

## Unveiling Ecofeministic Themes of Exploitation and Resilience in Marrow Island

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### Article Info.

**E-ISSN: 2583-6528**  
**Impact Factor (SJIF): 6.876**  
**Peer Reviewed Journal**  
**Available online:**  
[www.alladvancejournal.com](http://www.alladvancejournal.com)

**Received:** 07/April/2025  
**Accepted:** 10/May/2025

### Abstract

This paper studies Alexis M. Smith's novel, Marrow Island (2016), exploring themes of exploitation and resilience within the context of environmental degradation and gendered experiences. Drawing upon ecofeminist theory the analysis examines how Marrow Island portrays the interconnectedness between the exploitation of nature and the subjugation of women. Through a close examination of characters, narrative elements and environmental motifs this paper elucidates how the novel discusses the parallels between the exploitation of natural resources and the oppression of women demonstrating the ways in which patriarchal systems perpetuate both forms of exploitation. Furthermore, the paper investigates the resilience exhibited by female characters' in the face of environmental degradation and gender-based oppression highlighting their agency and resistance. By intertwining ecofeminist theory with literary analysis this paper offers insights into the complex intersections of gender, ecology and power dynamics depicted in the novel.

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**Keywords:** Ecofeminism, Marrow Island, exploitation, resilience, environmental degradation, agency, power dynamics.

### Introduction

As ecological disasters from climate change become more prevalent literature becomes an important way to study the link between environmental destruction and people's trauma. Alexis M. Smith's novel Marrow Island (2016) is a notable narrative that combines topics of climate change with feminist issues making it a strong example for ecofeminist literary criticism. With the backdrop of destruction from an oil refinery explosion on a Pacific Northwest island, Marrow Island portrays the story of a journalist Lucie Bowen who goes undercover in search of a curious environmental community led by Lucia. The story comprises two plots; the first plot is about tragic incident of Lucy's father twenty years ago whereas the second is about Gabrielle Lucy twenty years later who come back to the place to probe the mycoremediation projects of the colony which were widely opposed. Thus, through the incorporation of these two time periods Smith is able to elaborate on the issues of ecological destruction, emotional scars and healing through practices centred on ecologies of women. Carolyn Merchant, in her

work, *The Death of Nature: Women, Ecology and the Scientific Revolution* (1980), states that, "the scientific revolution established a paradigm that sanctioned the exploitation of nature, women and colonial peoples" (Merchant 7). This connection of the exploitation of the environment and the oppression of women at the same time is an essential theoretical aspect highlighted in the work of Smith. In the same vein as Val Plumwood's uses "master consciousness" as a weapon against the dominant cultures binary oppositions that embrace control and exploitation of both nature and women (Feminism and the Mastery of Nature 23). Contemporary ecofeminist scholar Greta Gaard's declaration that "environmental justice issues are feminist issues" provides another critical approach towards the reading of the women drawn disaster in the novel (Gaard 32). As also stated by Smith in the novel, "We attract a certain type of person, for sure. Young, interested in environmental issues, social justice, minimalist living" (Marrow Island 96). The plot also discusses mycoremediation of polluted lands (using fungi in order to rehabilitate the soil) as an organic and potent

metaphor of restorative practices anchored on women. This relates to ecofeminist theorist Stacy Alaimo's notion of "trans-corporeality as the materiality of the human body as inextricably linked to the bodies of other beings and ecosystems" (Alaimo 238). All three perspectives suggest that the way in which the problem of bodily injury and environmental injury is treated in this work is a case of human health and the environment being impossible to distinguish as separate categories. The importance of the work in question goes beyond the literary aspect to deal with current issues such as environmental activism, gender equality and justice. In the way of dealing with this issues the environmental humanities scholar Rob Nixon puts it in her work, *Slow Violence and the Environmentalism of the Poor* (2011), "it is mainly the women and the impoverished communities who suffer the most from ecological disasters" (Nixon 4). Marrow Island puts a realistic spin to this narrative and looks at the opportunities of hope, fighting back and regenerating female environmentalism.

