



THE ECOLOGY OF OPPRESSION: GENDER, ENVIRONMENT, AND RESISTANCE IN AN *ABUNDANCE OF WILD ROSES* BY FARYAL

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Abstract

In postcolonial societies, the inseparable reality of gender-based violence, environment degradation, and feminine resistance are the residuals of the long embedded ecological and patriarchal oppression. *An Abundance of Wild Roses* by Faryal Gauhar presents a rather interesting account where material and real losses of women are reflected in the form of the trauma of their bodies as well as the failure of nature. The paper attempts to propose a detailed critique of how these themes are portrayed in the book through the ecofeminist theory as the main analytical tool. The textual analysis was based on language, imagery, and symbolism that Gauhar uses to demonstrate the collective nature of suffering and power of women and nature. The conclusions show that the resistance discovered in the novel is not the grand revolt as a rebel but the resistance in the materialized forms of care and ritual as ecological sensitivity. The symbol that repeats throughout the novel is the wild rose, symbolizing silent endurance and resistance. Ecofeminism as both a framework and a deciphering mechanism is essential not only because it helps categorize the interrelations between gender, environment, and power but also because it serves as a means by which to unmask or rather de-layer the connected nature of these three interrelations. Although this analysis is confined to one piece of literature, it points to further research into comparative ecofeminist analysis across South Asian literature and the development of more relations across disciplinary boundaries between literary criticism and grassroots ecofeminism and environmental justice movements.

Keywords: *Gender Violence, Environment Degradation, Resistance, Ecofeminism*

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1. Introduction

An Abundance of Wild Roses by Faryal Gauhar is the novel that touches upon the themes of gender, environment and oppression and complexity of relationships between these structural issues. The fictional context of the South Asian community in the novel brings life to the claims of how the degradation of the environment and gender-based violence is keenly intertwined with one another in the patriarchal society (Saleem et al., 2025). The novel gives a sociological perspective of how women manage to coexist and, at the same time combat, the dual pressures of environmental extinction and social suppression, all the through the lives of the female protagonists in the novel. To illustrate the most explicit theme is that women in the postcolonial cultures or those living in villages or fringe groups are the ones at the most frontline in environmental conservation and the women are the most impacted by ecological degradation. This scenario demonstrates how both gender based and environmental exploitation are following the same pattern of exploitation, which implies the systemic violence toward women.

The ecofeminist orientation of the novel is replaced by the wish to critically analyze the patriarch system that oppresses not only women but also exploits the land. The environment of the story, a once vibrant ecosystem that has been neglected by human beings, can be seen as a reflection of the plight of the female characters. In this story, women are portrayed both as victims and as strong forces of opposition (Islam et al., 2024). Although they are carrying a range of gender based violence, they also become environmental protectors in a way of silent yet continuous opposition. This opposition is not inherently characterized by explicit rebellion but rather enacted or performed through bodily practices of care, ritual, and ecological consciousness. Gauhar employs the wild rose as a recurrent image to demonstrate the power and resilience of these women just as the rose survives and blooms in spite of unfriendly conditions. The rose then is used as a symbol of how women can endure and retaliate against social and environmental destruction.

In addition, the novel condemns the impact of environmental destruction on women, who are more exposed to its adverse effects especially in a society where they bear the main responsibilities of farming, child-rearing, and housekeeping (Tabassum et al., 2024). With the ecological pressures causing the natural world to crumble around them, women as caretakers of the family and the land are particularly susceptible to the effects

of ecological disasters. However, this sense of place also gives them the strength to fight back as they are now the main actors in the struggle to restore ecological integrity. The resulting environmental degradation of the setting of the novel can then be seen as a direct commentary on the gendered power structures occurring since the land and the women existing on it are both raped by the patriarchy.

