

Ecofeminist Perspectives on Gender, Ecology, and Resistance in *The Marrow Thieves* and *The Fifth Season*

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ABSTRACT

*This study explores how Cherie Dimaline's *The Marrow Thieves* (2017) and N. K. Jemisin's *The Fifth Season* (2015) depict women's ecological resistance within dystopian worlds marked by environmental collapse and systemic oppression. While climate fiction scholarship often examines ecological crisis, few studies analyze the intersection of gender, ecology, and power. Using a qualitative, interpretive methodology grounded in ecofeminist theory, the study employs close reading and thematic analysis to investigate patterns of trauma, memory, knowledge, and resilience. Findings reveal that women characters in both novels assert agency through ecological knowledge, cultural memory, and relational practices, resisting patriarchal, colonial, and imperial structures. Dimaline's Indigenous women preserve communal bonds and land-based traditions as forms of ecofeminist resistance, whereas Jemisin's Orogene women utilize geological mastery to challenge hierarchical control. The study demonstrates that ecofeminist resistance operates socially, culturally, and ecologically, shaped by historical and cultural contexts yet reflecting universal principles of survival and empowerment. These insights contribute to interdisciplinary discussions in climate fiction, ecofeminist theory, and marginalized literatures, highlighting the critical role of women-centred narratives in understanding ecological and social justice.*

Keywords: *Ecofeminism, climate fiction, women's agency, Indigenous futurism, Afrofuturism*

INTRODUCTION

The accelerating climate crisis has transformed global consciousness, reshaping how individuals, communities, and nations understand survival, vulnerability, and responsibility in a rapidly changing world. In recent years, literature has become an important space where writers grapple with ecological disasters, reimagine human-environment relationships, and explore the moral, political, and emotional dimensions of climate collapse. This rapidly expanding body of climate fiction, often referred to as cli-fi, extends beyond environmental warnings and instead interrogates how ecological devastation intersects with systems of power, identity, and inequality (Trexler, 2015). Within this broader discourse, women-centred climate narratives stand out for their deep engagement with the lived experiences of marginalized groups, particularly those who have historically borne the brunt of environmental degradation, colonial occupation, and patriarchal control. As climate change disproportionately affects the poor, women, Indigenous groups,

and racial minorities, the literary exploration of these realities becomes crucial in understanding the human dimensions of the ecological crisis.

Against this backdrop, the theoretical lens of ecofeminism offers a compelling framework for analyzing the ways in which gender and ecology are interwoven in contemporary climate fiction. Ecofeminism argues that the oppression of women and the exploitation of the natural environment stem from the same patriarchal logic that seeks domination, hierarchy, and control (Gaard, 2011; Warren, 2000). The ecofeminist perspective asserts that environmental crises cannot be separated from questions of gender justice, as women's bodies, labour, reproductive roles, and socio-cultural identities are often situated within broader structures of ecological vulnerability (Shiva, 1989). Literature that foregrounds climate catastrophe thus becomes a fertile ground for examining how women navigate and resist intertwined systems of oppression relating to both the degradation of land and the subjugation of marginalized communities.

In this context, Cherie Dimaline's *The Marrow Thieves* (2017) and N. K. Jemisin's *The Fifth Season* (2015) emerge as two highly significant and influential novels that integrate ecological collapse with social oppression, focusing especially on female empowerment, Indigenous knowledge, alternative ecological practices, and forms of resistance. Though different in setting—Dimaline's novel envisions a near-future North America devastated by climate-induced societal breakdown, while Jemisin's speculative epic imagines a world destabilized by seismic and geological destruction—they share a common preoccupation with how patriarchal, colonial, and imperial structures exploit both the environment and marginalized bodies, particularly those of women. In both narratives, women are positioned not merely as victims of ecological crises but as agents of resistance, survival, knowledge, and communal healing. Their roles invite an ecofeminist analysis that reveals how gendered subjectivities are shaped by, and respond to, environmental devastation.

