

INTERCONNECTING WOMEN, NATURE AND CAPITALISTIC PATRIARCHY: A MARXIST ECOFEMINISTIC STUDY OF SELECTED PAKISTANI FICTION

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ABSTRACT

This study examines the tangled relationship between Marxist ecofeminism, gender, class, and environmental damage in the growing Pakistani English literature. Its findings show how political, economic, and various factors affect women and nature simultaneously. The work investigates the links between women and nature and how these are affected by capitalist patriarchy along with globalization, neoliberalism, and modernism. It examines how women's oppression and nature's abuse are both connected to the power of capitalism and patriarchy in Pakistan. The theory of Marxist ecofeminism allows for the analysis of new dilemmas and the offering of equitable, satisfactory, and sustainable solutions. In Qualitative analysis, the selected novels are studied by looking closely at the characters and the text itself to understand that women lead the home and preserve nature, but they are destroyed by capitalism and patriarchal systems. Maria Mies' theory of capitalist-patriarchy is applied to analyze selected Pakistani English fiction. This thesis explains the rise of Marxist Ecofeminist activism in Pakistan and how its actions might influence policies and transform society in the country. It explains the strong links between matters related to women and environmental issues and gives strategies for solving social justice and environmental sustainability. This research, therefore, gives us tools to recognize and handle environmental, gender, and class discrimination in capitalistic cultures.

Keywords: *The interconnectedness of women, nature and capitalism, Marxist ecofeminism, gender, class and environmental degradation, effects of the economic and social issues on women and nature, Pakistani English texts, globalization, neoliberalism, women's experiences, sustainable development*

INTRODUCTION

This study examines the interconnected oppression of women and nature under capitalist systems in selected Pakistani English fiction through the lens of Marxist ecofeminism, which synthesizes Marxist critiques of class with feminist and ecological perspectives (Szopa, 2022). The study focuses on how capitalist production, industrialization, and

globalization exacerbate gendered and environmental exploitation, as depicted in novels by Daniyal Moeenuddin's *Seven Rooms*, *Seven Wonders* Soraya Khan's *Noor* and Uzma Aslam's *Thinner than Skin*. These authors, often with transnational identities (Karim, 2022), uniquely

capture the tensions between local Pakistani contexts and global capitalist forces.

Moenuddin's *In Other Rooms, Other Wonders* reveals systemic class oppression, where elite hegemony devastates both marginalized women and natural landscapes. Khan's *Noor* exposes wartime violence in Bangladesh, linking the destruction of nature (bombings, deforestation) to the brutalization of women (rape, displacement). Aslam's *Thinner than Skin* critiques neocolonial resource extraction in Pakistan's northern regions, showing how capitalist greed alienates indigenous communities, particularly women, from their ecological heritage.

Marxist ecofeminist theory has scarcely been used to analyse Pakistani English Literature. (Vangeli, 2023). These novels implicitly engage their core tenets: the parallel exploitation of women and nature as "resources," the role of economic policies in perpetuating inequality, and resistance against these systems. The study highlights how Pakistani English fiction, through its transnational perspective, critiques the intersection of patriarchy, capitalism, and ecological degradation, and the oppression of women, offering a vital literary counter-narrative to dominant neoliberal discourses. By analysing these texts, the research underscores literature's potential to expose and challenge structural injustices.

1.1 BACKGROUND OF THE STUDY:

The Researcher examines how Pakistani English fiction depicts the interconnected suppression of women and nature within capitalist societies, utilizing Marxist ecofeminism (Szopa, 2022). This research investigates how capital, industry and globalization intensify gender and planetary exploitation in postcolonial Pakistan, as illustrated in novels by Daniyal Moenuddin, Sorayya Khan, and Uzma Aslam. Many of these writers, who have links to different nations, join the local and global spheres, giving us important perspectives on issues of social and environmental justice in Pakistan.

Ecofeminist who use a Marxist approach explain how both capitalism and pave women and nature as something to exploit (Mohajan, 2022). The researcher chooses *In Other Rooms, Other Wonders* by (Moenuddin), *Noor* by (Suryya Khan), and *Thinner than Skin* by (Uzma Aslam) to illustrate this link. Moenuddin reveals that elite authority presses with damage to the environment

(heavy bombings, deforestation) and distinctive cruelty against women (rape and driving them away from home). Aslam's novel problematizes neocolonial resource extraction that harms the countryside of northern Pakistan, as it uproots women who lived closely with nature.

