworms. She considers that her farm is like an 'oasis' in a desert and a 'semi-tropical paradise' where she loves to spend her time. Dia is concerned about the worm's life who is smashed after its usage. It indicates female compassion and attitude towards nature. Sherry B. Ortner, in her journal "Is Female to Male as Nature Is to Culture?" 1974 asserts that women have more sense of belonging with nature than males. They are closer to life because of their physical and traditional social roles (21). She articulates De Beauvoir reviews on women's physiological functions and its association with nature. She mentions that women's strength for bearing the burden and pain is developed right from puberty. Childbirth is itself a dangerous and painful condition. On the contrary, male lacks this natural creative ability. Thus, female "is more enslaved to the species than the male; her animality is more manifest" (8).

Dia is very concerned about cocoon which suggests her empathy towards nature. She observes everything in her farm that is linked with cocoon. Dia not only perceives cocoons transformation but also their feed and complete manufacturing of silk. It proposes her active behavior towards ecological deprivation that how a man's need destroys nature. Carolyn Merchant in *The Death of Nature* (1990) asserts that the ecofeminist discourse primarily deals with the women-nature relationship (22). She identifies nature as 'virgin', 'nurturing mother', 'benevolent female', 'sensitive', 'alive' and 'responsive'. She uses the word like 'womb' and 'vagina' for nature. In her views, nature is feminized because it possesses the same qualities as female (28).

Women are related with nature because women in ecological field are more connected. Women perceive nature as it holds same functions. This notion can be observed in the novel in different female characters, specifically in Dia. She has a profound knowledge of plants. She discovers that most colors can be obtained from plants. Dia also learns that which part of each plant is needed to be harvested, how long this take, and color it would give. She believes that the organic ways must be utilized instead of other services of development. She is also a very keen observant about the silkworm's cycle. She observes in detail the changes inside the cocoon and moths on her farm. She sits motionless for hours to observe the transformation of the cocoon.

Dia is also anxious about the silkworms' lives just like her mother. She dislikes the chemical dyes that are harmful to both the silkworm and the environment. Shiva argues that modern technologies "was supposed to control weeds and pests but has instead created super weeds and super-pests" (14). She further states that it is a form of violence against flora and fauna of using technological and industrial ways for breeding and toxic usages (27). Living in a metropolitan world and under the influence of capitalism, each country competes to fight with another in every possible way. For this, industries ignore its impacts on our planet. Chemical usage requires not only scared soil but also pollutes the atmosphere. Instead of increasing our food

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production, we are failed to grow enough crop yields.

Dia believes that insects' life is miserable because they are handled mechanically in the farms. Their only activity is to eat and produce whatever we have required from them. She utters that "people have always depended on animals for food and clothing, and then four thousand years ago, along came a Chinese empress who made insects our property too" (Khan 106). She says to her maid that if these insects have the power to speak and fight, then they would refuse to spin their threads for this mean world. Greta Gaard in *Ecofeminism* (2010) justifies Elizabeth Fisher's argument about the women and animals' connection. She notes that women and animals are linked because both have been violated in the same way. Humans first feed the animals and make them as their friends and then kill them. In the case of massive production, they become even brutal, and their same behavior is with women (63).

Dia shares her views about cocoon as a female. She claims that cocoon has a similar trait as female. Dia observes that pupa oozes red liquid from her abdomen which "in texture and colour resembled with menstrual fluid" (Khan 108). She muses to see the black pair of butterflies that chase each other, landed on a twig, and mate tail to tail. The male overpowers female with his scent which is analogous to the spouses' relations. Moreover, Dia compares herself with the cocoon and senses in the same way. She thinks that she has been "shedding her skin and slough her layers off" just like a cocoon. Khan relates female's sexual and physical traits with insects as Merchant relates female with nature. Merchant justifies the Renaissance Neoplatonism in which the image of the Earth is recounted as a female soul. "Her flowing hair drawn through a sphere representing the world, her mental decorated at the top of stars and the bottom by the flowers and her womb by a half-moon whose rays fertile the earth" (Merchant 15).