By doing so, *An Abundance of Wild Roses* becomes a potent narrative of gender, environment, and resistance intersection (Hyder et al., 2025). The degradation of nature, the novel shows through its vivid imagery and complex characters, is thus bound up with the oppression of women. The wild rose becomes the symbol of the persistent strength of women to struggle and survive, giving some hope that, even under the most adverse circumstances, the struggle towards gender equality as well as towards restoration of the ecological balance may be maintained. The story is firmly embedded within ecofeminist theory in its emphasis that both types of violence must be simultaneously addressed to end

An Abundance of Wild Roses is an evident demonstration of major principles of ecofeminism, a practice that associates female oppression with the exploitation of nature. Ecofeminism opposes the patriarchal societies that exploit women and nature by suggesting that both exploitations occur through analogous regimes of power and authority. In this light, this novel by Gauhar brings forth the attention to the fact that the process of environmental degradation within the fiction community does not represent an exclusive ecological concern, but rather a manifestation of underlying social and gender-related injustice (Khwaja et al., 2024). The novel displays the inter-sectionality between gender and environmental crises, showing how these two types of oppressions can and are commonly experienced by the same people and especially by women.

The devastation of nature in the novel is introduced as a gendered problem, a problem that is skewed towards women who are already at the periphery of society. The fact that women are the main custodians of land and rely on natural resources to survive makes them extremely susceptible to environmental degradation. But instead of being passive victims, the women in the story of Gauhar become active oppose both the patriarchal oppression and the destruction of the environment (Canongate et al., 2024). They are struggling not only to get their freedom but to regain also the land that sustains them. This resistance is nurtured in everyday care practice, ritual, and ecological awareness, which serves as a resistance to the forces that will oppress them.

The wild rose is one of the metaphors representing the suffering and power of the lady characters used throughout the book. Just like the rose women in the story are subjected to harsh environments but they survive and struggle. The ability of rose to survive, grow, and even flower in neutral and hostile grounds is symbolic of the strength

and endurance of women as they hope to counter gender-based violence and environmental degradation. The novel, in this regard, contextualizes ecofeminism as an experience as opposed to a theoretical construct as well as an embodied struggle/behavior of the female characters therein (Jabeen et al., 2019).

Moreover, the fact that Gauhar uses ecofeminism as a plot line also criticizes the traditional divide between nature and culture. In *An Abundance of Wild Roses*, nature is not the passive medium of manipulation on the part of the human, but an actor in its own right in a story (Saleem et al., 2025). The land, the rivers and the woods are brought out as victimized objects similarly, with the women and their fate is closely related to that of the women. The interrelation of gender and nature is what has actually formed the central ecofeminist message of the novel: the liberation of women and the rescue of the environment are interconnected subjects that cannot be divorced.

An Abundance of Wild Roses may be successfully interpreted in the terms of ecofeminism and criticizes the gender violence and ecological abuse patrimony that the patriarchal cultures presuppose. By highlighting the efforts with which the women in the novel struggle against both of these forms of oppression, that of gender inequality and that of ecological destruction, the novel underlines an urgency to recognize and address the two issues as duly connected (Hyder et al., 2025).

Ecofeminist theory has been widely used as a tool to interpret South Asian literature but a specific study on this theory in relation to the novel *An Abundance of Wild Roses* by Faryal Gauhar is conspicuously lacking (Perrault et al., 2020). A great deal of the literature that exists on ecofeminism has a tendency to make gender and environmental issues separate or only distantly related. However, the novel of Gauhar offers a more subtle entwining of ecological destruction and gender oppression, where these two phenomena are simultaneously influencing and defining the lives of her female characters. This interconnectedness, though a key theme in the novel, has not received enough attention within the existing ecofeminist literary criticism canon.

Moreover, the theme of female resistance in *An Abundance of Wild Roses* has not received enough scholarly attention yet, particularly within the framework of postcolonial South Asian literature. Although the theme of resistance to both patriarchal and ecological oppression is not new to the ecofeminist literature, the choice of resistance that Gauhar describes, specifically the importance of the little things, caring, and being ecologically mindful, adds a refreshing twist to this particular discussion (Tabassum et al., 2024). The role of these forms of resistance, which are most of the time silent and yet intimate, in resisting not only the frameworks of society but also the ecological destruction in the novel has not been fully examined as yet by the existing literature.