The study contextualizes these narratives within Pakistan's historical trajectory. The feminist movement in Pakistan emerged alongside the nation's formation, with the All-Pakistan Women's Association (APWA), founded by Fatima Jinnah, advocating for women's education and rights. Early feminist thought in Pakistan, influenced by works like Mary Wollstonecraft's *A Vindication of the Rights of Woman* (1792), confronted patriarchal norms but often overlooked ecological dimensions. Globally, Ecofeminists like Vandana Shiva and Rosemary Radford Ruether later bridged this gap, emphasizing women's symbiotic relationship with nature and critiquing capitalist exploitation (Durak, 2024).

The theoretical foundation draws on Karl Marx and Friedrich Engels, who analyzed how capitalism and patriarchy commodify women's labor and nature (Holborow, 2024). Marxist ecofeminism extends this to show how economic policies institutionalize "dual domination" over women and ecosystems. In postcolonial Pakistan, this manifests in land dispossession, gendered labor exploitation, and environmental degradation—themes underexplored in literature but implicit in texts like the selected novels (Vangeli, 2023).

The study focuses on Pakistani English fiction marked by neoliberal reforms and environmental crises. While explicit Marxist ecofeminist literature is scarce, the novels' subtexts reveal resistance to capitalist-patriarchal structures. For instance, "*Noor*" juxtaposes women's bodily trauma with ecological scars, while *Thinner Than Skin* allegorizes glacier melt as collateral of capitalist "progress."

1.2 PROBLEM STATEMENT

The research in hand presents the importance of the interconnectedness of women, nature, and how they are affected by capitalism- patriarchy, using Marxist ecofeminism theory to analyse selected Pakistani English fiction. The text explores the economic, domestic, and social conditions of Pakistani women and nature, highlighting the injustice faced by them due to capitalism, patriarchy, and development, as depicted in Pakistani English fiction.

1.3 OBJECTIVES:

The researcher aims to achieve the following objectives;

- To analyse the selected texts for the representation of interconnectedness among women, nature, and capitalism's destructive impact on them.
- To explore how the issues of women and nature are entangled with each other and are affected by capitalism and patriarchy.
- To trace out the major factors that oppressed women and destroyed nature in selected Pakistani English Fiction.
- To explore the capability of Marxist ecofeminism theory as a framework to see the complex challenges that Pakistani women and nature are facing through Pakistani English fiction.

1.4 RESEARCH QUESTIONS:

1. How do the selected Pakistani English fiction texts represent the interconnectedness of women, nature, and capitalism's destruction within a Marxist ecofeminist framework?
2. How do the selected texts portray the entanglement of women and nature, and how are these relationships shaped by the dual forces of capitalism and patriarchy?
3. How do the selected texts expose the material and ideological forces that degrade both women's bodies and Pakistan's ecological landscapes?
4. What unique insights does Marxist ecofeminism offer in decoding the simultaneous exploitation of women and ecosystems in Pakistani English literature?

1.5 RATIONALE OF THE STUDY

This study examines the intersection of gender discrimination, environmental degradation, and social injustice in Pakistani English literature through a Marxist ecofeminist lens. It highlights systemic inequalities, critiques policy gaps, and aims to enrich discourse while guiding policymakers toward equitable, sustainable solutions. The research strengthens Marxist ecofeminist theory by contextualizing it within Pakistan's socio-ecological challenges.

1.6 DELIMITATION:

The researcher has set the research by including three novels from Pakistani English Literature, *The Other Rooms, Other Wonders* by Danyal Moeenuddin, *Noor* by Suryya Khan, and *Thinner*

than *Skin* by Uzma Khan, that highlight women, class, and environmental issues. As Pakistanis, these writers understand how urbanization, industrialization, and globalization harm both women and nature. Pakistani English writers, in their fiction, present through selected texts how capitalist attitudes, actions, and nature led men to mistreat women and the environment. The research is delimited to analyse solely three selected Pakistani English literary works.

1.7 SIGNIFICANCE OF THE STUDY:

This research considers Marxist ecofeminism in Pakistani English novels and fills a need in postcolonial literary studies. An interdisciplinary framework is built by analysing how gender, class and ecology work together in certain novels to show the forms of systemic oppression found in South Asia. It both participates in academic exchanges and helps policymakers address issues of gender-inclusive environmental justice and sustainable development. By doing so, it defends minorities by uncovering how unfair capitalist-patriarchal powers ignore the rights of women and nature and suggests solutions for justice. By extension, this study adds value to Marxist ecofeminist theory used in postcolonial settings, guiding social and ecological transformation in Pakistan.