There has been a rise in eco-feminist thought over the years whereby the attitudes of societies towards women or the environment are examined for their impact on ecological issues. This approach offers fundamental insights about the politics of the relations between culture, nature and gender within literature especially works concerned with an ecological crisis. In their text which is a mathematical formulation of the concepts they explore as ecofeminism Greta Gaard and Patrick Murphy, in their work, *Ecofeminist Literary Criticism: Theory, Interpretation, Pedagogy* (1998), "the ecofeminist literary criticism allows examining the culture that has rendered both women and nature as 'resources' for the purposive exploitation of each of them and addresses the issues of both the women's oppression and the nature's oppression that are by nowadays common in societies" (Gaard and Murphy 3). As Smith also writes, "People die everywhere, all the time, Death isn't part of the mission; it's part of life. We found a way to deal with it-a safe, humane, natural way. It may not be legal, but it's what they wanted-to return to the earth, to continue to be part of the island, not pumped full of chemicals and artificially preserved" (Marrow Island 91). One of Karen Warren's theories is that there is such a thing as an "oppressive conceptual framework" in ways of thinking and this helps to show why men oppress both woman and mother earth. This is how Warren puts it in her work, *Ecofeminist Philosophy: A Western Perspective on What It Is and Why It Matters* (2000), "Oppressive Frameworks are characterized by a logic of domination which explains, justifies and upholds relations of dominance and subordination" (Warren 46). This is evident in various aspects of the novel Marrow Island and more so in the corporate environmentalism that seeks to profit even amidst human and environmental catastrophe at the expense of humanity and nature. The enlightened scientist rather than the exploiter depicts the modern historical society and its construction on understanding of Merchant's contribution on history of interactions with nature and the society which recognizes the separation of women development in contrast to nature preservation. Merchant explains how, "The appreciative regard for nature has altered into one that sees nature merely as a commodity owing to the rise of modern science and commercial capitalism" (Merchant 23). The changes in nature when it becomes an object are similar to that of women's bodies and their labour. This element is ever more vivid in how Smith explains the colony's environmental restoration efforts. Veal Plumwood's "Ecological Theory"

explicitly confirms the existence of a structure of correspondence between environmentally based and feministically based concerns in the novel. Plumwood speaks of several dualisms that are endemic in Western culture which includes: "the culture/nature, reason/nature, male/female, mind/body etc., where the first is always regarded as superior to the second" (Plumwood 43). Such systems of dualism create the basis for the justification of patriarchal and anthropocentric oppression by designating women and nature as 'others' who are to be conquered. The idea of trans-corporeality postulated by Stacy Alaimo is instrumental in understanding the duality that surrounds people's bodies, female body in particular and environmental toxins which exist beyond the notion of borders separating humankind from the environment. As Alaimo explains, "bodies...are not enclosed objects in a bounded space separate from their surroundings but rather they extend into and interact with their environments" (Alaimo 48). This conception is quite useful when examining the physical implications of pollution in contemporary society as seen in the novel Marrow Island and its female characters. Ecofeminist considerations in particular those relating to justice and injustice concerning the environment find expression in the current writing on the environment and gender. Comprehending the concept of "violence that is slow", as articulated by Rob Nixon reveals a lot with regard to the way environmental social injustices extend to women and other vulnerable groups. Nixon describes slow violence as "violence that occurs gradually and out of sight... a violence of delayed destruction that is dispersed across time and space" (Nixon 2). This theoretical approach is relevant in studying how landscapes and the human bodies transfigured after a catastrophic event in Marrow Island is developed. As stated in the novel:

We sleep at night because we don't allow ourselves to believe that the murderer does not sleep, she stalks us every moment, behind every shadow, under our fingernails, from the forest canopy, in the depths of the sea, out of cracks in the earth, between colliding atoms. We dream because what we have seen, heard, smelled, touched, and tasted has filled us up with life and there is no room: our bodies, these organisms we inhabit, cell by cell, spend every second of every day trying to make sense of this. (Smith 117).

The passage explores the tension between the overwhelming nature of existence and the coping mechanisms of humans; sleep, denial, dreams and the constant work of body making sense of it all. It's a meditation on human vulnerability and resilience.

Ecofeminist theory which Susan Griffin discusses immerses the reader with concerns of how environmental literature attempts to overturn the hegemonic concepts of nature and gender. In this regard Griffin in her work, *Woman and Nature: The Roaring Inside her* (2000) adds, "There are new forms of writings that we must concern ourselves which aim to portray the real interaction of human beings and natural world" (Griffin 210). This clearly highlights the need for radical change in the writing techniques that stresses the essence of Smith's different approaches. Ecofeminist critique presents both challenges and these opportunities in the prosecution of post disaster narratives. Elizabeth DeLoughrey's article, "Radiation Ecologies: Bombs, Bodies, and Environment", describes how one finds representation in literature and what comes after the environmental disaster. DeLoughrey states that "radiation ecologies assist one in comprehending how in both bodies and landscapes, environmental violence is internalized" (DeLoughrey 235).