This paper aims to address this gap in the literature by presenting a critical ecofeminist reading of *An Abundance of Wild Roses*. The paper shall examine the ways in which Gauhar has intersected the themes of gender-based violence, environmental degradation, and female resistance, and how these problems are portrayed in nature symbolism and the experiences that the characters live through. Through ecofeminist theory as the main analytical tool, the paper would discuss the ways in which the novel criticizes the patriarchal regimes that sustain both kinds of oppressions. The paper will also address the manner in which the women in the novel, in their individual yet collective ways, resist the forces that are out to oppress them and the world around them. Finally, this study aims to show that *An Abundance of Wild Roses* presents an engaging and multifaceted argument about the mutual fight of gender equality and ecological restoration, and thus represents an important addition to the ecofeminist literature.

1.1. Organization of Paper

The remaining section of the paper consists of the Theoretical Framework, where the theories and models on which the study will be based are defined. The Literature Review is the next section, which will present critical studies to note, and understand the gaps in the existing lines of research. The Methodology section describes the data collection and analysis method. The Results section gives the findings of the research, whereas the Discussion explains the findings with respect to the research questions. Lastly, the Conclusion comes along with the implications of the study, with possible future research.

2. Theoretical Framework: Ecofeminist Theory

Ecofeminist theory is used in this study as the central analytical frame to analyse gender-based violence, environmental destruction, and resistance in Faryal Gauhar's *An Abundance of Wild Roses* (Khwaja et al., 2024). However, in the present study, ecofeminism is not used as a peripheral perspective or thematic label, but as the structural lens that critically examine narrative, symbolism, character construction and language of the novel. This theory allows a deepening of the engagement with patriarchal culture and ecological exploitation, engendering both the content of the novel and strategies of interpretation used in this paper (Ghasemi et al., 2021).

2.1. The Development of Ecofeminism

As a philosophical and political movement, ecofeminism became more prominent in the late 1970s, for example with Françoise d'Eaubonne's 1974 coinage of the term. Writers and activists such as Vandana Shiva, Maria Mies, Carolyn Merchant and Greta

Gaard further developed it. Essentially, ecofeminism is concerned with the ways in which the oppression of women and the destruction of the environment are tied to patriarchal ideology and a system of capitalist structures (Holy et al., 2021). Through these ideologies, binary oppositions (man/woman, nature/culture, reason/emotion) are established whereby everything masculine is valued, whilst everything feminine and ecological becomes devalued. Ecofeminist theory in literary studies looks at how these dualisms are represented, resisted, and undone in or through narrative and metaphor (MacGregor et al., 2025). Ecofeminism is used in this study both as a means of identifying themes and as an interpretive logic of gender with ecology as co constitutive fields of oppression and agency.

2.2. Ecofeminism in *An Abundance of Wild Roses*

In *An Abundance of Wild Roses*, ecofeminism provides an opening to discuss the parallels between the violence administered to female characters and natural environments, both physically and symbolically (Fatima et al., 2024). The patriarchal context of the novel is enacted through the subordination of women and the exploitation of the land, this, in fact, is a logic of domination as ecofeminist name it. With this logic, to be masculine becomes normative and superior and as such feminine or natural is subjugated. For instance, Vandana Shiva maintains that in the context of postcolonial societies, specifically in the Global South, women frequently endure environmental destruction because of their entanglement with agriculture, land, and caregiving (Jabeen et al., 2019). When it comes to Gauhar's characters like Kulsoom and Fatimah, she is also portrayed as deeply united with her surroundings, their surroundings noticeably reflecting their bodily and emotional traumas. Through this research, the parallels are drawn critically using ecofeminist theory as a methodological tool, in order to understand what they reveal about how the narrative of such power systems plays out (Hyder et al., 2025).

2.3. The Death of Nature: Carolyn Merchant's Concept

One of these is Carolyn Merchant's idea of the 'death of nature,' in which nature ceases to be alive and becomes instead a machine to be controlled and modified. In the novel, dried out riverbeds, bleeding glaciers and skinned forests are not just the setting, they are characters with agency and suffering (Beatrice et al., 2025). Thus, these images serve as representations of Merchant's argument that the scientific revolution and the ideas of the Enlightenment led to the objectification of women as well as nature. In *An Abundance of Wild Roses*, women are made vulnerable in the novel and so is the natural world which is feminized (Farooqi et al., 2025). By using the ecofeminist lens, the decoding of these symbolic layers is made possible, and it enables the understanding of

ecological ruin as both physical and as a metaphor, both dependent on the gendered hierarchies of the social order.