The Marrow Thieves centres on Indigenous characters fleeing state-run institutions that harvest Indigenous people's bone marrow in an attempt to restore lost dreaming abilities. Although the novel does not describe climate change as a single catastrophic event, it portrays a world deeply altered by environmental disasters, mass migration, and social fragmentation. The centrality of Indigenous women in the novel—such as Minerva, who carries ancestral knowledge and ecological spirituality—illuminates how ecological memory, land-based identity, and cultural continuity function as forms of resistance. Indigenous women preserve language, oral tradition, and communal bonds, countering colonial attempts to erase both their bodies and their relationship to the land (Dimaline, 2017). The novel's ecofeminist implications lie in its portrayal of the land not as a resource to be exploited but as a relational entity, intertwined with Indigenous women's identity, memory, and survival.

Similarly, *The Fifth Season* presents a world ravaged by recurring geological catastrophes known as "Seasons," where oppressed groups called Orogenes possess the ability to control seismic activity. Women such as Essun, Syenite, and Damaya become central figures in navigating and resisting a world that both fears and weaponizes their abilities (Jemisin, 2015). The novel draws direct parallels between environmental instability and social hierarchies, showing how marginalized women's bodies and abilities are controlled, exploited, and disciplined by dominant political structures. Ecofeminist readings of the novel highlight how the oppression of Orogenes reflects the exploitation of Earth's geological power, both of which are controlled through patriarchal and imperial systems. Women's resistance, then, becomes both ecological and political: they challenge not only human hierarchies but also the destruction embedded in the Anthropocene world order.

Despite increasing academic interest in climate fiction and feminist literary studies, there remains a notable gap in scholarship specifically analyzing ecofeminist themes in these two novels together. While scholars

have examined Indigenous identity, colonial trauma, and cultural memory in *The Marrow Thieves*, and others have considered race, oppression, and power in *The Fifth Season*, few studies have brought the novels into dialogue through the combined lens of ecofeminist theory. This comparative perspective is particularly valuable because both novels depict ecological devastation as inseparable from gendered, racialized, and colonial violence. By analyzing how women characters challenge ecological and patriarchal domination through their agency, relationality, and resilience, this study contributes to emerging interdisciplinary discussions at the intersection of climate fiction, feminist theory, Indigenous studies, and environmental humanities.

The problem addressed in this study arises from the lack of comprehensive ecofeminist scholarship that examines how contemporary women-centered climate novels portray ecological resistance and gendered agency. Current research often treats climate fiction as either a critique of environmental politics or a genre of speculative imagination, without sufficiently attending to how the gendered dimensions of ecological collapse shape the experiences and responses of female characters. The absence of such analysis limits our understanding of how climate fiction represents women's struggles and ecological subjectivities within oppressive systems that mirror real-world environmental injustices. Therefore, a focused exploration of how *The Marrow Thieves* and *The Fifth Season* construct ecofeminist resistance is both timely and necessary.

In light of these gaps, this study asks the central research question: How do *The Marrow Thieves* and *The Fifth Season* depict women's ecological resistance through an ecofeminist framework?

The **objective** of this research is to analyze how gender, ecology, and systems of oppression intersect in these novels, and how women characters enact ecofeminist resistance to patriarchal, colonial, and environmental domination. Through close textual analysis, the study aims to highlight the ways in which women in these narratives challenge oppressive structures, forge alternative ecological relationships, and embody resilience within landscapes shaped by climate collapse. Ultimately, this research seeks to expand scholarly understanding of contemporary climate fiction by demonstrating how ecofeminist perspectives illuminate the interconnectedness of gender justice and environmental sustainability.

