



An Unusual Creation Story from a Contemporary Perspective: Reading Doris Lessing's *The Cleft* within the Ecofeminist Frame *

Çağdaş Bir Bakış Açısıyla Alışılmadık Bir Yaratılış Hikâyesi: Doris Lessing'in Cleft'ini Ekofeminist Çerçeve Okumak

ABSTRACT

In this paper, it is aimed to analyze *The Cleft* as an ecofeminist novel by applying the necessary practices. It would be suitable to start by giving the definition of the term ecofeminism as “a movement or theory that applies feminist principles and ideas to ecological issues.” Peter Hay defines the term like this: “ecofeminism is a radical ecophilosophy; but it merits separate treatment, for it is both that and more. Its ethics are subordinate to a theory of power, and the perceived lack of an adequate account of social structure and political power in radical ecophilosophies has attracted sustained ecofeminist criticism.” Doris Lessing's *The Cleft* is an unusual creation story. I call it unusual because it tells that the first comers on Earth were females, later men came out of female's body; just in the opposite direction of the ordinary story told for ages. Applying the ecofeminist theory on such a strange creation story would be really fruitful for ecofeminist branch. Firstly, an outline of the novel will be shared and then ecofeminist points will be discussed in the frame of the relationship between the clefts and nature.

Keywords: Ecofeminism, Power, Social Structure, Nature, Destruction of nature

ÖZET

Bu çalışmada, gerekli pratikler uygulanarak *The Cleft* adlı eserin ekofeminist bir roman olarak analiz edilmesi amaçlanmaktadır. Ekofeminizm teriminin “feminist ilke ve fikirleri ekolojik meselelere uygulayan bir hareket veya teori” olarak tanımını vererek başlamak uygun olacaktır. Peter Hay terimi şu şekilde tanımlamaktadır: “Ekofeminizm radikal bir ekofelsefedir; ancak hem bu hem de daha fazlası olduğu için ayrı bir muameleyi hak eder. Etiği bir iktidar teorisine bağlıdır ve radikal ekofelsefelerde toplumsal yapı ve siyasi iktidarın yeterli bir açıklamasının bulunmadığı algısı, ekofeminist eleştirilerin sürekliliğini sağlamıştır.” Doris Lessing'in *The Cleft* eseri alışılmadık bir yaratılış öyküsüdür. Sıra dışı olarak nitelendirilmesinin nedeni dünyaya ilk gelenlerin dişiler olduğunu, daha sonra erkeklerin dişilerin bedeninden çıktığını anlatması; çağlar boyunca anlatılan sıradan hikayenin tam tersi yönde olmasıdır. Ekofeminist teoriyi böylesine tuhaf bir yaratılış hikayesine uygulamak ekofeminist teori için gerçekten verimli olacaktır. Öncelikle romanın ana hatlarına ardından doğa ve *The Cleft* arasındaki ilişki, doğanın ve *The Cleft*'in yıkımı ile canavarların gelişi temaları çerçevesinde ekofeminist noktalara odaklanılacaktır.

Anahtar Kelimeler: Ekofeminizm, Güç, Sosyal Yapı, Doğa, Doğanın Yıkımı

INTRODUCTION

Ecofeminism is the term for the application of feminist-motivated conceptual analysis to what earlier had not been intricately linked areas of philosophy. It is also a move for the grant of moral anti-realism. Peter Hay defines the term as follows: “ecofeminism is a radical ecophilosophy; but it merits separate treatment, for it is both that and more. Its ethics are subordinate to a theory of power, and the perceived lack of an adequate account of social structure and political power in radical ecophilosophies has attracted sustained ecofeminist criticism.” (2002) Typical areas to which thought and conceptual analysis driven by feminist insight now apply include feminist ethics, philosophy of the environment, social and political philosophy, and social, cultural, and epistemological questions raised by categorical fundamentalisms. These feminist conceptual analyses show that much existing conceptual and theoretical framing can only serve to promote male power and privilege, often at a terrible and unestimated cost in human, animal, and non-animal life. By showing how problems in these other areas arise from the use of the same conceptual pairings, they also indicate how the resolution of other key conceptual questions, long taken to require moral realism, without any agreement on content, has similarly turned on the concept

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"woman". In this paper, it is aimed to analyze *The Cleft* as an ecofeminist novel by applying the necessary practices.