This approach is insightful especially when exploring how Marrow Island deals with the aftermath of an industrial catastrophe. To such an end Ursula K Heise's concept of "eco-cosmopolitanism," in her work, *Sense of Place and Sense of Planet: The Environmental Imagination of the Global* (2008) looks at local environmental catastrophes as a manifestation of more widespread global environmental concerns. Regarding contemporary environmental literature Heise claims that "such literature has to work within the local as well as the global" (Heise 59). Such an understanding goes a long way in explaining the fact that while the centre of attention in Marrow Island is on a particular location, it nevertheless embraces wider issues of environmental crisis, concerns and recovery. In reference to such environmental crisis, concerns and recovery Smith writes, "The water and soil samples for the last few years have shown levels of heavy metal contamination better than soil in sample gardens off the island. Water from the wells has come up clean, again and again in the last two years. Cleaner than water you drink in Seattle. It's working. It worked" (Marrow Island 143).

The devastating oil refinery explosion which is the main focus of the novel Marrow Island, is an actual calamity and also a keen insight into the effects of capitalistic industrialization. Using Lucie's storytelling in fragments also brings to focus the intersection of environmental degradation and bereavement while attacking the greed and incompetence of the corporate world and its concern for the environment. The catastrophe at the centre of the novel attains a level of meaning that extends to its critique of the destructive forces of industrial capitalism. As Lucy who narrates the following childhood memory of the blast to her mother, "The sound came first-not the explosion itself but the sucking of air that preceded it, as if the world had taken a giant breath. Then the ground rolled" (Marrow Island 12). This observation of industrial disasters in societal contexts reveals that such catastrophes rupture not only the natural environment but also the very order of existence as experienced by the people affected. The description provides details about the refinery explosion catastrophe's immediate environmental effects as well as its aftereffects. For instance, Smith states, "The earthquake cracked the ground beneath the refinery's storage tanks. The oil seeped into the soil, into the groundwater, into the sound" (Marrow Island 28). The ecological concerns raised through the course of the novel emphasize an ecological system's thinking approach. As Carolyn Merchant writes, "Nature's organic integration implied that any kind of ecological destruction would spread" (Merchant 42). Such a cascade of environmental impacts is further emphasized in Smith's narrative, "Contamination went through the mycelium ecosystems located below the ground, exterminating fungi long inhabited, ruining the age old dependency in the roots of plants below the earth" (Marrow Island 89). The disaster has human casualty as an immediate effect but there are other surrounding health and displacement issues that last longer. Smith exemplifies this in several ways stating that the calamity "turned islanders into a diasporic population, foraging the pacific north-west everywhere as if they were seeds" (45). This is connected to what Nixon refers as 'displacement without moving', where the way of life of a community is radically changed yet the community remains. The death of Lucie's father during the explosion of the oil refinery unites both personal tragedy and environmental devastation. "My father's body was never recovered. He too became part of the island, like the oil" (67).

