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Gendered Bodily Control, Trauma, and Ecological Symbolism: An Ecofeminist Reading of The Divine Pregnancy in a Twelve-Year-Old Woman

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ABSTRACT

Objective: This study aimed to examine how Sagnik Datta's The Divine Pregnancy in a Twelve-Year-Old Woman represents the interconnected oppression of women and nature through an ecofeminist critical framework.

Methods and Materials: A qualitative interpretive design was used, grounded in ecofeminist literary criticism. The primary text was Datta's short story The Divine Pregnancy in a Twelve-Year-Old Woman (2018). Secondary sources included scholarly works on ecofeminism, feminist theory, postcolonial criticism, and environmental studies. The theoretical framework drew on the ecofeminist perspectives of Karen J. Warren, Val Plumwood, Greta Gaard, and Vandana Shiva. Data were generated through close textual reading, thematic coding, contextual interpretation, and comparative analysis. Passages related to domination, objectification, ecological vulnerability, patriarchal control, commodification, and female resistance were identified and interpreted.

Findings: The analysis showed that Usha's coerced pregnancy functions as a central metaphor for the simultaneous exploitation of female bodies and nature. The main themes included gendered bodily control, surveillance, loss of autonomy, severance from nature, religious and cultural legitimization of patriarchal authority, commodification of the female body, symbolic violence, and constrained resistance. Usha's transformation into a public spectacle illustrated how patriarchal systems convert women's bodies into objects of social, religious, and economic control. The narrative also linked bodily oppression with ecological domination, showing that both women and nature are treated as passive resources under patriarchal symbolic orders.

Conclusion: Datta's story exposes the structural links between gender oppression and environmental domination. It highlights the need to challenge patriarchal systems that exploit both women and nature.

Keywords: Ecofeminism, Gendered Bodily Control, Ecological Symbolism, Patriarchy, Women and Nature, Literary Criticism.

Introduction

The convergence of gender, nature, and precarity in literature has become an increasingly important subject within ecofeminist scholarship (Alaimo, 2000; Cuomo, 1994; Ruether, 1992; Warren, 1997), and Sagnik Datta's short story *The Divine Pregnancy in a Twelve-Year-Old Woman* (will be referred as *The Divine Pregnancy now onwards)* as provides a powerful narrative through which these intersections may be examined. The story foregrounds the systemic oppression and dehumanization of women and nature under the patriarchal symbolic order, using the harrowing plight of its protagonist, Usha, as a lens into broader socio-cultural dynamics. Forced to give birth at the age of twelve, Usha's experience of violated autonomy and silenced agency resonates deeply with ecofeminist critiques of how women's bodies, like the environment, are treated as resources to be exploited and controlled. The story thus becomes a vehicle for exposing the ways in which patriarchy intertwines gendered oppression with ecological degradation.