Ecofeminism dates back to 1970s. Although other feminist writers have dealt with issues of ecology and women, it can be affirmed that these ideas waited twenty years for a continuation along the line traced. Since then, other women have commented favorably on these ideas and added contributions, but no criteria have been established for this field of study. In those twenty years, some important international events occurred, which marked the relationship of classical feminism in relation to ecology, mainly the United Nations Conference on the Environment, held in Stockholm, Sweden, from June 5 to 16, 1972. The Symposium on Women and the Environment was held in 1977, and the final manifesto of the Latin American and Caribbean Women's Workshop on Women and the Environment was disseminated. (Vakoch, 2021)(Druzak, 2021)

The concept of ecofeminism can be shown as the catharization of superimposed phallogocentric life and death that is consequently going to lead only to an articulation of the human being with women and nature's generalized reproductive operation. The sexist man may attack Nature and women, make them his judge, but at length the cruelty of the power abuse turned at a right angle against man. The alternative would be the libertarian and nonviolent critique of artificial superposing, which breeds authoritarianism, progress, and subservience. Acceptance of the use of the human origins becomes necessary to work with women and the natural world. Ecofeminism, then, is defined by underlining the shared dynamic of nature's deterioration and women's exploitation, degradation, humiliation, and annihilation. Its nature is reactive, and its objective is to construct and consolidate solid conjunctures of prophecy and action of women in this area.

Doris Lessing and The Cleft

Renowned female author Doris Lessing has won multiple honors, including the Nobel Prize in Literature. She has a reputation for being a feminist. Therefore, she may be classified as a feminist writer who contends that the warriors have been largely produced by patriarchy, its beliefs, and its structural workings. She directly addresses political, feminist, and ecological problems in several of her works. *The Cleft* is among them. Even though she is a writer with particular political messages, she has generally disliked what is known as "Politics and Purpose" in fiction. In this regard, it is observed that Lessing is a feminist writer and a thinker in the limited sense that her works typically focus on social and emotional conflicts between genders and speak to both personal and political limitations of world order. (Almaeen, 2021)

With the work *The Cleft*, Lessing developed an interest in the ethic of feminine sacrifice. With the help of science, she attempted to explain how species come into being and sexual reproduction occurs in addition to portraying life without males. This portrays Doris Lessing's interest in the very first accounts of human life. *The Cleft* is a novel written by Doris Lessing published for the first time in 2007. The book provides commentary on nature and women in the voice of a Roman senator conversant in philosophical ideas. A number of ladies gather at the sea, where they devise a plot to fashion a new humanity as minds meet in Syracuse. These women, who wrote about the world when patriarchy had not taken over, were trying to maintain the memory of the archaic world so that it continued to live. Women's lives are recorded in a brief biography of female nature, based on events such as when they received their names, when they had their first argument, when they heard the sign for the first time, etc. (Estévez-Saá, 2024)

Most of her books primarily explore and discuss social and psychological issues related to information, social change, and development. One of Lessing's most famous novels is *The Golden Notebook*, published in 1962. This novel first and foremost tenderly played with structure and form. Apart from this novel, the author is widely famous for *The Cleft*, the object of this essay, and for gender stereotype critique. Over the years, Lessing steadily parted ways with early causes and movements. Following her departure from the Communist Party and the Anti-Apartheid struggle, her attention shifted to more private and individual issues. Lessing inspired from a recent scientific article while writing this book and she explains the fact in the epigraph part of the book:

"In a recent scientific article it was remarked that the basic and primal human stock was probably female, and that males came along later, as a kind of cosmic afterthought. I cannot believe that this was a trouble-free advent. The idea was grist to an already active mill, for I had been wondering if men were not a younger type, a junior variation. They lack the solidity of women, who seem to have been endowed with a natural harmony with the ways of the world. I think most people would agree with this, even if a definition would be hard to come by. Men in comparison are unstable, and erratic. Is Nature trying something out?" (Lessing, 2007: ii).