2 Literature Review:

This literature review carefully examines research on Marxist ecofeminism in models from Pakistani English literature by reviewing Danyal Moeenuddin's in *Other Rooms, Other Wonders*, Uzma Aslam's *Thinner Than skin* Sorayya Khan's *Noor*. Though these books have been critically examined from multiple angles, they have yet to be explored in depth with a Marxist ecofeminist approach that combines views on capitalism, patriarchy and damaging the environment (Engel-Di Mauro, 2024). Marxist ecofeminism claims that capitalism, along with patriarchy, turns women and nature into things that can be bought and sold, following on from Marx's theory of oppression and Engels' study of property (1884), revealing how economic systems allow domination over both women's work and nature (Mies, 1998). The work of Vandana Shiva and Maria Mies explains that in postcolonial countries, where neoliberal-favouring policies are applied, globalization and industrialization become ways to further worsen the

existing gender and environmental imbalances (Shiva & Mies, 2014).

Daniyal Moeenuddin shows us Pakistan's feudal-capitalist setup by using landlord KK Harooni as a character who explores how patriarchal capitalism hurts both women and land. According to Riaz's and Nasir's analyses and who are Marxist feminists, women are objectified and their relationship to nature is taken away and their economically dependent status makes them experience oppression (Arshad, 2021). Although Aslam's *Thinner Than Skin* links the trauma of women to the harm done to nature by war in the north of Pakistan, earlier ecocritical analyses such as Uzma Aslam Khan, fail to recognize the major role of capitalist exploitation (Shafique et al., 2024). Suryya Khan's, *Noor* demonstrates the 1971 war led to problems for both women and the environment, but an argument rooted in Marxist ecofeminism is left uncovered by the analysis in Nitali & NK's work. These novels have been read from the viewpoints of feminism, ecocriticism, and postcolonial theory, but their materialist aspects, narratives that challenge power structures and stated policies have not yet received analysis through Marxist ecofeminism.

The review makes three main contributions: it merges Marxist feminism and ecofeminism to read Pakistani literature (cuomo, 2002); it sets the findings in the context of Pakistan's neocolonial capitalism and it applies literary analysis to the principles of sustainable development. these novels highlight that women and nature are in danger under patriarchy and capitalism, using ecofeminist Marxist ideas to show how problems related to land rights, inequality and damage to the environment are related. by using this method, i address a crucial research need and support initiatives to change policies for indigenous women related to their resources, exploitation and support for sustainable development (shiva, 2016). this research highlights the significance of Pakistani English fiction for decolonial ecofeminist practices and asks for demands for gender, class and environmental justice to be raised in academics and government policies. as a result, these selected writings reveal the many forms of oppression in colonial and postcolonial societies, while also suggesting how capitalist-patriarchal power can be overcome, helping build global Marxist ecofeminist theory

3: THEORETICAL FRAMEWORK

Marxist ecofeminism is explored in the selected Pakistani English fiction, and aims to investigate the very close relationship between feminism, ecology and Marxist ideas by using the capitalist patriarchy theory of Mariya Mies. The theory explains that capitalist-patriarchy exploits women's work, along with natural resources, so that they can reap greater profits. It also considers how gender, class, and ecological oppression are connected and help to create ongoing inequalities. The framework examines how texts use language and structure to either support or not to the research questions. The study bases its knowledge of how literature handles the double exploitation of nature and women in capitalist like Pakistan, and other Southern Asian countries. By using this framework, we can approach the chosen novels.

3.1 Research Methodology

The qualitative research method is employed to study the interconnected relationships among women, nature, and capitalism in selected Pakistani English novels and to investigate Marxist ecofeminist perspectives in them. Daniyal Moeenuddin's book, *In Other Rooms, Other Wonders*, Uzma Aslam's book, *Thinner Than Skin*, and Sorayya Khan's book, *Noor*, are selected and focused for this purpose. The study breaks down its methodology into four important components: the research approach, data collection tools, theoretical framework, and research design. In each section, it explains how the analysis maintains its objectivity while exploring how these texts critique and challenge the exploitation of women and nature in capitalist societies.

Belsey's critical post-structural approach, in "Critical Practice," meaning is not inherent in text but "a tissue of signifiers" emerges between the relationship of text and reader. Mies capitalist patriarchy theory provides an excellent framework for analyzing how the selected literature depicts meanings, supports, or opposes important social beliefs, and how fluidity of the meaning is constructed by interpretation rather than being fixed or determined by the author or the reader alone.

Mies framework enables the examination of language, symbolism, and narrative techniques to discover where gender, class, and issues of the environments, entangle in the chosen novels. Maria Mies and Vandana Shiva's method of textual analysis shows various dimensions of the narratives

that other approaches might overlook, specifically the intricated ways novels illuminate economic and social issues related to women and nature in capitalist systems.