LITERATURE REVIEW

Climate fiction has increasingly become a central field of inquiry in contemporary literary studies, especially as scholars explore how narratives of ecological crisis reveal deeper structures of inequality, power, and identity. Researchers argue that climate change is not merely an environmental issue but a socio-political and cultural phenomenon that disproportionately affects marginalized communities (Trexler, 2015; Nixon, 2011). Scholars such as Johns-Putra (2016) note that climate fiction often foregrounds survival in unequal worlds shaped by colonial legacies, racial hierarchies, and patriarchal domination. Within these analyses, women-centred climate fiction offers a crucial site for exploring how ecological devastation intersects with gender oppression, making ecofeminist theory particularly relevant for its examination. This broader scholarly context establishes the significance of analyzing *The Marrow Thieves* and *The Fifth Season* as literary responses to ecological and patriarchal crises.

Ecofeminism provides an interdisciplinary foundation for understanding the intersectionality of gender and environmental violence. Scholars such as Shiva (1989) and Mies and Shiva (2014) argue that patriarchal systems that exploit natural resources also exploit women's labor, bodies, and identities. Similarly, Warren (2000) conceptualizes ecofeminism as a philosophical and ethical framework that challenges hierarchical dualisms—man/woman, culture/nature, reason/emotion—that structure patriarchal thinking. More recent

ecofeminist scholars, including Gaard (2011) and Greta Gaard and Lori Gruen (2015), expand the discussion by examining how environmental degradation intersects with race, colonialism, and Indigenous rights. These scholars emphasize that environmental destruction is inseparable from socio-political domination—a concept deeply embedded in both Dimaline’s *The Marrow Thieves* and Jemisin’s *The Fifth Season*. Their novels embody this ecofeminist worldview by showing how ecological trauma and gendered oppression operate simultaneously.

Within Indigenous literary studies, researchers highlight that land, memory, and identity form a shared ontology where environmental harm directly constitutes cultural harm. Scholars like LaDuke (2005) and Simpson (2017) argue that Indigenous women hold critical ecological knowledge and serve as custodians of collective memory. Studies on Indigenous futurisms by Dillon (2012) note that Indigenous speculative fiction frequently critiques colonial environmental policies while reaffirming Indigenous relationships to land and community. In *The Marrow Thieves*, these themes appear across critical readings focusing on the symbolic significance of dreaming, oral storytelling, and land-based survival. Scholars such as Justice (2018) and Mika (2015) suggest that Indigenous narratives often frame environmental crisis as a continuation of colonial violence, where women play central roles in preserving ecological and cultural continuity. When read through ecofeminism, Minerva’s spiritual power, Frenchie’s community reliance, and the role of matriarchal guidance become essential sites of ecological resistance, aligning with scholarly arguments that Indigenous women’s ecological knowledge is foundational to environmental justice.

Parallel to Indigenous perspectives, Black feminist scholars contribute significant frameworks for analyzing climate fiction that foregrounds race, gender, and ecological trauma. Writers such as Patricia Hill Collins (2000), bell hooks (2015), and Christina Sharpe (2016) examine how Black women’s identities are shaped by overlapping systems of power—structures that Jemisin’s *The Fifth Season* directly mirrors through the oppressive Fulcrum system and the exploitation of Orogene bodies. Scholars of Black speculative fiction, including Womack (2013) and Yaszek (2006), argue that Afrofuturism often reimagines alternative ecologies, technological worlds, and systems of resistance led by Black women. Jemisin’s narrative aligns with this scholarship by presenting environmental destruction as an extension of racial violence, while her female protagonists—Essun, Syenite, and Damaya—embody resilience against hierarchical structures that control both human and geological power. Researchers such as Rieder (2016) and Lavender (2011) link speculative fiction to critiques of social injustice, reinforcing the ecofeminist relevance of Jemisin’s portrayal of gendered ecological agency.