Likewise, Dia compares her mother, Riffat, and her friend, Nissrine, with the cocoon. She relates their condition with cocoon. She mentions about the marital affairs of her parents in the novel. Her parents have spent their life as "business partners, not lovers". She prospects that her mother is like a cocoon who might never be satisfied by her male. Similarly, Nissrine also metamorphoses herself to society. Dia always argues with Nissrine that she does not need to marry a stranger just for the sake of society. It can be interpreted here that Khan elucidates women who usually transgress their selves because society will not accept them as they are. From their childhood to adult, women are going through the changes, both biologically and culturally.

**Women-Nature Analogy and Patriarchal Violence**

In *Trespassing*, the patriarchal violence against women and nature is depicted through female characters. Maria Mies and Vandana Shiva in *Ecofeminism* critique patriarchal violence regarding women and nature. Maria Mies states the term patriarchy as "the system which maintains women's exploitation and oppression"

(37). Correspondingly, Shiva observes that “Traditional patriarchy has structured our worldviews and mindsets, our social and cultural worlds based on domination over women, and the denial of their full humanity and right to equality” (9). Both claim that our society has established a new form of violence with the emergence of the capitalist system. In the patriarchal capitalist model, the female proficiency for ‘sustenance’ is considered as ‘non-productive’. Likewise, new developments in technology and industry have brought destructive violence in the diversity of nature.

The novel is also a contrast between traditional farming and commercial corporate farming. It draws the attention of the reader that the power of technology and capitalism have disturbed biotic integrity and deplete natural resources. Khan reveals patriarchal violence in society against women and nature. She mentions that “people talked of how the country was in a state of transition. Soon the dust would settle, even the industrialized west has problems” (Khan 13). Khan critiques society and its perspectives about new technologies. She indicates that the western world is presuming their territory as per clean and advanced because they are ‘dumping’ all poison ‘on them’. This example is an extreme form of the occidental concept while Khan suggests it a misconception because all assumption about growing culture is ultimately destroying the whole world.

The text provides a number of references to highlight how multinational companies are exploiting natural resources. It opens and ends with the coastline of Karachi. The narrative begins with the description of human invasion onto non-human habitat. Khan feels pity for turtle who tries to dig her nest alongside the industrial area. The turtle is continually frightened by the human species and is forced to migrate from its native land. Moreover, the sea and coastline resources are depleted by industrial commerce. The novel provides important insight into the power of technology and capitalism that have trespassed the boundaries of business and come to control the sea, the fishes, and even the lives and finances of the fishermen. The author mourns at the lost beauty and grandeur of the Indus Valley which has reduced into a deserted and “parched” landscape. Khan explains that how land and culture affects onto one’s behavior. She also discusses environmental issues due to growing industrialization, urbanization, and overpopulation. Khan displays her genuine concern regarding ecological destruction.

Additionally, Khan cynically criticizes Pakistani society and its notion for women. She projects the light on gender inequality in Pakistan. She highlights that the representation of women in Pakistan, especially in the public sector is inadequate. Through different women characters, Khan presents that women are bound to cultural and traditional values in every sector of Pakistan. Dia’s mother, Riffat, repeatedly warns her daughter “to marry only out of love, not obligation” (Khan 13). Riffat notifies to her daughter that our society is so much complicated and explicitly restricted in terms of women. She instructs her daughter that “you are young. You’ve



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no idea how hostile society gets if you challenge it" (Khan 201). Contrarily, Khan prescribes her female protagonist, Dia, in ecofeminists' terms who objectifies the issue of marriage at an early age of women. She has a dynamic attitude towards society and its compulsions. She bitterly wonders how many parents have "shrunk their daughters' worlds to fill their own" (Khan 95).