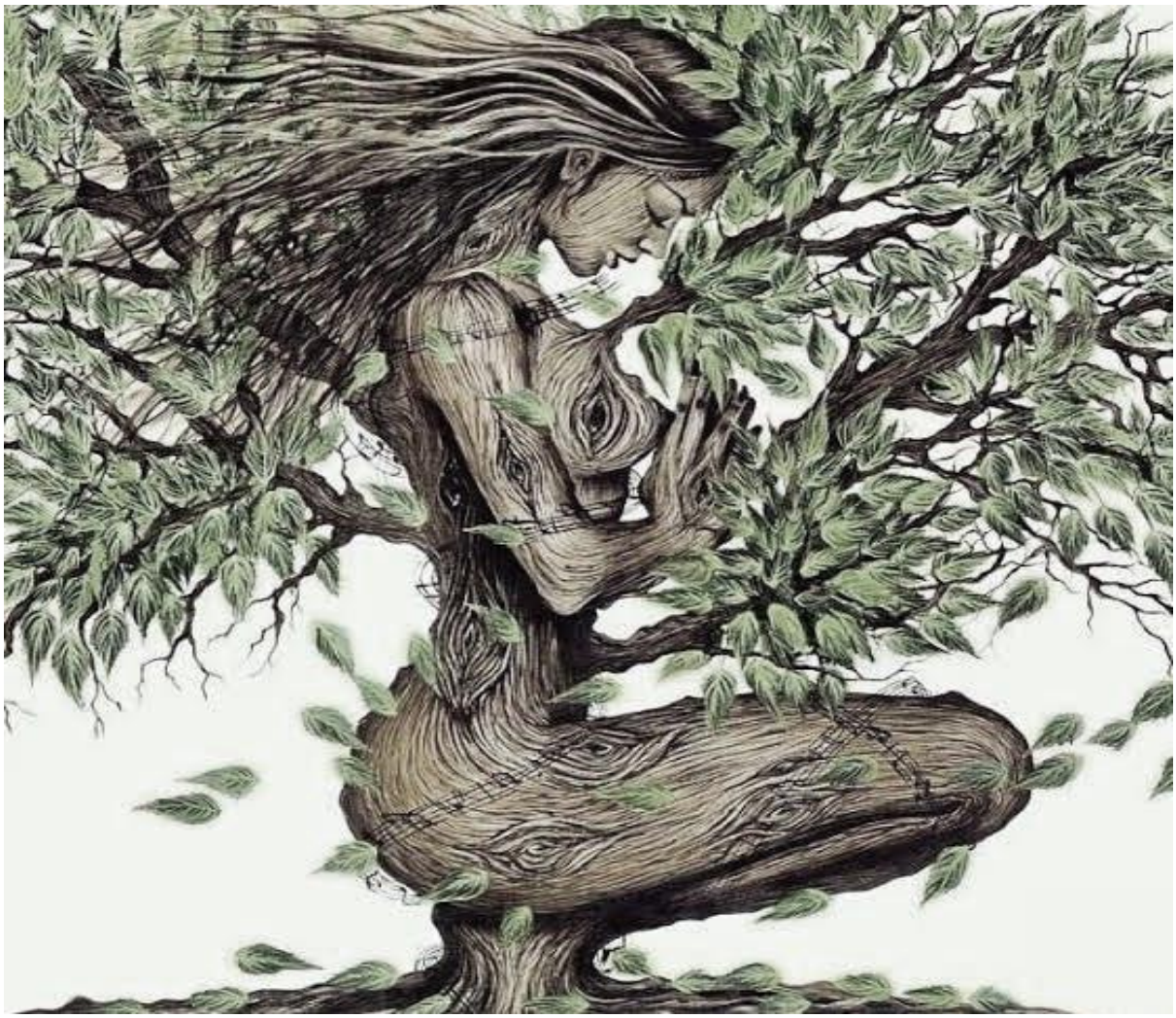


Figure 1

The symbolic merging of the female body with the natural landscape underscores ecofeminist critiques of patriarchal domination

Ecofeminism, as a theoretical and political framework, provides an indispensable tool for unpacking these entanglements. Karen J. Warren (1997) defines ecological feminism as the position that "there are important connections between how one treats women, people of color, and the underclass on one hand and how one treats the

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nonhuman natural environment on the other" (p. 11). This conceptualization underscores the structural parallels between the subordination of women and the exploitation of nature, both of which are framed as subordinate to patriarchal control. Building on this insight, the present research interrogates how Datta's narrative dramatizes such connections, situating Usha's coerced pregnancy as a metaphor for the unjustified domination of both women and the environment (Warren, 1997) (Figure 1).

Murphy (2018) has argued that ecofeminism developed as a heterogeneous movement that brought together women and men to address the interlinked crises of gender oppression and ecological destruction. This inclusivity emphasizes that ecofeminism is not a monolithic discourse but one that adapts to cultural contexts while challenging long-standing binaries such as male/female, culture/nature, and human/nonhuman (Murphy, 2018). These binaries, as Val Plumwood (1993) observes, create a "dualized structure of otherness and negation" (p. 42), situating women and the environment as inferior, passive, and expendable (Plumwood, 1993). In *The Divine Pregnancy in a Twelve-Year-Old Women*, Usha's suffering is a stark illustration of this dynamic: her voice is negated, her body objectified, and her life sacrificed to uphold patriarchal norms. By examining such themes through ecofeminist theory, the paper seeks to reveal how patriarchal systems perpetuate oppression across both human and ecological spheres.