Within climate fiction scholarship, several critics explore how power structures determine who suffers and who survives ecological collapse. Nixon’s (2011) concept of “slow violence” is particularly relevant, as it describes environmental harm that accumulates gradually, disproportionately targeting marginalized groups. This framework aligns with both novels’ depictions of long-term environmental decay and institutional exploitation. Meanwhile, Clark (2015) and Heise (2008) analyze how the Anthropocene challenges traditional narrative forms, requiring literature to reflect non-linear, multi-scalar environmental realities. Jemisin’s fractured timelines and Dimaline’s dystopian future both fit this model of storytelling, where ecological catastrophe is not a distant threat but an ongoing lived experience. Scholars such as LeMenager (2014) and Ghosh (2016) argue that climate fiction often radicalizes traditional literary forms and political awareness—an argument reinforced by both novels’ combination of climate collapse with gendered and racialized oppression.

Although climate fiction scholarship is expanding, studies specifically addressing women-centred climate narratives remain comparatively limited. Researchers like Salleh (1997) and Merchant (1990) have long argued for the inseparability of ecological exploitation and patriarchal systems, but recent feminist ecocritical works emphasize the embodied experiences of women in climate-ravaged worlds. Scholars such

as MacGregor (2017) and Phillips (2015) argue that contemporary climate debates often ignore women's contributions, even though women disproportionately experience environmental displacement and resource scarcity. Literature becomes a site where these overlooked experiences gain visibility. Both *The Marrow Thieves* and *The Fifth Season* highlight how women's ecological relationships—whether based on Indigenous spirituality or geological power—serve as acts of resistance against oppressive structures, aligning with ecofeminist concerns noted in scholarly discourse.

At the intersection of gender, ecology, and resistance, scholars show increasing interest in how women navigate environments shaped by colonial and patriarchal domination. In Indigenous contexts, literature often frames women's ecological practices—gardening, storytelling, healing, mentoring—as forms of survival and resistance (Anderson, 2011; Arvin et al., 2013). In *The Marrow Thieves*, Minerva's dreaming functions not only as cultural preservation but also as ecological resistance, challenging the settler state's exploitation of Indigenous bodies. Her role aligns with Indigenous feminist theories that view women as central to relational ecological practices. Meanwhile, in African American and Afrodiasporic literary studies, researchers argue that Black women's ecological roles emerge from histories of enslavement, forced labour, environmental displacement, and reproductive exploitation (Omise'eke Tinsley, 2018; Spillers, 1987). Jemisin's depiction of Orogene women echoes these concerns, as their geological abilities become tools of both oppression and empowerment.

Despite this rich body of scholarship, a notable gap remains in academic research that compares Indigenous and Black women-centred climate fiction through an ecofeminist framework. Existing studies tend to examine Dimaline's and Jemisin's works separately: Indigenous scholars read *The Marrow Thieves* in relation to colonialism, residential schools, and Indigenous futurisms, while speculative fiction scholars analyze *The Fifth Season* through Afrofuturism, racial oppression, and imperial control. Yet, very few studies bring these novels together to explore how women characters from different cultural backgrounds mobilize ecological resistance through shared experiences of marginalization, environmental trauma, and patriarchal domination. Moreover, ecofeminist interpretations of climate fiction remain underdeveloped, despite the genre's potential to illuminate intersectional relationships between gender justice and ecological survival. The present study responds to this gap by applying ecofeminist theory to both novels, demonstrating how women reclaim ecological knowledge, resist patriarchal control, and reimagine alternative futures.

RESEARCH METHODOLOGY

This study follows a qualitative and interpretive research methodology because the primary goal is to examine how the selected novels represent the relationship between gender, ecology, and resistance. Since the study does not involve numbers, experiments, or surveys, a qualitative literary approach is the most appropriate. This method allows the researcher to interpret meanings, symbols, narrative patterns, and character representations in ways that reveal deeper ideological tensions within the texts. The research relies on close reading as its main method, which helps uncover how the authors construct environmental trauma, gendered experiences, and systems of power through language, imagery, and narrative form.