Dia opposes her friend, Nissrine, about patriarchal desires of society related to marriage. She negotiates with Nassrine that women have never been the worth mentioning topic among men unless 'she aroused them sexually'. She also advises Nassrine that she should not marry a stranger for the sake of society. Dia usually gets depressed to see the condition of her maid, Sumbul, who is just twenty years old, at exactly Dia's age, and have four children, an ill-tempered husband with a fifth pregnancy. She insists her maid to take 'pills' or other precautionary measures regarding her pregnancy, but her maid gets anxious because of our conventional customs regarding childbearing. Dia wonders that people are not worried about this pitiless treatment with women in the society, yet they are provocative to any challenger whosoever tries to challenge this brutality. This kind of person becomes 'transgressor' for society.

Filomena M. Critelli, in her article "Between Law and Custom: Women, Family Law and Marriage in Pakistan" (2012), argues about the marital subjects in Pakistan. She states that marriage is an essential and vital moral in Pakistan, but 'cultural norms and distorted interpretation of religion' have taken disadvantage of this (1). In this kind of setting, if any woman asks for her right about marriage, then she has to 'encounter violence, family estrangement and stigmatization'. In this oscillating societal condition, Khan supplies an epitome of self-determination. Through the female characters, Khan exposit the destabilize nomenclature of subservience. Khan resists this kind of victimization and patriarchal social structure for women and aware them of their rights. Dia relays that "there was an unspoken agreement between men: Woman was not a topic worth mentioning, unless she aroused them sexually. But man was a topic woman devoured from every angle." (Khan 94).

Khan highlights the stereotypical representation of the women in the Pakistani advertisement. Throughout her narrative, she has prescribed ads with characters' discussion that represents conventional social treatment for women. She projects those commercials in which women are performing their households or prancing to sever their men. In another commercial, Khan epitomizes visual description of woman, her specific role in society and her dressing which constrains her livelihood. Dia criticizes her cook, Inam Gul, on watching TV commercials that "you marry your daughter off and watch other women prance about on television" (Khan 209). Dia opposes the traditional representation of women in media where

women are often represented as doing house chores and cherishing their males. Muhammad Faizan Jamil, in her research paper "Stereotypical and Non-Stereotypical Representation of Women in Pakistani TV Advertisements" (2018) observes that our Pakistani media represents women usually on domestic purposes (58). Jamil stresses that these transmissions spread biased gender roles and depict traditional trends. These are the practices of patriarchy which illustrate the marginalized condition of women in conventional Pakistani beliefs (63).

Another depiction of patriarchal violence is verbal abuse and controlled atmosphere by Nissrine and Dia in the novel. Nissrine counters Dia by saying that "you and I know nothing about freedom, Dia. Look at us. Always stuck behind the walls and in cars. If we step out, what is there? If it is not physical danger, it is gossip" (Khan 114). Dia has realized this threat when she decides to step out of the street and feels 'naked' because every eye assaulted her appallingly. She puts efforts to cover her distance swiftly in the street then "up ahead; someone blocked her path. When she brushed by him, his crotch rubbed into that jiggling bottom" (Khan 215). Khan exposes the reality of verbal violence in Pakistani society. Being underreported, this form of violence is not mainly highlighted in Pakistani society which results in the humiliation of women. Likewise, Laila Akber Cassum in "Verbal violence at the workplace: A reality from Pakistani context" (2014) draws the attention on verbal violence faced by Pakistani women. She states that this kind of violence does not put on view any physical wound but can cause severe psychological disorders like anxiety, depression and post-traumatic stress disorder (22).