The significance of ecofeminist analysis lies in its interdisciplinary breadth. Ecological feminism engages with anthropology, philosophy, environmental studies, ethnography, and cultural criticism, making it an adaptable framework for interpreting literature. By integrating these perspectives, ecofeminism emerges not only as a critique of oppression but also as a politically viable strategy of resilience and transformation. Greta Gaard (2004), for instance, argues for the intersection of ecofeminism and queer theory, emphasizing the necessity of inclusivity to challenge heteronormative and anthropocentric paradigms. Her assertion that Western culture's "erotophobia" limits legitimate sexual expression (p. 25) parallels ecofeminism's concern with how cultural ideologies constrain and devalue diverse forms of life. When applied to Datta's narrative, such perspectives underscore the entanglement of sexuality, gender, and ecology in systems of domination (Gaard, 2004).

The story of Usha also prompts reflection on the role of language as an ideological apparatus. Warren (1997) notes that "when language is sexist or naturist, it mirrors and reflects conceptions of women and nonhuman nature as inferior" (p. 12). Language, therefore, does not merely describe reality but actively constructs it, shaping perceptions that normalize oppression (Warren, 1997). In *The Divine Pregnancy*, the patriarchal imposition on Usha's life is mediated through cultural, religious, and linguistic codes that deny her agency. Her experience mirrors ecofeminist critiques of how language entrenches hierarchies, reinforcing the marginalization of women and the environment.

Moreover, ecofeminism provides a framework for interrogating not only gender and environmental issues but also their intersections with technology, science, and posthumanism. Donna Haraway's *Simians, Cyborgs, and Women* (2003) and Braidotti's (1994) later work on cyborg theory illustrate how ecofeminism expands beyond traditional environmental concerns to address the entanglement of bodies, technologies, and ecosystems. By drawing parallels between monsters, cyborgs, and marginalized bodies, Haraway critiques patriarchal constructions of "the natural," opening avenues for resistance (Braidotti, 1994; Haraway, 2003). While Datta's story is rooted in a specific cultural and religious milieu, it resonates with these global ecofeminist concerns by dramatizing how patriarchal authority co-opts women's bodies in the name of tradition, echoing the ways in which nature is exploited in the name of progress or development (Datta, 2018).

Against this backdrop, the present study applies a qualitative approach and close reading techniques to analyze how ecofeminist theory illuminates the dynamics of gender oppression and ecological vulnerability in Datta's *The Divine Pregnancy in a Twelve-Year-Old Woman*. The research seeks to identify the ecofeminist elements embedded in the story,

examine how themes of environmental sustainability and gender equality propel the narrative, and assess how the interplay of patriarchy and power frames women's precarity. By focusing on Usha's coerced pregnancy, the analysis highlights the structural violence inflicted on women under patriarchal systems, situating her personal tragedy within broader patterns of domination (Datta, 2018).

The scope of this research extends to contemporary Indian fiction more broadly, offering insights into how ecofeminist concerns are represented in narratives shaped by local traditions, cultural practices, and symbolic orders. The paper contends that Datta's story exemplifies how literature can serve as a site for critiquing the oppressive intersections of gender and ecology, while also envisioning alternative frameworks of justice and sustainability. It engages with the global discourse of ecofeminism while remaining attentive to the specificities of the Indian socio-cultural context, where issues of gender inequality and environmental degradation are acutely intertwined.

In doing so, the study makes several contributions. First, it demonstrates how ecofeminist theory provides a lens for re-examining the symbolic and material oppression of women in literature. Second, it situates Datta's story within a broader eco-critical tradition that emphasizes the inseparability of human and nonhuman struggles. Third, it highlights the relevance of contemporary Indian fiction in advancing global ecofeminist debates. Finally, by foregrounding Usha's story, the research underscores the urgency of dismantling oppressive structures that conflate women and nature as objects of domination, while affirming the potential of literature to raise critical awareness and inspire resistance. Thus, by situating *The Divine Pregnancy in a Twelve-Year-Old Woman* within ecofeminist discourse, the paper underscores the value of literary criticism as a means of interrogating and transforming the symbolic orders that perpetuate oppression.

Literature Review

Ecofeminism as a critical framework has undergone multiple transformations since its emergence in the late twentieth century, engaging with intersections of feminism, environmentalism, and postcolonial critique. The fundamental premise of ecofeminism lies in the recognition that patriarchal structures not only subordinate women but also exploit the environment, conceptualizing both as passive, reproductive, and exploitable entities. This dual subordination, as argued by Karen J. Warren (1997), demonstrates the structural and ideological connections between sexism and naturism, underscoring how hierarchical binaries privilege the masculine and devalue both women and nature. Warren's influential articulation that "nature is a feminist issue" (2000) establishes the intellectual ground for analyzing narratives such as *The Divine Pregnancy in a Twelve-Year-Old Woman* through an ecofeminist lens (Warren, 1997).