This method involves carefully examining and interpreting literary works to discern what they reveal about Marxist Ecofeminism in terms of themes, patterns, and ideas. Maria Mies theory of capital patriarchy is used to analyze chosen Pakistani English literature through the lens of Marxist Ecofeminism. Interconnectedness and reciprocal dependence of women and nature on each other and their marginalization by capitalism and patriarchy are very clearly seen in this theory as Mies explained in her book: "Capital accumulation is fed by the unpaid work of the women and the plunder of nature both treated as free resources" P.76 (Mies, 2014). "Women's bodies and the land are the fast colonies of patriarchal capitalism" p.77 (Mies, 2014).

The argument presented by Maria Mies regarding the exploitation of women's unpaid labor and looting on nature as "free resources" by capitalism is mirrored in Pak novels. These novels spotlight the interlinked devaluation of women and the earth, whether in Mueenuddin's feudal Punjab, Husna's body "used up and thrown away" or Khan's Karakoram links Nadia's sexual violence to glaciers "bleeding for bottled water" exposing truism's twin colonization of bodies and ecosystems. On the other hand, Imtiaz's Karachi shows Noor battling harassment while the corporation dump "toxins in lyari river". These are novels that focus on the oppression of the earth and women by patriarchal capitalism.

3.2 RESEARCH DESIGN

In the blueprint of this study, in research design, Marxist ecofeminism is employed, and Maria Mies' theory of capitalist patriarchy: exploitation of women labor, house wifization, colonization of women and nature and violence is used with the methodological tools of Catherine Belsey's textual analysis on the selected Pakistani English novels, Provides tools (close reading, ideology critique, gap/silence analysis) to expose how the novels construct Mies' system to collect, analyze, and interpret the answers to the research questions. It is the master plan through which research questions are addressed and show how research exposes the interconnectedness of women and nature, and how capitalism and patriarchy exploit and marginalize

them simultaneously. Appropriate synthesis of theoretical use, authentic interpretation that addresses the research questions, ensures the study is valid, coherent, feasible, and reliable.

3.3 TEXTUAL ANALYSIS

Mariya mies's capitalist-patriarchal theory is employed to explore the relation between women, nature, and capitalism, and how women and nature are affected by capitalism and patriarchy by using cathrine belsey's framework of textual analysis. "the system we are confronting is a capitalist patriarchy... a hierarchical, exploitative system where men appropriate the life-producing and life-sustaining work of women and nature to feed the accumulation of capital." (p. 37) for this purpose, three novels of Pakistani English writers are selected, lens of Marxist ecofeminism is used to explore the interconnectedness of women, nature, and capitalism's destructive effects on them simultaneously. in her book, patriarchy and accumulation on the world scale: women in the international division of labour, Mies reveals how women and nature are intertwined and discusses how patriarchy and capitalism exert their humiliating forces to usurp their rights silently in the name of modernity and development. countering information discussion and descriptions of women and nature are identified through reading the texts of novels line by line to expose how the issues of women and nature are entangled with each other and are affected by capitalism and patriarchy, how do the selected texts expose the material and ideological forces that degrade both women's bodies and Pakistan's ecological landscapes.

Because of this, the study of these selected novels assumed that these works entangle readers, encouraging them to discover sometimes subtle, contrapuntal messages hidden there. Thanks to metaphors, characters, plot resolutions, and other language tools, the methodology demonstrates how both nature and women are given limited power in their roles. These selected novels are analysed one by one to explore and investigate elements of Marxist Ecofeminism in these novels.

3.3.1 Thinner Than Skin by Uzma Aslam Khan

In Thinner than Skin, UA Khan uses imagery and symbolism witch vividly reflect Marxist Ecofeminism like melting glaciers, bottled water, gendered labor, ecological exploitation, tourist van, and Wesley scar, weaving and oral stories, and developers' bulldozers,

and many others. Mariya Mies' theory of Capitalist Patriarchy is employed for the textual analysis of Mies' novel. In many lines of the novel, Khan shows that women and nature are interconnected and cannot be separated. They feel pain and pleasure for each other. In *Thinner than Skin*, "Nadia could feel the mountains groaning. She understood their pain before she understood her own" (*Thinner than Skin*, UA Khan). Nadia's sympathy and attachment to nature draws the attention of the reader to one of the most important principles of ecofeminism and shows that nature and women share a deep natural bond. Both are humiliated and degraded by the capitalist patriarchy because, as Mies says, "The colonization of nature and of women... are the precondition for the capitalist accumulation process." (p. 77) Khan shows the loneliness and solitude of women and nature due to the humiliation of capitalistic patriarchy. Nadia feels alienated from herself but allied with the land is a perfect example of how capitalistic patriarchy alienates women from the sense of herself, even though women remain sensitive to the suffering of the environment, and Mies named this intertwined relationship "ultimate colonies" of the capitalists whom they can be humiliated, and used for their accumulation of wealth.