The question in the epigraph and the epigraph itself give a clue about the content of the novel. We can guess that we will read a story closely related with the nature and the human beings. This relation especially bases on the gender difference.

It will be beneficial to give the synopsis of the novel before the analysis. The narrator is a Roman historian, at the age of Emperor Nero. He tells this story benefitting from the pieced documents and oral histories which came through the ages. According to this re-creation story, there is a society which is made up of solely females. They can get pregnant asexually- though they don't know exactly, they think that they get pregnant from the seaweed or moonlight- and give birth always to baby girls. The sea-shore is home to this calm society and they are partially aquatic. They call themselves as "Clefts" because of The Cleft – a fissure in a rock which the females accept sacred or deity and resembling to the female vagina. One day, their monotonous birth giving to baby girl is interrupted and a cleft gives birth to a baby boy whom the clefts call as "monster". They call him as monster because he has a deformed body with "a clutch of protruding flesh there in front" (Lessing, 2007: 32), "a thing like a pipe which is sometimes like a sea squirt." (Lessing, 2007: 12). They are afraid of this monster and put him on "the Killing Rock" (Lessing, 2007: 12) to be killed by eagles. As the monsters are born, the clefts leave them on the rock; then the eagles fetch them in a valley on the other side of the island. In the valley, the monsters are fed by beneficent animals like does and they grow up as male human beings, then a male tribe emerges. One day, a female wanders over to the valley and is raped by the monsters following their instincts. This rape results in the death of the cleft which may be accepted as the first crime committed by the patriarch. After this bad event, the two tribes meet, but the old Clefts are not happy with this meeting. They want monsters to be killed for the safety of their community but the two young ones Maire and Astre, don't agree with it because they are pregnant and they will give birth to real human babies as a result of a sexual relationship with the monsters. For a long time, these two tribes go on living separately but later they decide to live together. Maronna, the leader of the Clefts, and Horsa, the leader of the monsters, cannot get on well proving that these two sexes have different worlds. Later, Horsa feds up with Maronna's oppression about the safety of their life and the children and decides to go on an expedition along with the other males and a few females who will provide meal, cleaning and sex. In spite of Maronna's warning about the risks in the hug of the nature, Horsa sets on the expedition. Unfortunately, his trip finishes in a disappointment because he faces with a great many unlucky events such as the Noise "a wind, coming from what must have been the east, one so strong, so irresistible, that they all believed at first in all kinds of supernatural intervention." (Lessing, 2007: 138) and has to go back to the Cleft. After that, they start to live in a harmony together.

Ecofeminist Analysis of The Cleft

The Cleft provides an avenue for the study and examination of ecofeminism from a science fiction perspective by leveraging gender disparity predicated upon hereditary traits and the supremacy ascribed to the feminine power in ancient cultures. This heritage of the feminine energy is associated with the perpetuation of life and survival in the sea of the community through the matriarchal history that is passed on of the Cleft. Dependent upon their mothers, wives, or mothers-in-law, the men abandon their authority and become accustomed to yielding to command and being governed without a word. Though the female force was ascendant, yet it is expressed and exhibited in society as many maternal gentleness.