Earlier ecofeminist scholarship, such as that of Françoise d'Eaubonne (1974), emphasized the political mobilization of women in relation to environmental concerns, coining the term "ecofeminism" to foreground the necessity of women's involvement in ecological struggles (Derzelle, 2021; Goldblum, 2019). Later theorists such as Val Plumwood (1993) interrogated the "dualized structure of otherness" whereby women, indigenous communities, and the natural world are simultaneously subordinated by dominant patriarchal-capitalist frameworks. Plumwood's critique resonates with the plight of Usha in Datta's narrative, where her body becomes an extension of patriarchal control, mirroring the treatment of nature as a resource devoid of intrinsic agency (Plumwood, 1993).

Further expansions of ecofeminism have incorporated multiple perspectives, such as materialist ecofeminism, which situates women's oppression within economic and social structures; spiritual ecofeminism, which emphasizes women's embodied relationship with nature; and postcolonial ecofeminism, which highlights how histories of colonialism exacerbate both environmental destruction and gender oppression (Mies & Shiva, 2014). Vandana Shiva's contributions in particular situate ecofeminist struggles within the Global South, noting how development projects, industrialization, and capitalist expansion disproportionately harm women and marginalized communities. In Datta, similar tensions emerge as Usha's

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autonomy is sacrificed under religious and cultural dictates, symbolically paralleling how natural resources are sacrificed in the name of progress or tradition.

Scholars such as Greta Gaard (2004) have also highlighted the intersections of ecofeminism with queer theory, arguing for inclusive frameworks that consider multiple identities and forms of marginalization. Gaard stresses that heteronormative structures reinforce not only gender oppression but also ecologically destructive ideologies. This insight is particularly relevant to the narrative under study, where Usha's identity as a child and as a woman is rigidly defined by patriarchal expectations, stripping her of the ability to define her existence on her own terms (Gaard, 2004).

In addition to theoretical articulations, ecofeminist criticism has been applied to literary texts ranging from canonical works to contemporary narratives. For instance, Carol Adams (1990)(1991) in *The Sexual Politics of Meat* and *Animals and Women,* interrogates how cultural systems simultaneously normalize violence against women and animals. These frameworks resonate with the symbolic violence inflicted upon Usha, who is treated as both a spectacle and a resource, aligning with ecofeminist critiques of commodification (Adams, 1990, 1991). Similarly, Alaimo (2000) in *Undomesticated Ground- Recasting Nature as Feminist Space* explores how literature provides feminist spaces for reimagining nature beyond patriarchal control, a strategy mirrored in Datta's critique of religious and communal apparatuses (Alaimo, 2000).

Postcolonial ecofeminism, in particular, provides an indispensable lens for reading *The Divine Pregnancy*. Writers such as Chandra Talpade Mohanty (2003) and Gayatri Chakravorty Spivak (1988) emphasize how women in the Global South face a compounded form of subordination through both patriarchy and colonial legacies. Spivak's notion of the "subaltern" resonates with Usha's condition: her silenced voice and coerced pregnancy reflect the structural denial of agency that defines subaltern existence. Through this lens, Usha becomes emblematic of both environmental and female oppression, rendered voiceless under hegemonic forces that exploit her labor, body, and identity.

Ecofeminist literary studies therefore operate at the confluence of ecological criticism, feminist critique, and postcolonial discourse. Scholars such as Adams & Donovan (1995), Cheney (1987), and Cuomo (1994) have broadened the scope of ecofeminist analysis, demonstrating how literature functions as a vital site for exposing ecological injustices and envisioning alternative forms of relationality. In the context of *The Divine Pregnancy*, Datta's narrative dramatizes the entanglement of patriarchal ideology, religious myth, and ecological exploitation, offering fertile ground for ecofeminist inquiry (Adams & Donovan, 1995; Cheney, 1987; Cuomo, 1994).

Thus, the literature reviewed underscores the relevance of ecofeminism as both a theoretical and political framework. It provides the necessary conceptual tools for analyzing how Usha's subjugation reflects broader societal patterns that link women and nature in matrices of domination. At the same time, it highlights the possibilities of resistance, solidarity, and resilience, making ecofeminism an indispensable approach for understanding the intersection of gender, environment, and sustainability in Datta's work.