In the other place, nature is personified as a human being, "The glacier was retreating. It wept silently, unnoticed by the men who came with machines" (*Thinner than Skin*, UA Khan). In Mies' perspectives, the mechanistic worldview of capitalism undermines such feminine knowledge systems. Like women, nature is also silent on its humiliation and destruction, because both are suppressed and oppressed by capitalistic patriarchy. A glacier is a symbol of the environmental sorrow under the onslaught of the capitalist incursion. Maria Mies would see the glacier as one of the natural resources tapped silently, is similar to the case of the unpaid women's labor. The image of men and machines further enhances patriarchal dominance and the overpowering of nature. The glacier, as well as numerous women, takes violence off the tongue. "She had always walked barefoot in the valley. Now her feet bled from the new concrete" (*Thinner than Skin*, UA Khan). The process of transforming natural land into a concrete landscape is not only physically, but also metaphorically, painful and unnatural. The bleeding feet of Nadia become an allusion to the physical price paid in modernization and development, as was made in the

words of Mies, who said that capitalist patriarchy colonizes the bodies of women as well as their geography. "Women and nature are the ultimate colonies... their exploitation, expropriation and degradation are the invisible underground of the capitalist patriarchal system." (p.164). The disruptive effects of industrialization become evident as they rupture all the natural relations between women and the environment. In other words, it can be called modernization and development to change the lifestyle on the land, but according to Khan, it is just trespassing and intrusion "They called it tourism. We called it trespassing" (*Thinner than Skin*, UA Khan). The "free ride" is a metaphor that would connect well with the tourism-as-trespassing theme" (*Thinner Than Skin*, UA Khan). Here, a radical split can be seen as a reflection of the justification of exploitation in capitalist systems, and due to euphemism, Tourism is considered as economic development; actually, it is a kind of ecological and cultural colonization. The "free ride" which capitalism gets on the backs of women, colonies, and nature is the hidden source of accumulation" (p. 65). Mies attacks the fact that large-scale globalization commercializes women and landscapes. In this case, the topographical (in this case, having a female voice) mentality refers to such invasion by calling it what it is: capitalist appropriation. Women feel alienated in a man-dominated society, and at every age they take rest and peace in the lap of nature and exchange their feelings and make it listen to their issues, as "Her grandmother used to talk to trees. Nadia feared they had stopped listening" (*Thinner than Skin*, UA Khan).

There is a breach in the ecological discourse disclosed here. The spirituality that the trees represent to the grandmother does not match the fear that Nadia has of even nature being alienated. According to Mies, the damaging effects of capitalistic patriarchy on indigenous knowledge and ecological intimacy yield dislocated individuals and lost, ruined ecosystems. Here, the destruction of nature scares Nadia. A time will come when these trees will not be able to hear her grandmother's talks and sorrows. Because they are themselves in trouble and in the phase of destruction. Women and nature are interconnected in all respects and feel sorrows and pain of each other. "Nadia's body trembled when the glacier cracked. It felt like an old wound splitting open again" (*Thinner than Skin*, UA Khan).

It is a strong simile that relates the trauma of Nadia to the discontinuity of the environment. Mies attended to her observation that the eleven-year-old girl lying with a trembling body signifies the fact that exploitation of women is embodied and cyclical, just as ecological traumas are under capitalism. The crack of the glacier turns into an echo of the corrupted female integrity: an erased body that remembers violence even in the silences. In *Thinner than Skin*, UA Khan has created a complex ecofeminist parable about how capitalist-patriarchal powers wiped out the land, as well as female autonomy. "Plastic wrappers floated in the stream where children once played. Progress had a price. And the land was paying it" (*Thinner than Skin*, UA Khan). In this case, progress is viewed in an ironic manner as degradation. The development in capitalism is achieved by destruction, as evidenced by Mies. As women in this novel, the stream becomes an example of capitalist waste and loses its initial value, like supporting life. "This 'development' model... inevitably leads to the destruction of nature, the destruction of women's autonomy, and the destruction of indigenous cultures." (p. 141.) The conversion of a stream, which is full of life, into a dump site finds analogies in the fact that Tourism, pollution, and deprivation are cruel to glaciers, rivers, herbs, and women's bodies. Nadia has lost her sense of bearings in this devastation, and the theory of Maria Mies is displayed: development in capitalism is achieved by stealing unnoticed gifts of nature and the labor of women, since none of it is compensated. The novel taken by Khan turns into a cry and a fight. "There used to be a path that followed the river's curve like a child's hand in a mother. It's buried now under asphalt" (*Thinner than Skin*, UA Khan).