2.4. Symbolism of Wild Roses: Ecofeminist Resistance

The novel works through the use of symbolism by employing the recurring image of wild roses to show that ecofeminist resistance is being employed in terms of narrative structure as well as in the development of characters (Gaard et al., 2024). Wild roses are defiant, silent, lovers of the neglected and hostility. It matches with an ecofeminist notion of embodied resistance in which household work, ritual and storytelling are political acts. Ecofeminist resistance is not restricted to grand revolutions, but also exists through intimate, relational and spiritual forms of opposition (Gaard et al., 2025). Such resistance is the provenance of Gauhar's women characters: they share herbal knowledge, bury sacred objects, tend to the wounded, and remember the stories of their ancestors. Although apparently banal, these acts are rupture in the sense that they seek to mobilise what ecofeminist theory defines as counter hegemonic practices to reclaim space, memory, and agency.

2.5. Intersectionality in Ecofeminism: Postcolonial and Indigenous Perspectives

This study is also critical in its intersectional dimension as regards the ecofeminist perspective (in its postcolonial and indigenous form). Ecofeminism from a standpoint of intersecting differences looks to the ways in which gender, race, class, colonial history, and environmental violence intersect to produce different forms of marginalisation. Faryal Gauhar's novel is set in a South Asian context where historical colonization and contemporary ecological crisis sit as layered oppressions (Ali-Gauhar et al., 2024). The women in the novel are not simply victims of domestic abuse or discrimination based on gender, but they are also voiceless in relation to political and ecological decisions that affect the communities that they live in (Foster et al., 2021). The study bases this methodological choice on the idea that if we want to understand the novel's critique of systemic injustice, we cannot ignore the voices, actions, and perceptions of female characters.

2.6. Language, Narrative Voice, and Ecofeminism

In addition, this framework facilitates the analysis of language and narrative voice of the text. Ecofeminism is constrained by its emphasis on the power of language, as the way we make sense of things is not neutral; language is a place of power and resistance (Echavarren et al., 2023). Gauhar's stylistics of ecofeminist language only with metaphoric

comparisons of trees to bodies, rivers to veins, until land as womb are in line with ecofeminist stylistics which makes comparison between the human more and more than human world. By employing an ecofeminist hermeneutic, this study analyzes the novel's lyrical tone, sensory descriptions, and symbolic interweaving of the natural and emotional landscapes in order to understand how the narrative voice invokes empathy, resistance, and transformation (Tabassum et al., 2024).

2.7. Healing and Ecofeminism: Personal, Ecological, and Collective Healing

Ecofeminist theory also serves as the frame in which healing in the novel—the personal, the ecological and the collective—can be interpreted (Siegel et al., 2024). In this framework healing is understood as an integrative process of healing the relationship between self, society, and nature. In this work, Faryal Gauhar presents healing as a forward moving, community driven act of memory, land stewardship, and redefinition of identity, rather than a return to a prelapsarian ideal (Park et al., 2025). Once again, the wild roses become symbols of the activity of restoring, for they thrive in damaged conditions bringing beauty and continuity to the midst of despair. Drawing on the theoretical lens of ecofeminism such symbols serve as models (in the narrative and beyond) for socio environmental justice based on ideals inherent in care, reciprocity, and resilience (Roman et al., 2024).

2.8. Non-Binary Resistance: A Dynamic View of Power

Finally, ecofeminist theory which aims for a non-binary perspective in terms of resistance and does not conceptualize it as a static state between oppressed and oppressor, is an accurate fit for the method pursued by the research to examine how the resistance mentioned in *An Abundance of Wild Roses* has not been regarded as an oppositional position. Gauhar's female characters are no idealized saviours of nature nor passive victims, but complex figures whose relationships in the environment change as they face loss, trauma, and hope (Tolbert et al., 2025). Ecofeminist theory can hold this kind of complexity because it privileges partial knowledge, situated experience and emotional truth—things that are considered 'negative' in conventional criticisms (Perrault et al., 2020). This study positions ecofeminism as the core theoretical framework to provide an intersectional, textured and politically engaged reading of the novel and aims to demonstrate how literature can be a site of ecological awareness and feminist resistance.