This relationship ties the uneasiness with loss and pollution of the land illustrates what Stacy Alaimo calls as "transcorporeality" in which the body cannot be separated from the environment. The process of mourning in the novel is also one that speaks about the environment. Eco critic Catriona Sandilands, in her work, *The Good-Natured Feminist: Ecofeminism and the Quest for Democracy* (1999) states that, "Environmental loss must be understood as a form of grief that combines personal and ecological dimensions" (Sandilands 333). This is captured well when Lucie observes, "Every deceased tree, every poisoned creek turned out to be yet another sign of my father's lack" (Marrow Island 73). The pollution of Marrow Island is more than an event; it becomes a character as well, encapsulating what the material ecocritic Jane Bennett, in her work, *Vibrant Matter: A Political Ecology of Things* (2010), refer as "vibrant matter" meaning "the enhancement of environmental systems with active and agency possessing quality" (Bennett 23). As Smith explains, "even the ground itself was poisoned, no longer a nurturing medium, but rather a deadly one" (Marrow Island 95). This change embodies the ecofeminist notions that there are deeper issues than the reduction of nature to industrial use. Within this evasive description of the corporation's accountability Smith examines the company's response by means of pretentious bureaucratic parlance that denies any blame or shame: "Official reports quoted 'mechanical fault' and 'abnormal seismic activity' instead of poor upkeep and slashing expenses" (Marrow Island 112). In addition to the mishandling of data by the Corporations depicted in the novel, it also includes the neglect of duty by those protecting the public interest. As environmental justice scholar Julie Sze, in her work, *Environmental Justice in a Moment of Danger* (2020) comments, "existing regulatory regimes fail due to the environmental catastrophes they were meant to mitigate" (Sze 45). This is clear from how Smith quotes the description of the clean-up process, "Government agencies came in with their initials and their promises but only served to emphasize the level of non-existence of any real management which was in place prior to the tragedy" (Marrow Island 156). The novel's criticism of corporate responsibility coincides with ecofeminist scholar Karen Warren's study of "oppressive conceptual frameworks" that enable the pursuit of profit at the expense of the environment and people (Warren 46). This is especially noticeable with regards to the discrepancy between corporate clean up strategies and those of the Colony: "While the corporation spoke of acceptable levels of contamination, the Colony worked to understand the deep connections between soil health and human health" (Marrow Island 178). From exploring humans' memory and nature Marrow Island is a collection of various themes. At the centre of Marrow Island lies the premise of inseparable existence of an individual and the environment encouraging the audience to visualize the interaction of people and their surroundings. This concept is depicted in a moment filled with intensity and danger: "I remember that the fire has jumped the river. The fire is on both sides of the river. The elk were headed up the mountain, away from the fire" (Marrow Island 189). In this case the text presents the desperate fight that every living being has in common as the bison turn and flee from an approaching fire. This makes a dual point; one that all creatures experience the same fear when faced with the elements and another that introduces compassion for the other characters who do not share the disposition of the main character and also have their lives to protect.

The imagery of the elk for example, explains a larger environmental crisis and calls on the audience to think about natural occurrences as affecting every living thing and to question the threshold of human interference with the natural order. While dealing with her own psychological issues and doubting herself the story also becomes one about searching for reality in an increasingly dissolving reality. This line best epitomizes her pursuit for acceptance: "I could prove that she had come to me, somehow. I could prove that I'm not crazy" (185). This statement reflects the desires of Lucie Bowen to validate her experiences shedding more light to the psychological struggle in the pursuit of some ultimate reality. The battle to make sense of one's before and after experiences suggesting a desire to constrain tough even unpleasant changing relationships is more realistic view of growth than just simply portraying growth. This issue also relates to a wider philosophical question about perception and reality where in many cases especially towards the inner life the person struggles more with oneself than the external reality. Hence the protagonist's active discontent and rebellion is addressed as a human tendency in the face of chaos which only makes the interconnectedness look more complex. Moreover, memory and nostalgia equally constitute the main character's self as well as their bond with the environment. As Smith illustrates, "I can see the picture if I close my eyes: it's the whole of the lookout the windows stretching round, the view of the mountains to the west" (184). This line full of nostalgia illustrates how inconsequential the present is to the Lucie Bowen who has a past that is full and rich with experiences just waiting to be relived. Her memory of the view of the mountains speaks to a desire for connection and rootedness; it implies that spaces are not only geographical but also emotional. Through memory the Lucie is able to recreate pictures of comforting and tranquil places in her mind which helps to articulate the role of landscapes in understanding one's history and one's identity. This desire goes beyond simple homesickness; it is a rational explanation of why certain places have a special value to the life of a person and help one to be whole in an otherwise broken space. There is also a function of memory which is telling the events in the present as well as in the past, which helps Lucie to retain her wholeness regardless of how unsettling the experiences can be. Equally important is the idea of community and the fundamental human need for shared experiences in Marrow Island. This is highlighted in the novel, "A spirit of the celebration drew people to the fire" portraying the comfort deriving from common activities (101). In a time of calamity the connective tissue of society emerges as a coping mechanism for the protagonist and those around her from the feelings of exclusion. On the one hand, fire symbolizes destruction and on the other hand, it represents warmth thereby presenting the other side of human relationships with one another which can either be creative or destructive depending on its uses. Thus, the camps formed around the fire serve as an illustration of how people facing similar hardships help each other and the society heals. Collective action against decay is called forth by despair but overflows with joyous celebration of sociality in the midst of the rubble. Despite the fact that persons who struggle with their psyche do so individually they need not reside in isolation. All these perspectives put together show that Marrow Island is a rich tapestry of nature, memory, society and the self at war. Smith constructs this many layered and intricate picture of humanity:

every aspect from animal instinct and nostalgia to the idea of community fits into the whole structure flawlessly. Marrow Island portrays the danger that the female body faces from environmental degradation as one of the central aspects of the narrative. The incurable disease which devastation of both the human and natural body applies the treatment process as exploitation. This character of exploitation takes place in other forms as well which helps to bring to the readers and ecofeminist scholar Stacy Alaimo the understanding of what she terms as the "material interconnections between human corporeality and more-than human nature" (Almino 2). The novel critiques the land and the female's working abilities and how both have been turned into market goods by the capitalist patriarchal structures. The descriptions of the Colony's restoration efforts also uncover patterns of exploitation albeit in a different context. Smith benchmarks, "The women worked from sunrise to sunset, their bodies becoming mere implements of the process of healing the land" (Marrow Island 156). The relationship between the environment and women is achingly clear in the depiction of labour in the novel inside two parts. Lucie looking at the Colony's women observes, "Their hands were always dirty from the earth and their bodies were bent because of the work" (178). This change in physiology is similar to what Karen Barad termed "the intra-action between bodies and their environment" (Barad 132), where the distinction between human bodies and their environment becomes more and more tenuous. While offering a critique of industrial exploitation, the Colony nonetheless resorts to other means that entail the surveillance of the environment and the bodies of women as well. Despite the apparent empowerment of Lucia her leadership conforms to ecofeminist philosopher Val Plumwood's concept of "strategic rationalism" as it exploits both human and natural resources. As illustrated by Lucie's words, "The Colony didn't only alter the landscape, it altered the very women who tilled it converting them to labour for its fantasy of rejuvenation" (Marrow Island 203). Manipulation becomes evident in the more tasking aspects concerning control over the women such as their daily schedules, meals and even childbearing. As stated by Di Chiro in "Living Environmentalisms: Coalition Politics, Social Reproduction, and Environmental Justice" (2008), "The control of women's bodies often parallels the control of nature" (Di Chiro 28). This can be seen in the practices of colonies people, "To the Colony, our bodies were incorporated as an integral part of the mycoremediation program, where every choice on what to eat or how to live was based on the project's requirements" (Marrow Island 234). The deterioration of Lucia's health is deeply alarming as it is symbolic of the degradation of the environment. It highlights how toxins are affecting both Lucia, and the island she lives on: "While the toxins gradually seeped into the soil and polluted the land, they were also coursing through Lucia's body, leaving the same scars of injury that we observed on the terrain" (Marrow Island 267). Such a manifestation of ecological damage fits within what Nancy Tuana, in "Viscous Porosity: Witnessing Katrina" refers to as "viscous porosity", the inter-bodily and environmental diffusion of toxic substances" (Tuana 188). The book speaks of Lucia's degradation not simply as the zeal of a leader but rather as an image of ecological sickness. As Smith writes, "Her skin had, or the same grey, sickly tone as the polluted earth, as her torso became a portrayal of the islands injuries" (Marrow Island 289).

In the novel, mycoremediation more specifically, the use of mushrooms to detoxify soils is employed not only as a process but also as a portrait of healing that takes place in women. As Smith explains, “The fungi worked like women’s hands, and dug deep in the wounds of the earth to pull out the toxins and create something new” (145). This image in turn resonates with Donna Haraway’s notion of “sympoiesis” explained as “making-with whereby healing is achieved in relationships and not via assymetrical control” (Staying with the Trouble: Making Kin in the Chthulucene 58). The figurative implications of mycoremediation hinge onto the representation of knowledge and healing that it provides. In this regard, feminist scholar Maria Puig de la Bellacasa, in her article, ““Making Time for Soil: Technoscientific Futurity and the Pace of Care” (2015) asserts, “Soil care involves forms of knowledge that challenges dominant scientific paradigms” (Bellacasa 169). This is depicted in the narrative as women’s work, “We were taught how to read the mycelium as we did our bodies, how healing flowed in a system of interconnections” (Marrow Island 198). Nevertheless, the narrative also complicates this figuration of healing by exposing the exploitation innate in the figuration.