Taking the concept of female energy from both contemporary and ancient stories, women in some cultures were considered divinities because of their capacity to bear children, proximity to water, their femininity, fertility, and serving as the model for each of the various forms of divinity. This is according to ancient myths and one explanation that is based on the sea and geographical formation of the capital of the Cleft. She has, in most locations taken over the precedent fertility deities where the more ancient ones were virgins. The ocean is considered a womb that accommodates all things including the yet to be born. Fertile women are thus seen through an idealistic perception in the Cleft matriarchal society.

Lessing has sketched in a possible outline of an ecofeminist utopian ideal in *The Cleft* that acknowledges the complicating interdependence of the entwined relationship between men, women, and the natural environment. Where drawing on the shared experiences of violence and abuse allows us to begin to work towards a notion of intercultural solidarity, downplaying oppositions enables us to begin to envision a more diverse way of life on an increasingly unstable Earth. Ecofeminism does, therefore, take various forms in the apparent or incongruous areas from gender and power relations, femininity and subjectivity, to areas of gender division. In this way, it is possible to define a cogent, yet multifaceted, ecofeminism that tries to transcend simple identitarian assertions in order to enhance inter-disciplinary and intercultural communication. In their own optimistic way, feminist fictions like *The Cleft* address the uneven gender relations and the injustices contained therein. Not being able to rise beyond the literal constraining paradox, feminist fictions support and maintain the biologically patriarchal tendency that has kept society going since time immemorial. (Scott, 2024)

One of the most significant sides of this novel as an ecofeminist work is the dualistic constructions between women/men and culture/nature. Nature and women are accepted as the inferior while men and culture are taken as the superior. Plumwood clarifies this assumption as below:

The dualistic distortion of culture and the historical inferiority of women and nature in the west have been based, as we have seen, on a network of assumptions involving a range of closely related dualistic contrasts, especially the dualism of reason and nature, or (in a virtually equivalent formulation), of humanity and culture on the one side and nature on the other. It is necessary to set these assumptions out clearly to dispel the fog of charges that essentialism, biologism and reverse sexism are inherent in ecofeminism. (2003: 33)

Following these assumptions, Plumwood gives three items which will highlight the relationship between women and nature before starting my analysis:

- ✓ the identification of the female with the sphere of physicality and nature (women=nature assumption)
- ✓ the assumed inferiority of the sphere of women and of nature (inferiority of nature assumption)
- ✓ the conception of both women and nature in terms of a set of dualistic contrasts opposing the sphere of nature to that of reason or the human (dualistic assumption). (2003: 33)

Hay gives place to Plumwood's idea about the fact that these dualisms show the logic of hierarchy. Woman is the inferior, imperfect or lacking courage, control and rationality, like nature. But the man is superior, perfect and dominant figure in the patriarchal societies.

The Relationship between Nature and the Clefts

As mentioned in the synopsis, Clefts live in the caves by the sea and they are semi-aquatic. This situation signals their close relationship with the nature. They live in the old caves with the naked body and they believe that they come from the sea. They are not afraid of the sea and they never do anything to disturb the nature:

They are old caves. They are high in the rocks, well above any waves, even big ones, even the biggest. In stormy seas you can stand on the cliffs and look down and think that water is everything, is everywhere, but then the storm stops and the sea sinks back into its place. We are not afraid of the sea. We are sea people. The sea made us. Our caves are warm, with sandy floors, and dry, and the fires outside each cave burn sea-brush and dry seaweed and wood from the cliffs, and these fires have never gone out, not since we first had them. (Lessing, 2007: 8)

There is a resemblance between the women's body and nature. Baysal underlines two facts about this resemblance in *The Cleft*: one of them is about the cleft and their genitalia and the other is red flowers' shedding a kind of red liquid in obvious times of the month signalling women's menstruation period. She writes:

At the beginning of the novel, the author pinpoints the direct association between women's period and the cycles of the moon along with the red flowers shedding a kind of red liquid during obvious times of the month. These flowers grow inside the Cleft which is the source of life and the meaning of existence for the Clefts and let their liquid out once a month which signals the beginning of women's menstruation period. The women adore the Cleft and feel responsible for cutting the red flowers inside the Cleft so that their own period can start. Kept clean of the saplings and bushes thanks to women's efforts, the Cleft is the rock which has a clean cut deep hole down displaying great similarity to the female genitalia.(2013: 49)

Another point about this relationship is the source of Clefts' pregnancy. They never wonder about their origin or how they get pregnant. They just know that they have their own capacity to give birth but they are not sure about the source of their pregnancy. But there are two possibilities coming from the nature itself:

They believed – but it was not a belief they would defend or contest – that a Fish brought them from the Moon. When was that? Long, slow, puzzled stares. They were hatched from the moon's eggs. The moon laid eggs into the sea, it lost a part of itself, and that was why it was sometimes large and glowing and sometimes pale and thin. As for their own capacity to give birth, they had never questioned it. (Lessing, 2007: 31)

It is quite clear that nature is sacred for them because they see the nature even the source of their recreation. It symbolizes the fertility of the female like Mother Earth. The Clefts are similar to Gaia, Mother Earth. They can give birth and nurture. Nature is life giving not just for the females but also males. When they were put on the Killing Rock, it was the eagle who took them to the other side of the island and they were fed by the other beneficent animals:

Not only dangerous wild animals lived in the forests, friendly ones did too. The little boys saw deer, with fawns and probably had their first lessons in parental love, watching does with their fawns. They crept close, to watch. A doe stood its ground, unafraid: there was no reason yet for any animal to fear our kind. And besides, this was a child, and needy. The boy stood fondling the doe's soft fur, while the fawn butted or licked his legs. Then the fawn began to suckle. And the boy, kneeling, did the same. The doe stood, and turned her head and licked the child. And so that was how began the intimacy between the children and the deer. (Lessing, 2007: 37)

At the beginning of the novel, The Clefts were living in a society which has no hierarchy. The best example of this is not to call each other with different and special names. They were grouped according to their tasks and they call each other with their group names: "Each cave has the same kind of people in it, a family, the Cleft Watchers, the Fish Catchers, the Net Makers, the Fish Skin Curers, the Seaweed Collectors. And that is what we were called." (Lessing, 2007: 10-11)

The Clefts are very sensitive to the cleaning of nature at the same time. They are very respectful to it. They accept it as their home and they feel compulsory to keep their homes clean. From their creation, women are domestic and they are responsible for the cleaning, protection of her household and the harmony with nature. They worship the land and that sacred rock, Cleft. They sacrifice a person every year for the sake of the sacred Cleft. They believe that their lives come from it and they feel responsible to give it back to the sacred. (Lessing, 2007: 12-13)

The Destruction of Nature and The Clefts with The Coming of Monsters

A big part of the novel tells the changing life styles of the Clefts and the destruction of the nature because of men's desire to dominate and control. Men start to destroy the women as soon as they become aware of their instincts towards the women. One day, a Cleft walks around the men's island and men see this woman. As soon as they see him, their instincts drive them to the woman though they don't know why they do this. All of them rape the cleft and she dies. Before they rape, they make her silent and tie her hands. Making the inferior silent is the work of a colonizer meaning that the woman is seen as a colonized land and tying hands is the best symbol to tell the desire to control:

All of them naked, and seeing them there, the monsters, with their squirts pointed at her, she spat the weed out of her mouth and screamed, and this time it was a real scream, as if she had been doing it all her life. One of her captors stuffed the weed back, and another tied her hands with strands of weed – all this clumsily and slowly, because this was the first time hands had been tied, and never had there been a captive, or prisoner. (Lessing, 2007: 46-47)

And then, after they take necessary precautions, they start to rape, "the mass rape":