2.9. Ecofeminism as the Epistemological Ground

Ecofeminism in this study works not only as the key lens for the analysis of *An Abundance of Wild Roses*, but as the epistemological ground upon which every other part

of the analysis is based on the theme to the very methodological approach and the interpretive point of view (Saleem et al., 2025). It weaves a comprehensive framework for understanding how gender and ecology are interrelated, how oppression lived across bodies and landscapes and the forms of resistance manifest in everyday acts of remembrance, healing, and entwinement (Islam et al., 2024). Under this lens Gauhar's novel no longer stands as a narrative of suffering but also as an ecofeminist call to action, urging its readers to envision a world where the emancipation of women and the restoration of the Earth are understood as part of the same struggle.

3. Literature review

Gender-based violence is considered to be one of the most persistent issues affecting women around the world, and many literary masterpieces were oriented on the massive spread of this problem. Previous experiences of gender research were not successfully analyzed, and the flaw of progression was minimal. This global problem has been studied for many years by evaluating the experiences of the past generations (Ali-Gauhar et al., 2024). Gender-based violence is any form of physical, sexual, mental, social, or economic abuse directed at a person because of their gender. Individuals are categorized according to their gender identity or perceived conformance to socially defined masculine and feminine ideals. Stanley and Devaney co-edited a special issue of *Psychology of Violence* According to Shehryar (2024), threats, coercion, arbitrary restriction of liberty, and economic deprivation are other examples of physical, sexual, and emotional or psychological abuse. Sexual abuse of minors, sex trafficking and forced labor, abuse, domestic violence, and harmful cultural practices such as forced marriage are examples of gender-based violence. Gauhar has elaborated on all these types of violence to some extent in her novel *An Abundance of Wild Roses*. Many research works have been on different types of gender-based violence but the purpose of this study is to bridge the gap between existing knowledge of female marginalization. Gauhar has described the gender-based violence of the modern age.

The present study offers insights into different types of violence based on a detailed study. Physical violence is most common as it has clear physical signs. Many studies have observed different aspects of gender-based violence, and this research will focus on the lack of evidence of female marginalization (Saleem et al., 2025). Gauhar discusses the contemporary manifestations of gender-based violence. The research reveals the true character of the Pakistani patriarchal culture. On the basis of this study, different types of violence revealed through a detailed analysis. Physical violence is the most salient of all forms of violence due to its visible indicators. Recurrent abuse that Kulsoom faced is

reflected in this research, which becomes a part of her everyday domestic routine and even normalised among people around her (Gauhar et al., 2024).

There are numerous cases of physical violence because parents or guardians cannot afford to support their families, infidelity, violation of conjugal rights, mistreatment of children by stepparents or guardians. Physical abuse is usually followed by psychological distress, fatal injuries, physical deformities, and severe injury to the victims. Physical violence is also more easily recognized because of the impacts it has on victims. Gender-based violence can also be expressed as a psychological form, commonly known as emotional or mental abuse (Beatrice et al., 2025). Psychological violence is one of the critical concerns in regard to health, development, and human rights in several developing countries. Psychological violence is a calculated act of causing harm of an emotional and mental nature on another (Perrault et al., 2020). This type of violence is considered traumatic for victims who are exposed to the threats or coercive measures when physical or sexual assault, or the use of such violence, has been used prior to the event under consideration.

The repercussions of psychological violence on the female characters are further discussed by Gaushar. For example, Moosa Madad often abuses Fatima verbally and emotionally, particularly when he accuses her of not being able to produce more sons after losing two sons (Gauhar et al., 2024). Such abuse takes form such as the victim being humiliated, being limited in their activities, left in the dark and made to feel less valuable or of a lower rank. Moreover, verbal abuse is a part of psychological abuse and includes threatening language and communication. According to Roman (2024), this refers to any form of verbal communication that causes emotional pain and may question a person's sense of self. This way of claiming and withholding control over another person has been used by Moosa Madad. Common examples of aggressive or violent behavior hardly change nowadays in Pakistan include criticism, name calling, blaming, rude language, and ridicule. Sometimes, less severe forms of accusation are used to unfairly tag or blame victims without making them feel humiliated and self-consumed to follow unwanted actions (Perrault et al., 2020).