Methods and Materials

The present study adopts a qualitative, interpretive methodology rooted in ecofeminist theory and literary criticism. Since the aim is to analyze *The Divine Pregnancy in a Twelve-Year-Old Woman* in terms of its representation of gender oppression, environmental degradation, and patriarchal symbolic order, the methodology is designed to foreground textual analysis, theoretical application, and contextual interpretation.

Research Design

The research follows a qualitative, exploratory design, emphasizing close reading and critical interpretation rather than quantitative measurement. Literary analysis is particularly suitable for this study as it allows the researcher to engage with symbolic structures, narrative strategies, and

ideological frameworks embedded in Datta's text. By situating the narrative within ecofeminist discourse, the study interrogates how women and nature are represented as intertwined sites of exploitation and resistance.

Theoretical Framework

The primary theoretical lens employed is ecofeminism, drawing upon the works of Gaard (2004); Plumwood (1993); Warren (1997), and Vandana Shiva (1989. Ecofeminism provides the conceptual foundation for linking Usha's subordination to the broader exploitation of nature, thereby contextualizing her suffering within patriarchal and ecological frameworks. In addition, postcolonial ecofeminism is employed to capture the cultural specificity of Usha's oppression, resonating with Spivak's (1988) articulation of subalternity.

Data Collection

The primary data source for this research is Sagnik Datta's short story *The Divine Pregnancy in a Twelve-Year-Old Woman (2018)*. Secondary data includes scholarly works on ecofeminism, feminist literary criticism, and postcolonial theory, as well as critical writings on gender and environmental sustainability. Textual evidence—quotations, descriptions, and narrative structures—will be systematically identified and interpreted in light of ecofeminist theory (Datta, 2018).

Data Analysis

Data analysis involves several stages:

- Close Reading: Detailed examination of the text to identify ecofeminist themes such as objectification, domination, and precarity.
- Thematic Coding: Categorization of passages related to ecofeminist concerns, including the conflation of women and nature, patriarchal exploitation, and female resistance.
- Contextual Analysis: Relating textual findings to ecofeminist theoretical frameworks and situating them within broader cultural and historical contexts of Indian society.
- Comparative Insights: Drawing connections between Usha's experiences and ecofeminist discourses from global scholarship to highlight both universal and context-specific dimensions of gender-environment intersections.

Limitations

The study acknowledges limitations inherent in single-text analysis. While *The Divine Pregnancy* provides rich insights, it represents one narrative perspective. Thus, findings may not be generalized across all ecofeminist literature. However, by situating the analysis within established ecofeminist discourse, the research ensures theoretical validity and broader relevance.

Expected Contribution

Methodologically, the study contributes by applying ecofeminism to a contemporary Indian narrative, expanding the scope of ecofeminist literary criticism to underexplored texts. It also demonstrates how qualitative literary methods can illuminate the intersections of gender, ecology, and power.

In summary, the methodology integrates close textual reading, theoretical application, and contextual interpretation, offering a rigorous framework for analyzing how Datta's narrative dramatizes the ecofeminist concerns of female subordination, environmental exploitation, and patriarchal control. By maintaining a focus on both thematic depth and theoretical precision, the methodology aligns with the standards of academic rigor.

Findings and Results

Exploitation and Precarity of Usha

Sagnik Datta's *The Divine Pregnancy in a Twelve-Year-Old Woman* stages an unflinching meditation on the convergence of gendered precarity and ecological vulnerability. Set in a rural milieu where human life is interwoven with landscape, ritual, and myth, the narrative

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foregrounds a community "dream" that authorizes the selection of a virgin to bear a divine child. The choice ultimately falls upon Usha, whose refusal culminates in a tragic death; her arc becomes a lens through which the story interrogates the patriarchal logic that treats women and nature as resources to be managed, possessed, and sacrificed.

The narrator records the early erosion of Usha's agency through a portrait of docile compliance:

"It seemed like Usha had resigned herself to her fate; she did not speak at all. She followed orders. She did not move around, ate whatever she was given, and lay down on her cot whenever she was told to, but often spent the nights without sleep" (p. 4).