And now instincts that had ranged free and untrammelled and often unrecognised spoke all at once in this crowd of males, and one of the captors threw down this soft, squirming female, and in a moment had his squirt inside her. In a moment he was off her and another had taken his place. The mass rape went on, it went on, they were feeding hungers it seemed they could never sate. Then she no longer squirmed and kicked and moaned but lay still, and they understood, but not at once, that she was dead. And then, but not at once, that they had killed her. (Lessing, 2007: 47)

But later, they disperse as nothing happen, without any shame because they don't know what they did or what drive them to do that and left the dead body there: " They dispersed then, not looking at each other, feeling shame, though they did not know what it was, and they left her there." (Lessing, 2007: 47)

The most significant change in the Clefts after they have sex with the monsters is that the Clefts lose their natural ability to reproduce asexually. After the Clefts meet the Monsters and have a sexual relationship, they become dependent on the males to be pregnant. And this is the first devastative action men put on the women: "The Clefts become alienated from themselves and their way of life with the development of a new and male-dependent society and the changes created by the males. It is just after they integrate in the male community and copulate with them

that they lose their ability to give birth by themselves.” (Bilgen, 2008: 73) They stop their reproduction capability and females have to have sex with the males if they want to have a baby.

In addition to the women, they also start to disturb the nature by trying to protect and develop themselves. As the Clefts live in caves by the shore, monsters look for new things to live in and they want to develop new inventions to protect themselves. While doing this clever activity, they never mind about the balance in nature or the members of nature: “They had seen the eagles’ nests and they dragged sticks and then larger sticks and made piles of them, and crept into them when dark came. Then they grew bigger and stronger and they began leaning fallen branches together to make shelters.” (Lessing, 2007: 47) About this situation, Baysal writes: “they display an unfriendly attitude towards nature. They cut the trees in the forest to open a space for their camp, they rape some animals like goats to satisfy their unknown desires and pollute the land they are settled.” It signals that they try to make it serve for their comfort by destroying it.

They use some weapons “mentioned are knives, both seashell splinters and of sharpened bone” (Lessing, 2007: 198) to defend themselves against nature and animals showing their potential to commit violence : “the boys crept on their bellies down to the shore to collect the fishes flung up by the violence of the waves. They built great fires in empty caves and cooked the fish. Some animals running before the wind arrived on the shore, frantic and fearful, and the boys killed enough with their bows and arrows to feed them all.” (Lessing, 2007: 141)

But what is the source of these monsters’ strength and courage? The answer of this question is given as clearly as a crystal in a dialogue passed between a girl and a boy in the book:

‘Why have you got that thing,’ somewhat petulantly enquires the girl – but we have to imagine that what the tones of their voices suggest refers to far in the future adulthood.

‘Because I am a boy,’ announces the child, and what he is saying dictates a whole series of postures. He thrusts out his pelvis, and makes some jerky movements which he seems to associate with some game. He holds the tip of his penis down and releases it in a springing gesture. All the time he frowns belligerently, not at his sister, but probably at some imaginary male antagonist. (Lessing, 2007: 53)

As the text speaks for itself, man’s phallus gives him strength. In patriarchal societies, it is not shocking to witness these kinds of power demonstrations. Bilgen explains that “His penis gives him a special privilege which the woman lacks and makes him stronger in the man’s world.” (2008: 68)

While the Clefts live in a calm and peaceful environment, the monsters are very eager to destroy it. The Clefts have lived lying on the shore and swimming for many years without any fighting or devastation. But Monsters start from the very beginning to destroy the nature, kill animals and burn fires just to have a comfortable life. Horsa, the leader of Monsters, is a real model “coloniser” as Roman historian mentions in the book and he is burnt with the desire of finding new places, colonizing and developing. Following this desire, he decides to set off an expedition:

It was long past midday, and on they went, and when it was already getting dusk they were within a distance of a new land, if it was that – but they had no idea what it could be. Beaches again, and trees of a kind they had not seen. It was the trees that seduced them into thinking this place was altogether better, richer, more beautiful than their own. The trees as described by people who had never seen anything like them sound like palms, and there were great white birds in them, with trailing feathers like the fronds of the palms. Everything they looked at seemed remarkable and new, and all they wanted was to land their flimsy craft, which was ready to fall apart after so long over the waves much taller than they had become used to, and then a new life would begin, and . . . (Lessing, 2007: 214)

“Virgin” nature, like a woman, seduces them to have it. But nature is a living organism as ecofeminism proposes and it can defend itself and response man’s wills. Nature and its members do not let these men dominate or tame their homeland for their own comfort:

The pigs did not follow; they had two items for their feast. What they seemed to be saying, though, was, ‘This is our place, keep out.’

[...]

There was not only this ferocious type of pig, but a kind of feline, very large, able to defeat a porker, or more, and we know there were many of these in the forest. There were also dogs, a

type of dog in packs. All of these had at night, beyond the light of the flames, watched the goings-on in the clearing. Bears? We know there were bears. (Lessing, 2007: 184)

As a result of this colonizing desire, Horsa and his fellows receive vital wounds, nature does not let them use itself for his desires and they return back in disappointment:

The dark cloud that settled over the land blew towards them in thin black streams, and they found they were being blown back to where they had come from. Blown fast and then faster, they were being skimmed over now tall and choppy waves while they clung to a handful of reeds that was all that was left of the raft, which fell apart and dissolved into the sea. Horsa and his friend were being tossed like foam on the waves, and then spun and tumbled, and the two were flung on to the beach they had left at dawn, violently, cruelly. Night had come long ago, the fires were flaring all along the beaches. The young man who was Horsa's friend was lying still, bent and broken, and he did not respond and never came to life. Horsa's leg was smashed, it was twisted and he lay on the warm sand and sobbed from pain but even more from disappointment. (Lessing, 2007: 215)

Monsters not only give harm to nature but also destroy the Clefts' homeland. Horsa's clumsy friends cause a volcanic eruption by throwing rocks into the Cleft. Maronna, the leader of the Clefts, loses her temper and cries at Horsa with anger:

'Why did you do it? The Cleft! You've killed The Cleft. Why?' She knew the men were responsible, and that meant Horsa was responsible. Her accusations were hysterical, her ugly screams distorted her white-streaked face.

'It's our place, you've destroyed our place.'

[...]

'We've been here always, always. We are born here. You were born here. You were born in that cave up there.' (Lessing, 2007: 254)

Showing their faithfulness and sympathy once more to the nature and their homeland, Maronna cries. But they have no more choice except from leaving their land and going to the land which Monsters find. And this is the starting point of another story about Clefts' living completely dependent on the male in the patriarchal society.

To sum up, there are many scenes in the novel showing the destruction of the women and the nature by the men. The men are very eager to dominate, control and tame since they were born and we can see great examples of this situation in the novel. I have given the ones that I have found crucial in terms of ecofeminism but many more quotations can be given from this fruitful book.

Conclusion

The research has concluded that the novel is flexible and educational. The Cleft is a boon to the scholars as it gives a narration of the period. The knowledge gained in the process can be shared by the literature scholars. To mention on, the study lacks a specific theoretical approach. On the other hand new literary theory can be woven from observations. Going forward, the study does note that people need to go back to nature, no matter how hard it is. A vacation from the contemporary world may change humanity from being savage to being good, and there's no better way to go back in touch with nature than via art.

Perhaps aspects of modern human cultures will once more willingly venture into the deepest forest where the female ancestors of the species we are today lived and gave birth, rather than engaging in their own poorly understood history of controlling and taming women and men who desired women to have free minds. In fact, researchers will and shall attempt to navigate through this subject matter in order to acquire more knowledge which would have a positive impact on the academics and society in general. Any ideology that overlooks the previous hundred thousand can only distort people and human history as such; parodying is therefore truly borrowing knowledge.

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