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REVIEWER'S REPORT

Manuscript No.: IJAR-56609

Title: Ecofeminist Interconnections in Anita Desai's Selected Novels,

Recommendation:

Accept after minor revision

Rating	Excel.	Good	Fair	Poor
Originality		✓,		
Techn. Quality		✓,		
Clarity	✓,			
Significance	✓,			

Reviewer Name: Dr Abdul Haseeb Mir

Detailed Reviewer's Report

The article titled "Ecofeminist Interconnections in Anita Desai's Selected Novels" offers a compelling and theoretically grounded exploration of the intersectional vulnerabilities of women and the environment within the Indian literary landscape. By focusing on three of Desai's seminal works—"Cry, the Peacock," "The Village by the Sea," and "Fire on the Mountain"—the author successfully demonstrates how Desai's narratives function as a critique of patriarchal systems that simultaneously exploit female agency and natural resources. The central thesis, which aligns Desai's literary output with the "Earth Democracy" philosophy of Vandana Shiva and the sociological theories of Maria Mies, provides a robust framework for understanding the "dual oppression" inherent in post-colonial social structures.

The introduction effectively sets the stage by defining ecofeminism not merely as a romanticized affinity between women and nature, but as a political and social critique of domination. The author's choice of novels is particularly apt; each text represents a different facet of the woman-nature interconnection. In the analysis of "Cry, the Peacock," the author poignantly describes the protagonist Maya's "home-based imprisonment" as a metaphor for environmental degradation. The domestic space becomes a microcosm of patriarchal control where Maya's restricted access to the outdoors mirrors the enclosure and exploitation of common lands. The author's observation that Maya's psychological fragmentation is intrinsically linked to her severed connection with the natural world provides a sophisticated reading of Desai's early work.

In the section dedicated to "The Village by the Sea," the article moves from psychological interiority to the external realities of urban development and environmental resource exploitation. The author correctly identifies the transformation of the village of Thul as a turning point in Desai's ecofeminist trajectory. By

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illustrating how industrialization destroys native territories and disrupts traditional gender roles, the author highlights the economic dimension of ecofeminism. The protagonist's journey from a polluted rural setting to a chaotic urban center serves as a powerful indictment of a development model that marginalizes both the environment and the women who depend on it for survival. The comparison to the Narmada Bachao Andolan and other grassroots movements adds a necessary layer of historical and political context to the literary analysis.

The analysis of "Fire on the Mountain" focuses on the character of Nanda Kaul and her retreat to the stark landscapes of Kasauli. The author argues that Kaul's "artistic rebellion" is manifest in her choice of a barren environment, which reflects her own internal desolation and her rejection of patriarchal domesticity. The destruction of this sanctuary by urban encroachment and fire serves as a tragic climax to the ecofeminist argument: there is no "outside" to patriarchal destruction. The author's ability to link these individual psychological "scars" to broader ecological damage is a testament to the article's depth. The paper effectively argues that Desai's novels are not just stories of individual suffering, but are predictive of current environmental crises, such as coastal erosion and deforestation in the Himalayas.

The theoretical grounding of the paper is one of its greatest strengths. By referencing Vandana Shiva's concept of "Earth Democracy," the author moves beyond a Western-centric ecofeminist model to one that is specifically rooted in the Indian experience. This allows for a deeper exploration of how gender-based environmental harm is exacerbated by class and caste dynamics in South Asia. However, the manuscript would benefit from a few academic refinements to maximize its impact. While the theoretical framework is strong, the author could further strengthen the paper by incorporating more direct textual evidence—specific metaphors or passages of dialogue—to illustrate the "interconnections" described. This would provide a more granular "close reading" that complements the broad theoretical strokes.

Additionally, while the article mentions the relevance of Desai's work to current problems like Gujarat's coastal erosion, a slightly more detailed comparison between the fictional events in "The Village by the Sea" and specific contemporary policy shifts in India would enhance the article's interdisciplinary value. The conclusion provides a strong synthesis of the findings, reiterating that Desai's female leads use their connection to polluted or restricted places as a site of resistance. The author's final point—that Desai's work inspires grassroots advocacy—is a powerful closing statement, though it could be bolstered by a brief mention of contemporary Indian authors who have followed in Desai's ecofeminist footsteps.

From a structural perspective, the article is well-organized and flows logically from one novel to the next. The academic tone is consistent, and the vocabulary is appropriate for a specialized journal in literary studies. To improve scannability for the final version, the author might consider using a summary table or infographic to map the specific "Type of Environmental Damage" against the "Type of Gender

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Oppression" identified in each novel. This would allow readers to quickly grasp the comparative logic of the study.

The bibliography is current and includes essential texts by Desai and key ecofeminist theorists. The author's engagement with recent articles from 2021 and 2022 indicates that the research is well-situated within the latest academic conversations. To finalize the paper, the author should ensure that all internal citations are consistent with the "Works Cited" list and that any minor grammatical slips are addressed. The title is evocative and accurately reflects the scope of the research, bridging the gap between literary aesthetics and environmental ethics.

In summary, this article represents a valuable and timely contribution to the field of ecocriticism. It successfully argues that Anita Desai's novels are vital documents for understanding the gendered nature of environmental destruction in India. By documenting the move from individual psychological trauma to collective ecological resistance, the author provides a roadmap for future literary inquiries into the intersections of gender and nature. With the suggested minor revisions to include more specific textual citations and contemporary comparisons, this paper will be an excellent resource for scholars and students alike.

Recommendation: Recommend for publication with minor revision.