An ultimate, moving image of a relationship overcome by industrialization leaves a trace of the devastation of the capitalist patriarchal system of relations that is nurturing. The mother-child connection, and that of human and nature more broadly, a connection of trust and dependence, is what Mies says is compromised by the linear and extractive development of capitalism. Asphaltting the world can be equated to the burial of care itself. Everything will be finished due to this capitalistic lust and the beauty of nature finishes as Khan says, "The wind no longer carried the scent of herbs. It smelled like diesel and despair" (*Thinner than Skin*, UA Khan).

Due to asphalt and other building materials, nature will be destroyed. "What is called 'development' is essentially a process of colonization and dispossession, transforming self-sufficient economies and ecologies into dependent suppliers of cheap labor and raw materials." (p. 114.) The intertwining nature of women and nature is quite evident and exposes that both are affected by the capitalistic patriarchy. The sensorial transition of healing to contamination is the sign of how the capitalistic development of progress inscribes a new text to the landscape and the sensorial memory. Substitution of herbal smell with diesel reflects the replacement of native knowledge and the beauty of the country with toxic industries. Mies underlines that women and nature provide subsistence and sustainability, which are replaced by the capitalist mentality. "She was photographed without consent, her image used to sell a mountain retreat" (*Thinner than Skin*, UA Khan).

Nadia has also lost her agency to package her image as a commodity: a reflection of what Mies refers to as the commodification of femininity. "The commodification of women's bodies... is the culmination of the patriarchal capitalist logic which turns everything, including life, into a commodity." (p. 180) The woman is reduced to advertising as her existence is equated to capitalistic value. "Advertising... constantly creates new 'needs' and uses the image of women as a sexual lure to sell commodities." (p. 179) Such use and abuse of her body and the land means two exploitations: the land as an object, the woman as an icon. None is inquired and both are sold.

3.3.1 In Other Rooms, Other Wonders by Daniyal Mueenuddin

Daniyal Mueenuddin is a Pakistani English fiction writer from South Punjab, Pakistan, reveals in this book of short stories how feudal-capitalistic patriarchy in the Pakistani society of southern Punjab, Pakistan, uses and abuses working-class women as well as the productive land in Pakistan. "The exploitation of women and that of nature are intrinsically linked. Both are considered 'free resources' whose work can be appropriated without cost." (p. 54). The economically dominant grassroots level males amass their wealth and power on the work of women and land resources, which Mies Maria refers to as the subterranean basements of capitalist accretion: unpaid domestic labour and the

natural resources considered infinite and consumable.

As Moeenuddin said, "A woman alone owned nothing. "The canal water ran thick and many pesticides. Too many factories." (Story: Nawabdin Electrician)

Here the environmental destruction is depicted as one of the by-products of capitalistic industrialization. The poisoned water indicates that Mies was concerned with how capitalist expansion destroys natural systems, not to earn a profit but to benefit the capitalist class, which has long-term consequences to the rural community, especially women, who require the clean water to carry out caregiving responsibilities.

"Her father became a heroin addict, and died of it, her mother slept around for money and favors, and she herself at fourteen became the plaything of a small landowner's son."

P.17 (Story, Saleema)

Saleema's generational trauma—marked by her father's addiction, her mother's commodified sexuality, and her early sexual exploitation—reveals how women's bodies and labor are reduced to survival tools within a system where male power, class dominance, and economic desperation converge. At just fourteen, she is already a "plaything," a term that underscores her objectification and lack of autonomy. This aligns with Mies' view that under capitalist patriarchy, women are systematically dehumanized and turned into invisible instruments of reproduction and pleasure, their worth tied solely to their utility for men and capital.

"One spring day, while driving Jaglani from firoza to dunyapur, among the rising green sugarcane fields, with migratory quail and the partridge calling, Mustafa the driver, sensing his master's good mood, begged to speak." P.53 (Story, provide provide)

The scene of Jaglani driving through fertile green sugarcane fields, surrounded by the sounds of nature, paints a scene of abundance, productivity, and masculine satisfaction. According to Maria Mies, capitalist patriarchy relies on both the exploitation of nature (the land) and the subjugation of women to maintain its structure. In this moment of "good mood," Jaglani's emotional state is not incidental—it is directly linked to the productive land he owns, much like the satisfaction he derives from possessing and controlling women (as seen in his later relationship with Zainab). Mustafa, the

servant, is aware that his master's power and pleasure stem from these intertwined sources—the land that yields profit and the women who yield submission. Thus, Jaglani embodies the capitalist patriarch who thrives when both land and women are rendered productive, passive, and exploitable. The hierarchy is clear: the master's pleasure is prioritized, while the labor—whether of land or of women—remains invisible and unacknowledged, echoing Mies' critique of how capitalist patriarchy masks its exploitation.