This clipped routine of acquiescence—eating "whatever she was given," lying down "whenever she was told"—maps onto ecofeminist accounts of the ways patriarchal orders naturalize control, rendering women's bodies instruments of ideological reproduction. Usha's exhaustion and "nights without sleep" register the psychic costs of this regime and figure the broader precarity of an environment similarly pressed into service.

Ecofeminism provides a vocabulary for reading these convergences. As S. Alaimo (2000) and Collard & Contrucci (1988) demonstrate, masculinist structures historically rationalize the intertwined exploitation of women, animals, and the earth. The story's rural ecology—trees, ponds, fruit, seasons—frames Usha's body as a site of fertility demanded by the collective, while her subjectivity is disciplined by religious and cultural authority. The narrative thus dramatizes how a patriarchal symbolic order maintains legitimacy through mythic sanction and communal surveillance, converting life (both human and nonhuman) into a resource (Alaimo, 2000; Collard & Contrucci, 1988).

Surveillance and the Severance from Nature

The mechanisms of control intensify as the community polices Usha's movements: "Usha's surveillance was now stricter, with two women guarding her at all times" (p. 4). Ecofeminist criticism emphasizes that gendered surveillance often operates through ostensibly protective rationales, thereby normalizing constraint. Here, constant guarding functions as a technology of custody that narrows bodily autonomy and forecloses dissent. It also enacts a crucial detachment from the environment that once sustained Usha's vitality:

"But now that she was pregnant, certain things were no longer allowed. She could no longer climb trees, nor fill herself with papayas and litchis and wild berries… whether she could still sleep on her stomach, for she had always slept on her stomach since she could remember." (p. 2).

This interdiction of climbing, foraging, and bodily ease suspends Usha's intimate practices of dwelling in nature. The prohibition is not merely practical; it is ideological, severing reciprocal relations with the more-than-human world and converting pregnancy into an instrument of control. As Warren (1997) notes, in developing contexts "women are more dependent than men on tree and forest products" (p. 5); restricting access thus multiplies vulnerability, making surveillance an environmental and gendered harm at once. Usha's confusion and questions index a broader epistemic violence: denied knowledge, language, and movement, she is alienated from both body and habitat (Warren, 1997).

Violence, Language, and Vulnerability

The narrative's descriptive economy associates Usha closely with her surroundings—"big eyes," "potato-shaped head," "thatch-roofed hut," "sixty feet from the pond" (p. 2)—a stylistic move that can be read ambivalently. On one hand, it registers a child embedded in local ecologies; on the other, it risks naturalizing her as part of a landscape to be surveyed and consumed. Ecofeminists are instructive here. Warren's analysis of patriarchal language warns that metaphors which feminize nature and naturalize women legitimate domination:

"Language which feminizes nature in a (patriarchal) culture where women are viewed as subordinate and inferior reinforces and authorizes the domination of nature… The exploitation of nature and animals is justified by feminizing them; the exploitation of women is justified by naturalizing them." (Warren, 1997, p. 12)

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In the story, this linguistic logic undergirds the transition from Usha's earlier, unregulated vitality to enforced passivity. A brief flashback recalls her kinetic reciprocity with place—"climbing trees," "spitting out litchi seeds," "expert swimmer" able to "hold her breath underwater for more than two minutes" (p. 2). Once pregnancy is instituted as a communal project, that reciprocity is suspended; vitality is re-scripted as risk, and movement as disobedience. The shift enacts what ecofeminists identify as a transfer of life from a relational to a proprietary register, where the body serves the myth, not the self.

Spectacle, Objectification, and the Male Gaze

When Usha is proclaimed the chosen virgin, she becomes an object of pilgrimage and profit. Crowds,

"came not only from the nearby villages but from all over the country… for a certain fee, they were allowed to see her house from a distance… They were surprised to find that she was, indeed, glowing" (p. 2).

The headman's monetization of access converts Usha into a commodity and aligns her with ecofeminist critiques of the touristic gaze upon "pristine" nature. The text is clear: spectatorship displaces listening; curiosity replaces care. As a result, Usha's speech is deferred, her needs eclipsed by the desire to witness a miracle (Figure 2).