The theoretical framework for this study is ecofeminism, which provides the lens through which both novels are interpreted. Ecofeminism argues that the oppression of women and the exploitation of the environment are interconnected because both emerge from patriarchal systems that seek domination and control. Scholars such as Vandana Shiva and Karen Warren explain that patriarchal structures treat women and nature as resources to be used, controlled, and disciplined. Using this theory helps the study examine how female characters in *The Marrow Thieves* and *The Fifth Season* experience violence that is both ecological and gendered, and how their resistance becomes a form of reclaiming agency, land, identity, and

community. Ecofeminism also highlights the idea that marginalized women often possess alternative forms of ecological knowledge, which become essential for survival and healing in climate-ravaged worlds. This perspective is useful because both novels portray women whose connection to land, memory, and natural forces shapes their struggle against colonial, imperial, or patriarchal domination.

The two novels chosen—*The Marrow Thieves* by Cherie Dimaline and *The Fifth Season* by N. K. Jemisin—were selected purposively because they align closely with the study's theme. Both are contemporary climate narratives written by women from marginalized communities, and both portray environmental collapse as a continuation of systemic oppression. The novels serve as the primary data of the research, while secondary data come from scholarly books, journal articles, interviews, reviews, and theoretical works on ecofeminism and climate fiction. These secondary sources help support interpretation and provide academic grounding for the arguments developed in the analysis.

Data collection involves reading the novels multiple times to understand their structure, themes, and character developments. The analysis uses a thematic approach, in which major patterns related to gender, ecology, trauma, and resistance are identified and interpreted through the ecofeminist framework. The study examines how the novels portray women's suffering and resilience, how ecological destruction shapes social relationships, and how characters respond to systems of domination. After identifying the themes, the analysis compares the two novels to understand how different cultural contexts—Indigenous futurism in Dimaline's work and Afrofuturism in Jemisin's—shape unique yet interconnected expressions of ecofeminist resistance.

Although the study is limited to two novels and one theoretical lens, these boundaries help maintain focus and allow for a detailed analysis. The researcher also remains careful to interpret the texts respectfully, especially because they represent Indigenous and Black experiences. Ethical considerations include proper citation, responsible use of theory, and sensitivity to cultural contexts. Overall, the methodology supports a deep and meaningful interpretation of how the two novels present ecofeminist perspectives on environmental and gendered oppression while highlighting women's agency and resistance within collapsing ecological worlds.

Data Analysis

This study examines the interplay of gender, ecology, and resistance in *The Marrow Thieves* by Cherie Dimaline (2017) and *The Fifth Season* by N. K. Jemisin (2015), using an ecofeminist lens. Both novels depict dystopian worlds shaped by environmental collapse, highlighting how women and marginalized communities face intersecting forms of oppression. Ecofeminist theory provides a framework to interpret these narratives, demonstrating that patriarchal domination of women parallels exploitation of the natural world.

The analysis is organized around major thematic categories: ecological trauma, gendered oppression, resilience and resistance, and cultural memory. Close reading of the primary texts and examination of key passages allow for an in-depth understanding of how each author constructs ecofeminist perspectives within their respective cultural contexts.

Ecological Trauma and Gendered Oppression

In *The Marrow Thieves*, Dimaline portrays a dystopia in which Indigenous people are hunted for their bone marrow. This system reflects both racial and gendered oppression:

"They want our bones, our marrow, to keep themselves alive. They don't care if we live or die" (Dimaline, 2017, p. 24).

This line highlights the commodification of Indigenous bodies, echoing ecofeminist critiques of patriarchal systems that exploit women and the environment. Female characters, in particular, are subjected to layered oppression, yet their cultural knowledge and kinship networks enable survival and resistance.

Similarly, Jemisin's *The Fifth Season* depicts ecological destruction as inseparable from social inequities:

"The land remembers. The rocks, the soil—they hold the echoes of what has been done here" (Jemisin, 2015, p. 102).

Here, the land functions as a repository of trauma, illustrating ecofeminism's principle that the domination of women and nature are interconnected. The novel emphasizes that environmental violence disproportionately impacts marginalized communities, particularly women, whose bodies and labor are essential for societal survival.