While Marrow Island interrogates the narratives concerning the subjugation of women and nature, it also engages with numerous possibilities of resistance and healing through female focused ecological restoration. Nonetheless, the narrative occupies an ambivalent position towards these possibilities neither siding with them nor against but instead practicing what Haraway calls “staying with the trouble” – the acceptance of the existence of environmental challenges without searching for easy fixes to the problem (Haraway 1). Notably, the model that the Colony undertakes for rehabilitating the environment explicitly renounces the conventional industrial reclamation techniques. As Smith writes, “for in the public part of the study, where the corporation had proposed containment and capping, the Colony sought transformation and renewal” (Marrow Island 167). This turn away from industrial modes of problem solving resonates with what Vandana Shiva, in her work, *Earth Democracy: Justice, Sustainability, and Peace* (2005) calls “earth democracy” other ways of caring for the environment that are concerned more with restoration than with making course profits (Shiva 45). The novel details the Colony’s innovative use of mycoremediation: “The fungi worked differently than machines. They didn’t just move the poison around—they transformed it, made it into something new” (Marrow Island 189). This is an instance of what Anna Tsing, in her work, *The Mushroom at the End of the World: On the Possibility of Life in Capitalist Ruins* (2015) names, “arts of noticing” – the focus on and appreciation of other ways of knowing and doing the environment (Tsing 17). In addition to this, the women at the top of the hierarchy within the Colony provide an option for patriarchal based concepts of managing the environment. Lucia’s leadership is a practical application of what Warren calls “an ethics of care” (Warren 98). Smith explains that “decisions were made on a collectivity with regard to human and environmental needs” (Marrow Island 213). But the text distorts this utopian trait of women in authority. According to Catriona Sandilands, “Environmental movements might seek to challenge certain power relations and not only do so, they may also contest these” (Sandilands 45). This complexity arises in the Colony as it increasingly becomes authoritative: “The language of consensus camouflaging a ferocious hierarchy where Lucia’s vision became law” (Marrow Island 245).

If one considers the physical illnesses as a disturbance of one’s equilibrium and healing as a restoration of it then Tuana’s term is applicable: “the interplay between personal and environmental recovery” (Tuana 192). Her arrival on the island means beginning a healing process which includes addressing both inner and outer environmental issues: “Every pain I felt was mirrored in the healing soil, making it hard for me to walk with my unhealed scars” (Marrow Island 156). The storyline continues with the shifts in Lucie’s perceptions of the degraded landscape. As a scholar of environmental humanities, Stephanie LeMenager, in her work, *Living Oil: Petroleum Culture in the American Century* (2014) noted, “Environmental trauma asks for new forms of witness and recovery” (LeMenager 104). This appears when Lucie thinks, “I had to learn to see the island differently—not as a site of loss but as a potential site of change” (Marrow Island 234). Some female connections come out as important sources of both individual and ecological fight. The narrative attempts to define what feminist scholar Chela Sandoval, in her work, *Methodology of the Oppressed* (2000) calls, “differential consciousness”–the capacity to shift between different forms of struggle (Sandoval 58). In her study of various women’s roles in environmental politics, Marrow Island speaks directly to modern concerns with environmental justice issues. The novel depicts stories of local people involved in the restoration of the environment and allergies to the actual environmental justice movements. In her book, *Environmental Justice in a Moment of Danger*, Julie Sze remarks that, “Retrofitting venues and intermediaries and infrastructure to accommodate communities and community actions post-official responses to disasters is common” (Sze 45). This is reflected in how Smith describes the reasons for developing the Colony: “We filled the gap created by the neglect of corporations and the apathy of the state” (Marrow Island 167). Mycoremediation as conceptualized by Eastern Perkins bears resemblance to some bioremediation carried out by well-known mycologist Paul Stamets yet colonialism adds a gendered angle to those colonial solutions presented by the author. This is seen when Lucie remarks, “The fungi could heal the soil, but healing the community required a different kind of work” (Marrow Island 245).

## Conclusion

This research paper concludes that environmental destruction and gender violence are profoundly interrelated. The dual commodification of women and nature emerges as a central theme as exemplified by Stacy Alaimo’s concept of “Trans-Corporeality”, which highlights the inseparable connections between human experiences and the environment. By analysing Marrow Island, this study has explored women’s agency and spaces within both individual bodies and broader communities shedding light on the intersections of corporate violence, environmental degradation and alternative movements challenging these exploitations. The narrative demonstrates the need to confront industrial terrorism and idealized visions of environmentalism with what Donna Haraway terms “staying with the trouble,” a method of grappling with ecological challenges without reducing their complexities. This approach underscores the interwoven nature of environmental issues and feminist perspectives by acknowledging the coexistence of oppressors and the oppressed. Through its ecofeminist lens, this paper advocates for a fresh perspective on environmental storytelling one that acknowledges the interdependent relationship between human bodies and the natural world while inspiring resilience and transformative action.

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