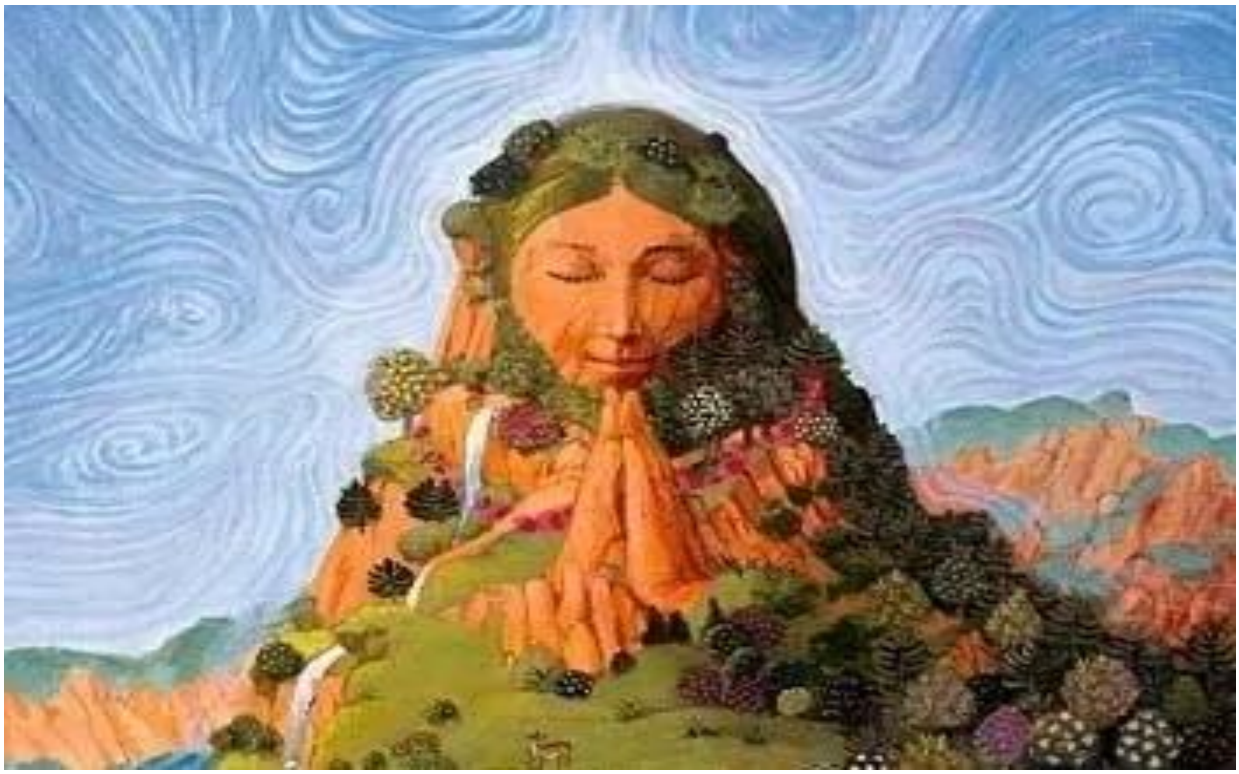


Figure 2

The visual imagery reinforces the narrative's portrayal of the female body as a site of spectacle and control

This transformation from person to spectacle intensifies the story's indictment of patriarchal economies: women and environments alike are sites of extraction, circulation, and display. Warren (1997) underscores that such practices are not incidental but structural, arising from a discourse that conflates value with instrumental use. The narrative thus enacts how religious/cultural capital can amplify rather than constrain exploitation, especially when managed by local authorities who benefit from the spectacle.

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Agency, Refusal, and the Limits of Resistance

Crucially, the text does not foreclose the possibility of dissent. Usha's refusal on the public stage registers a moment of audibility and agency:

"'Thank you everyone,' she said, 'but I don't want the baby.'" (p. 2)

Her assertion—delivered amid "utmost reverence"—interrupts the choreography of obedience. Yet the same apparatus that stage-managed her visibility also nullifies her choice. Attempts to abort and subsequent coercion push the plot toward its devastating conclusion, exposing the structural limits placed upon female self-determination. The narrative's refusal to sentimentalize resistance is analytically precise: agency appears, speaks, and is overwhelmed—not because it lacks moral force, but because the surrounding order is engineered to absorb or punish dissent.