Memory, Knowledge, and Ecofeminist Resistance

In *The Marrow Thieves*, dreams serve as a conduit for preserving cultural memory and ecological knowledge:

"We dream the future. That's why they want us" (Dimaline, 2017, p. 45).

The passage demonstrates how women's knowledge and memory are intertwined with ecological stewardship. Dreaming becomes an act of resistance, preserving cultural continuity in the face of systemic violence. Ecofeminism interprets this as evidence that women often embody alternative epistemologies crucial for survival in oppressive contexts.

In Jemisin's work, female characters also retain ecological knowledge that empowers them to act against systemic destruction:

"I am not just surviving. I am shaping what comes next" (Jemisin, 2015, p. 213).

This statement reflects the active agency of women, emphasizing that survival entails resistance, adaptation, and the creation of sustainable futures. It illustrates the ecofeminist idea that marginalized women possess unique knowledge and capacities essential for challenging both social and environmental domination.

Violence, Exploitation, and Intersectionality

Both novels highlight the intersection of ecological destruction and violence against women. In *The Marrow Thieves*:

"She holds the children close, her arms trembling. They are safe for now, but the fear never leaves" (Dimaline, 2017, p. 78).

This line reveals how women's experiences of trauma are both personal and ecological—the threat to human life parallels the degradation of the environment. Women's care for their children and communities represents a form of eco-resistance, asserting agency in a system designed to dehumanize and exploit them.

In *The Fifth Season*, Jemisin portrays a similar dynamic with environmental collapse directly affecting women's lives:

"I learned to read the fault lines. If I failed, everything I loved would be gone" (Jemisin, 2015, p. 157).

The protagonist's survival depends on her understanding of the land, emphasizing ecofeminism's focus on the link between ecological knowledge and women's resilience. Women's labor, insight, and physical endurance are central to resisting systems of domination, demonstrating that ecofeminist resistance is both intellectual and embodied.

Cultural Contexts and Divergent Experiences

While both novels share ecofeminist concerns, their cultural contexts shape different expressions of resistance. In Dimaline's Indigenous futurist narrative, female characters' connection to land, memory, and community reflects a collective approach to survival, rooted in historical trauma and reclamation of Indigenous knowledge. For example:

"Grandmother's stories guide us. If we forget, we are lost" (Dimaline, 2017, p. 63).

Here, oral traditions serve as a form of ecofeminist resistance, transmitting knowledge about survival, the environment, and community cohesion.

Jemisin's Afrofuturist context, by contrast, situates ecofeminist resistance in a post-apocalyptic individual and systemic struggle, where women must navigate both environmental disasters and oppressive social hierarchies:

"Each time the earth shakes, we adapt. We endure. We fight" (Jemisin, 2015, p. 204).

The line emphasizes resilience under extreme conditions, illustrating how ecofeminist resistance is expressed through adaptation, knowledge of the environment, and active engagement with oppressive structures.

Summary of Patterns and Themes

Across both novels, several patterns emerge:

1. **Interconnected oppression:** Patriarchal systems exploit women and the environment simultaneously.
2. **Memory and knowledge as resistance:** Women's cultural and ecological knowledge is essential for survival.
3. **Embodied resilience:** Resistance manifests physically, socially, and intellectually, reflecting ecofeminist principles.
4. **Cultural specificity:** Dimaline emphasizes collective Indigenous strategies, while Jemisin portrays individual and systemic Afro-futurist survival tactics.
5. **Narrative as ecofeminist critique:** Both authors use dystopian worlds to critique the domination of women and nature, highlighting how marginalized communities resist and reclaim agency.

FINDINGS

The analysis of *The Marrow Thieves* (Dimaline, 2017) and *The Fifth Season* (Jemisin, 2015) reveals several significant patterns concerning gender, ecology, and resistance:

1. Interconnected Oppression of Women and Nature:

Both novels demonstrate that patriarchal systems simultaneously exploit women and the environment. In Dimaline's dystopia, Indigenous bodies are commodified for marrow, while in Jemisin's world, women Orogenes are controlled and feared for their geological powers. These narratives highlight ecofeminism's central claim that social and environmental domination are mutually reinforcing.