In global capitalist perspectives, Shiva critiques that "Economic systems influence culture and social values. An economics of commodification creates a culture of commodification, where everything has a price, and nothing has the value" (Shiva 12). This agenda of economic reforms generates capitalist patriarchy in which there is very less economic opportunity for women. Khan implicates working woman in her novel who bears grave social violence such as verbal abuse, battering and many other social and cultural restrictions. Khan in the novel scrutinizes the exposures mentioned above related to capitalist patriarchy. She proclaims about women's wages and her status in the workplace. Riffat runs a silk farm, but her position in society is not appreciable. She receives threat every day and "was tired of ringing her lawyer, who had increased his charges" (Khan 409). If she loses her temper from complaints and mafia, then she would be called 'mad' or 'fool. Khan ironically states about the reputation of a woman in Pakistan where she is "the product of a country where self-consciousness was basic survival: where woman's reputation was the currency that measure her worth" (Khan 289).

### **Symbiotism between Female Agency and Nature**

Pakistani women in the ecological fields are often ignored because our media only interprets Pakistan in terms of nationalism and Muslim identity. Women in

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Pakistan are highly active in the ecological degradation and global crisis though their knowledge is often ignored. Khan, in the novel, posits outcomes of pollution and its effects on the environment. Woman and nature are symbolically connected in terms of beauty, purity, and fertility (Merchant 11). Since the beginning of literature, all metaphors that are used for nature come from the female gender (15). Nature's beauty is taken as "nurturing mother" that provides benefits to humankind (18). These similarities between woman and nature suggest that women have more subjective tendencies towards nature compared to males. In *Staying* (1988), Shiva observes that western industrial culture is a form of capitalist patriarchy which has brought destruction rather than the enlightenment (219).

Khan postulates the affluence in the metropolitan city of Karachi. She ponders on the outgrowth of modernity that theorizes nature as an instrument. The sky of Karachi "turned smoky purple" even "there are hardly any fish left" (Khan 43). Khan criticizes on people of Karachi where people toss everything onto the streets without any notice. She further states that we have polluted our oceans with "fifty years of nuclear accidents, due to which the ocean teemed with plutonium, uranium and God Alone knew what other poisons. It had even toyed with conducting a nuclear test on the moon" (Khan 48). Dia discovers serious effluent problems and its results. She notices that "Last summer, a black rain fell. People said it was because of the bombed oilfields in Iraq.

In a way, Khan's novel complements Merchant's notion of industrial and mechanistic view that "the mechanistic framework that legitimated the industrial revolution with its side effects of resource depletion and pollution may be losing its efficacy as a framework" (16). It proposes that all developments reveal more intricacies, especially for the environment. The sustenance of economy and the world of modernity are formulating deterioration of the ecosystem. Dia is not only concerned about the detailed history of silkworm but also indicates her connection with the environment. Dia specifies her attachment to the environment. She feels the sky sinks 'into her' bones, and the clouds are 'in her'. She is preoccupied with every facet of the nature so much that she is connected to each tiny creature of the world. Dia also voices her criticism of human possession and control over nature from history. She traces the history of silk production in which Persians sacrifice their lives to obtain the silk. Watching the silkworms in her mother's factory, she comments that if Chinese empress would not produce silkworm then perhaps "one of the many innocent daughters of those murdered men might have one day stood the chance of discovering something else" instead of depleting nature (Khan 11). Dia elucidates ecological affections of woman with nature that woman and nature have an age-old association – an affliction. Juxtaposing both the women and nature, Dia clarifies that both have subordinated status for the modern science and economical world.

Consequently, both the women and nature constitute a strong connection to restore their existence and its perspectives. This idea is elaborated in the novel by each female character. Annum, another female character in the novel, mentions that people nowadays do not waste their money on gardens. Contrarily, she prefers greenery because "it gives us this lovely breeze. We don't even need an air conditioner" (Khan 217). Annum rejects modern instruments over natural one. Lacking an air conditioner in her house indicates her association with nature. Similarly, Riffat adopts organic ways to run her industry. Due to power breakdowns in her country, she puts up a high-power generator "but every time the engine revved and black smoke lifted into the air she winced" (Khan 410). She mourns at the use of fuel, but somehow she is satisfied that she is not wasting 'natural resources' of her country.