Tragic Denouement and Ecofeminist Ethics

The ending's graphic detail—unstoppable haemorrhage, communal mopping, a "moat" dug to contain blood, and death by midnight (p. 4)—insists upon the material stakes of symbolic violence. The community's literal labor to manage the consequences of its actions is an arresting ethical tableau: it is not only Usha's body that is exhausted, but the village's capacity to care, shielded too late by the ritual it celebrated. Ecofeminist thought helps clarify the scene's force. When domination is justified in sacred or naturalized terms, harm can appear inevitable rather than chosen. The story counters this fatalism by staging clear causal chains: surveillance leads to severance, objectification to commodification, coercion to death.

The text thereby aligns with ecofeminist claims that the domination of women and the subordination of nonhuman nature are structurally connected and must be challenged together. As Warren (1997) argues, "Tress, forests, and forestry are a feminist issue, i: e., how understanding the empirical connections between women and trees improve one's understanding of the subordination of women" (p. 5). Usha's subordination—religiously authorized, communally enforced—exposes the Janus-faced logic of violence and vulnerability that ecofeminists identify across human and ecological registers.

Toward Solidarity and Sustainability

The narrative gestures toward the political stakes of ecofeminist praxis. Women's grassroots mobilizations—captured in Warren's discussion of "the political and practical significance of women-initiated protests and grassroots organizing activities for both women and the natural environment" (1997, p. 14)—offer a counter-imaginary to the spectacle economy that consumes Usha. Although the story ends in tragedy, its ethical arc points outward: solidarity, refusal of commodification, and the dismantling of patriarchal–religious authorizations of harm are prerequisites for both gender equity and ecological sustainability. The final scene functions as a cautionary allegory: systems that sacrifice women also exhaust ecologies; communities that monetize wonder often bankrupt care.

In sum, *The Divine Pregnancy in a Twelve-Year-Old Woman* provides a dense case study of ecofeminist concerns. Through Usha's coerced pregnancy, surveillance, severance from nature, commodification, and ultimate death, the story exposes how patriarchal orders manufacture precarity across human and nonhuman life. By tracking the interplay of language, ritual, economics, and power, the text invites readers to recognize the ethical indivisibility of women's autonomy and environmental flourishing—and to imagine forms of collective life in which neither is instrumentalized for the other's domination.

Discussion and Conclusion

The paper explored the interface of nature and women in the patriarchal symbolic order. It tried to reinforce that women and nature subordination and sustainability is an ecofeminist issue. The assertion that women have an innate connection to nature gives a detailed understanding of environmental protection and the ecosystem. It gives us a broad platform for promoting the critical examination by using themes such as environmental sustainability and

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gender equality. The theme of gender equality gives an understanding of the potential participation of women in environmental sustainability. It also highlights the historical roles of women in environmental awareness and their contribution to the solution of ecological issues. This also emphasizes that the role and contribution of women in environmental protection should be celebrated and recognized. It also points towards environmental initiatives in which women can actively participate using their experience and diverse skills. Holistic solutions are required for environmental protection and sustainability. A wide range of viewpoints are considered in these holistic solutions. These perspectives involve addressing and recognizing the unique and specific contributions that individuals of all genders can bring to the table, but caution and care are essential to avoid and present over simple assumptions. Although the above statement suggests that there is a connection between nature and women, it does not guarantee or ensure that all women have innate ecological wisdom.

An inclusive and diverse approach is necessary for environmental sustainability, and these approaches include different experiences and perspectives. Therefore, it is suggested to focus on creating an environment that should empower individuals without considering gender. Active participation and the contribution of these individuals sustain the unique insight of these individuals towards the stewardship of the environment. The association between nature and women highlights the themes of female subordination and environmental precarity. It promotes reflection on how societal views of nature and women have prospered and evolved. This connection also enforces the need for gender equality for an eco-friendly environment. The paper serves as a starting point for the wide conversation and talk about promoting gender equality and securing the well-being of the protection of both women and the environment.

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Declaration of Interest

The authors of this article declared no conflict of interest.

Ethical Considerations

Although literary research does not involve human participants, ethical considerations include accurate representation of sources, maintaining fidelity to original quotations, and acknowledging cultural sensitivities surrounding caste, gender, and religion. The analysis avoids reductionist interpretations that could reinforce stereotypes, instead striving to highlight the structural forces underpinning oppression.

Transparency of Data

In accordance with the principles of transparency and open research, we declare that all data and materials used in this study are available upon request.

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Authors’ Contributions

All authors equally contribute to this study.

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