Noor by Surya Khan

Noor by Surya Khan is the real portrayal of capitalistic patriarchal society where women and nature are maliciously ruined and dishonored due to militarization and violence. The author reflects civil war trend as a patriarchal trend occasioned by capitalism. Ali is a young soldier of the West Pakistani origin who adopted one of the female children that he saw lying in the pavement of Dhaka and named Saajda. He brought her to Pakistan, Islamabad. The total deposits of awful information are stored away in his story (Khan, 2003, p. 63). Saajda marries Hussain and he remains oblivious of the traumas of witnessing horrors of war like rape, humiliation, exploitation, hunger, diseases and death of people. Suryya Khan reflects in her novel the marginalization and humiliation of women and nature pathetically.

"He pulled and stretched the breast that was large and firm until it sprayed a stream of milk...Then he forced his rifle into her mouth, tor her sari, and sat on top of her. When he was done, he stuffed his belt between her legs letting the oversize buckle catch and tear, laughing at how cleverly he had leashed her" (Khan, 2003, p.76)

Character of Noor and Sajida bring to stark reality the violence of interventions of gender violence and fundamental oppression as Maria Mies in her concept of capitalist patriarchy theory. The woman body is employed as an object of both reproduction and domination- this is similar to the manner in which the capitalist patriarch exploits both the nature and the women. This is because the experience of the forced extraction of milk out of her breast makes her the biological equivalent of a resource, which is recognized in capitalist commodification of such resources. The rifle and belt are grim reminders of the weapons of military masculinity and capitalist ownership, and the assertion of control without consent by the sheer

force and symbolic status of possession. Ripping of her sari and the use of the buckle as an instrument of pain is a vivid account of the use of symbolic violence by the patriarchal order to lead women on a leash just as nature is controlled by the industrial aggression. Such violence is not incidental as is implied by Mies in theory where women bodies are violated systematically to preserve the sense of male and economic superiority. Nature and Women are banned in the name of development, progress and industrialization.

“Prior to the seventeenth century, nature was conceived on an organic model as a benevolent female, a nurturing mother; after the scientific revolution, nature was conceived on a mechanistic model as a (mere) machine, inert, dead. On both of the models, nature was female.” Marchant, 1980, p.234)

This quote indicates a historical transformation that Maria Mies has been referring to in her Marxist ecofeminist attack on capitalist patriarchy. The reification of nature as the mother into a lifeless machine is a portrayal of how capitalists redefined both women and nature as inanimate objects that could be exploited. According to Mies, capitalist patriarchy relies on the dual subjugation of women and nature and the women and nature as resources to be processed and used. The form that nature took was the so-called organic model which recognized the life and autonomy of nature which was often the role of women in the traditional societies to fertilize and nurture. But the dissection, exploitation, and ownership were promoted by the mechanistic model, which developed in the context of the scientific revolution, deprived nature (and figuratively women) of agency. This objectification even plays into the capitalist growth where the productivity and the pay (profit) are preferred to the life. In both paradigms, reproduction of the traditional feminization of nature bears testimony to the fact that patriarchy imparts gendered significations on the ecological systems in order to justify domination.

“From above in the airplane, there was no question East Pakistan was beautiful. Lush and green the way West Pakistan never was, even during monsoons” (Khan, 2003, p.113)

In this passage, we get a subtle hint of the capitalist patriarchal eye that Maria Mies is attacking and smashing in her Marxist ecofeminist theory. The depiction of East Pakistan as lush green in aerial portrays the country as a landscape ready to be

viewed, controlled and presumably exploited in a manner that females are perceived under patriarchy. The West Pakistan analogy suggests a stratified scale of fertility and plentitude, and this echoes the way capitalism assigns capitalist values to land and the fertility of women. Mies specifically outlines that nature, when under the capitalist patriarchy system is feminized and aestheticized to legitimize the reason of dominating nature. The loss of view of the airplane is emblematic of the kind of distance and power in patriarchal capitalized societies, in which nature is turned no longer a living entity but a dead thing to be measured and sold. This depiction emphasizes the capability of stripping women, along with fertile land, of agency and regulating powers through depiction as romanticized.

“Although Hussein had reconciled himself with Noor’s talent and he was no longer bothered by her galleries on the walls of the house, there was something about her talent that remained unsettling to him” (Khan, 2003, p.202)

This passage indicates the fear that patriarchal systems have when women are in the position of creative or independent power, which is a theme that Maria Mies also touched on in her theory of capitalist patriarchy. The fact that Hussein still disapproves of Noor exercising her artistry after acknowledging the fact of its existence shows that her assertion of herself as an individual is an even greater threat to the patriarchal order. According to Mies, capitalist patriarchy, like capitalism in general in its tendency to control nature so as to be able to exploit it, depends upon the domination to continue its dominance through the oppression of the power and creativity of women. Talent entrusted to Noor designates a kind of resistance power a kind of fertility of the inner, intellectual and aesthetic that cannot be manufactured or regulated easily. Her creativity kills the conventional gender hierarchy under which women were supposed to be servants rather than producers. The displacement that Hussein feels is occasioned by the threat of the subjectivity that Noor embodies, which challenges patriarchal ideals to only frame the value of women in terms of traditional household or procreation.