This study deals with numerous contemporary issues that are primarily related to female subjectivity, relationship between women and nature, oppression and patriarchal violence in Uzma Aslam Khan's debut novel *Trespassing*. It catches the attention of critics because of its endorsement of multiple narratives, tones, and contemporary themes that are mainly related to tradition, modernity, nature and its correlation with female agency. Khan's novels provide an imagery from animal kingdom and raise the questions of female subjectivity through interacting with nature. Her novel is centered around female characters who are subjected to misogynic society. The text questions the cultural as well as societal notion that upholds the bitter realities of Pakistani society specifically the conduct of men with women and nature.

## **Conclusion**

The current work attempts to expand on the factors that account for various women nature imagery in the novel. The bond between women and nature is not because they are symbolized but because both are exploited and oppressed. Khan includes natural imagery to significantly represent her female characters and notifies the oppression on both. The figurative association of female protagonists with cocoon highlights hidden context of society. Khan depicts females as powerless captured animals who are helpless in the hands of their masters. In the underprivileged areas, females are limited to their households and matrimonial matters. Women are bound with their biological process and chained with nature. Moreover, the caring and compassionate attitude of women towards nature reveals women's deep interest in natural environment. Khan's *Trespassing* is studied mainly in the context of postcolonial 'Environmentalism' and 'Ecofeminism' due to its ecological settings. The beauty of nature manifests in both vastness and detail that co-exists alongside human violence. Sea and soil contain secrets that reveal human's base, petty and confined natures. Khan explains that how land and culture affect onto one's behavior. She also discusses environmental issues due to growing industrialization, urbanization, and overpopulation. Khan displays her genuine concern regarding ecological destruction.

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The text represents the effects of pollution and overuse of natural resources by industrial commerce. Khan weaves the nostalgic lament into a narrative for degradation of environment. She argues that the usage of pesticides and chemicals require not only scarred soil but also pollutes the atmosphere. Instead of increasing our food production, we have failed to grow enough crops. The current study also wedges out the patriarchal violence against women and nature. Khan provides a number of references to highlight how multinational companies are depleting natural resources. Technology and capitalism have trespassed the boundaries of business and come to control the ecosystem. Likewise, women have been exploited by patriarchal capitalism in which sustenance is considered as non-productive. The text discloses that both woman and Earth are humiliated and violated. Woman and nature have been oppressed by men under the umbrella of patriarchal norms. Khan highlights that the representation of women in Pakistan, especially in the public sector is inadequate. Women are bound to follow misogynic cultural and traditional values in every sector of Pakistan. In that manner, the text also reports that people are not worried about this inhuman treatment with women and nature in the society; they are provocative to any challenger whosoever tries to challenge this brutality. Arguably, this treatment is because of our inability to question patriarchal values. Living in discriminatory and biased society, in which animals have always been victim of cruel human behavior while women are always interpreted as submissive, both are bound to false assumptions. For that reason, women and nature are connected because their pain and suffering are relatable and equal. The present work foregrounds women-nature analogy and provokes paradigm of capitalist patriarchy and highlights the factors that cause devastation of nature and its effects on community. With this, the study also analyzes that how women and nature are manipulated by the society. To sum up, this study delineates the relation between women and nature in a way that it is construction of oppression by patriarchy. It also explores the impact of patriarchy as well as capitalism. It evaluates that ecological destruction and marginalization of women are interconnected. The question of female subjectivity and harmonization of flora and fauna further open the debate on cultural stereotypes in Khan's novel. Undoubtedly, female agency has always been a political and economic venture, though her cultural ramifications cannot be ignored. Therefore, the stereotypes about women and nature will be challenged whenever they are overlooked. The future researchers may, therefore, consider taking up these and related issues in relation to Khan's *Trespassing*. The current work attempts to expand on the factors that account for various women-nature imagery. The bond between women and nature is not because they are symbolized but also both are exploited and oppressed. Khan includes nature imagery to significantly represent her female characters and notifies the oppression on both.



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