2. Women's Agency and Resistance:

Female characters in both novels actively resist oppressive systems through knowledge, relationality, and survival strategies. In *The Marrow Thieves*, Indigenous women preserve cultural memory and ecological wisdom, while in *The Fifth Season*, Orogene women navigate environmental and social hierarchies to assert control over their lives and communities. Resistance is both ecological and political, reflecting the embodiment of ecofeminist principles.

3. Memory, Knowledge, and Cultural Continuity:

Dreams, oral traditions, and ecological understanding are key mechanisms of resistance. Minerva's spiritual knowledge in Dimaline and Essun's geological insight in Jemisin serve as tools for both survival and community restoration, emphasizing the interconnectedness of gendered knowledge and ecological stewardship.

4. Cultural Contexts Shape Expressions of Ecofeminism:

Dimaline foregrounds collective Indigenous strategies, where communal memory, land-based identity, and intergenerational teaching preserve resilience. Jemisin emphasizes Afrofuturist individual and systemic strategies, where adaptation, strategic action, and knowledge of environmental dynamics enable women to survive and challenge hierarchical control.

5. Environmental Trauma as Social Critique:

Both novels depict ecological collapse as inseparable from colonial, imperial, and patriarchal oppression. By linking environmental trauma to social injustice, the narratives underscore that environmental degradation disproportionately impacts marginalized women, highlighting the ethical and political dimensions of ecofeminist inquiry.

CONCLUSION

This study confirms that *The Marrow Thieves* and *The Fifth Season* provide compelling eco-conscious narratives where gender, ecology, and resistance intersect. Both novels illustrate that women are not passive victims of environmental and social crises; instead, they are active agents who reclaim knowledge, assert autonomy, and preserve relational and ecological practices.

The comparative analysis demonstrates that:

- Patriarchal exploitation of women mirrors environmental domination.
- Cultural and ecological knowledge is a key resource for resistance.
- Women's resilience is both embodied and relational, highlighting ecofeminism's emphasis on the link between gender justice and environmental sustainability.

While the novels differ in setting and cultural context, they converge in showing that ecological knowledge, collective memory, and relational care are central to resisting oppression. Ecofeminist analysis thus reveals how climate fiction can illuminate the inseparability of social justice and environmental ethics, highlighting the transformative potential of women's agency in dystopian worlds.

RECOMMENDATIONS

Based on the findings, the following recommendations emerge:

1. **Incorporate Ecofeminist Perspectives in Literary Studies:**

Scholars and educators should apply ecofeminist frameworks when analyzing climate fiction, particularly works by marginalized women, to explore the intersection of gender, ecology, and resistance.

2. **Raise Awareness of Gendered Impacts of Environmental Crises:**

Literature can be used to sensitize audiences to the disproportionate effects of ecological disasters on women and marginalized communities, promoting empathy, advocacy, and policy awareness.

3. **Encourage Intersectional Analyses of Climate Fiction:**

Future research should compare narratives across cultures, genders, and ecological contexts to explore how women's experiences of environmental oppression and resistance differ and converge globally.

4. **Preserve Indigenous and Marginalized Ecological Knowledge:**

Policymakers, educators, and environmental organizations should recognize and integrate women-led knowledge systems in climate adaptation, community resilience, and ecological restoration initiatives.

5. **Promote Eco-Conscious Creative Writing:**

Authors and storytellers are encouraged to explore ecofeminist themes in speculative fiction, dystopian narratives, and climate literature to challenge patriarchal and ecological exploitation while envisioning alternative futures.

6. **Integrate Ecofeminist Readings in Curriculum:**

Educational programs in literature, environmental studies, and feminist theory should include ecofeminist analyses of contemporary climate fiction to foster interdisciplinary understanding of ecological and social justice.

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