“It had been years since she’d discussed her dreams and where they come from with Hussein” (Khan, 2003, p.14)

This is a short, but extremely powerful line expressing the suppression of the female subjectivity through capitalist patriarchy, as theorized by Maria Mies. The lack of a conversation between Noor and

Hussein regarding her dreams is representative of the destruction of the inner world of women in patriarchal cultures that value masculine dominance and productivity. Empowerment of women in capitalist patriarchy has been a debatable issue as women in this patriarchy are always considered to have no place with their desires, aspirations, and emotional labor. Dreams as contributors of personal identity and innovative ideas are repressed in Noor, which indicates the disregard of anything beyond women reproductive and household duties represented by patriarchy. The emotional remoteness highlights the structural silence of women in the sense that they are excluded not merely by the male, but by their self-life as well. Noor is like nature under capitalism; she is seen but cannot be heard; she is voiceless and her interiority cannot be invisible; the system just wants to control not to comprehend.

CONCLUSION

The paper has examined the dual system of oppression against women and nature informed by Marxist ecofeminism and implemented on the text of specific Pakistani writing in the English language, as in *Noor* by Sorayya Khan, *Thinner Than Skin* by Uzma Aslam Khan, and *In Other Rooms, Other Wonders* by Daniyal Mueenuddin. It sought how literary kinds of ecological and gendered iniquities finished into a greater course of action motivated by capitalism and patriarchy in postcolonial Pakistan.

The first research question explored the representation of interconnectedness of women, nature and capitalist destruction that is shown in these novels. As a result of the close textual analysis, it turned out that selected novels represent the female bodies and natural landscapes as the arenas of extraction, trauma, and neglect. In *Noor*, a war that destroys the environment corresponds to the corruption of female bodies. Glacial flow and aboriginal displacement visualize in *Thinner than Skin* the emotional destabilization of women. In *Other Rooms, Other Wonders* the depletion of the agricultural land is synonymous to the abuse and expendability of household female labor. These records are clear illustration of the concept affirmed by Maria Mies that capitalism is the way it exists because it treats both nature and woman as a free resource.

The second research question was that which looks at the entanglement of women and nature and how their relationships are subject to capitalism and

patriarchy. The research found that women featured in such stories are typically grounded in the ecological traditions, but these bonds are broken by capitalistic progression, war, tourism, or the strength of the feudalistic component. The ecological intimacy vanishes through phobias like Nadia being scared that trees are no longer listening and the mother of Noor giving up on the garden signifying the ruination of relational and sustainable knowledge by money making activities. Patriarchy deepens these distinctions yet further by restricting the independent voice of the women and their voice of criticism as witnessed in the case of isolation of Husna or classical silence that is passed on to Noor. In the third research question, the researcher wanted to know how the novels reveal degrading material and ideological forces against the environment and women. The analysis explained the perpetration of dual exploitation based on systemic forces of militarism, feudalism, neocolonial development, and capitalist consumerism. People like Husna have no use once they are not productive i.e. just like mango trees, one once they cannot give fruit they are not taken care of anymore. Glaciers cry, rivers blood and women photographed, throw away or driven away, all unwillingly and all without payment. Such pictures bring out the ideology of domination that rationalizes toss apart in capitalistic-patriarchal systems.

Finally, it was analyzed what can be contributed to the comprehension of the process of subjection of women and nature at the same time by Marxist ecofeminism. The lens of Maria Mies brought to clarity the fact that unpaid wages of women and theft and ruthlessly use of the environment are essential rather than marginal to capitalist systems. The novels criticize the ideology of ecological destruction and dehumanization of women, which rely on the principles of so-called progress, not only proving that gender justice is impossible without environmental justice, but also warning of controlling the interpretation of human and social progress by heterosexual men. These works of literature help develop a valuable counter-discourse that enables readers to re-conceptualize development, sustainability, and resistance through a Marxist ecofeminist lens.

To summarize, the study can add to the corpus of postcolonial Marxist ecofeminism, pointing out how Pakistani English fiction denounces and condemns the intertwined nature of gender, class-based, and ecological subjugation. As a product of a precise

analysis of a piece of literature, the study appears to emphasize that the emancipation of women and the protection of the environment are inextricably linked, and they should not be separated. The results support the reassessment is inseparable and they should not be divided. The Results support the reassessment of development paradigms and the implementation of other sustainable ones.

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