3.1. Environmental Degradation

Environment deterioration takes a central role in ecofeminist works that goes beyond being mere background detail. Its political intensity has a major influence on the way characters, especially women live their lives and decide their fates. Goodreads (2024) who operate within ecofeminism argue that subjugation of women and subjugation of nature emanate from the same patriarchal culture to control, exploit and monetize resources. Through creating a fictional universe in *An Abundance of Wild Roses*, Faryal

Gauhar illustrates the image of the ecological decline in the light of the suffering from gender violence, demonstrating the close relation between them. The dynamism that once littered the landscapes has died away, and in their place, there are lifeless, despoiled deserts ruined by neglect and land appropriations over the centuries. This striking description is exactly the way Tabassum et al., (2024) distinguish literary devices in Gauhar's literary piece that reveal environmental malmanagement and the connection to overall inequality among societies.

Gauhar's account endows the natural world with human characteristics making it suffer along with the female characters to collectively compose a tale of agony and endurance. The land has been far more than destroyed; it is injured in exactly the same manner that women like Kulsoom are physically abused. This shared experience of the harm works as a strong image of the overlapping culture that abuse not only nature but also women. The wild roses are also a powerful symbol in the given situation: They thrive in deserted grounds, colourful and lasting, which reflect female perseverance and the rugged strength of nature itself. Through the rose, Islam et al., (2024) explain how more is presented than beauty – instead, it represents the strength of life in unforgiving land, the strength of women defying oppressive structures. Through the link between the mistreatment of women and ecological damage, Gauhar takes readers to the understanding of environmental injustice as inherently gendered.

Moreover, women are presented in the novel as both carriers of environmental harm and as environmental restorers. The importance of women's long-standing relations with the nature as ureters, planters and curers of communities is emphasized as central to ecological restoration. This supports The Guardian (2024) argument that women's closeness to land and life cycles makes them acutely aware of changing life cycles, which is evidently trivialized by patriarchal elites. The means by which Gauhar's female protagonist re-connects with the landscape and attempts to be rebuilt after destruction is a testimony to the rejuvenating power of the ecofeminist movements (The Friday Times, 2024).

From a literary point of view, environmental degradation serves in *An Abundance of Wild Roses*, not only as a backdrop, but also as a thematic point of emphasis that connects gender, power, and resistance. The environmental collapse is a pictorial description of the community's inner wounds which have been inflicted by years and years of patriarchy. Gauhar's construction of the world in *An Abundance of Wild Roses* amalgamates a symbolic geography, which confronts anthropocentric and androcentric views (Khwaja et al., 2024). The land has been silenced and marginalized, defiled, just as the women, but at its core, there is the basis for resistance and regeneration. Through this emphasis, Gauhar strengthens an ecofeminist point of view whereby ecological restoration

must be based on both deconstruction of patriarchal and ecological oppressive culture (City light, 2024). This way, the novel both reveals environmental devastation and redesigns it as a call for gender equity-based ecological justice.

3.2. Resistance and Empowerment

The concept of resistance is a central theme in ecofeministic writing particularly, in regarding the ways women from marginalized backgrounds undermine dual forms of oppression. Ecofeminist scholars such as Gaard (2025) argue that there is considerable resistance to ecological and the domination of the environment and gender, and which is exercised symbolically and materially as an effort to control the body and the land. Resistance in *An Abundance of Wild Roses* reflects itself both in individual and group actions, as women seek to establish their autonomy despite a patriarchal and ecologically degraded society (NetGalley et al., 2024). This experience represents this transformative resistance when the protagonist is changing from acceptance of victimhood to embracing her position as a determined leader. As noted by Hyder et al., (2025), Gauhar's adaptation towards resistance is pluralistic, from open protest to secret acts of opposition, and with that rich, varied efforts to combat multiple forms of oppression. These women also help hold back old order and nurture nature, keep oral traditions alive, and honour families' knowledge (Dawn 2024). These nurturing gestures are subversive when the social and environmental policies that marginalize women and nature are in operation. The wild roses, growing in adversity, transform into a symbol of this resistance—underscoring that silent but forceful contempt of the oppressed, their continued strength. Gauhar's narrative can change the focus from victim's state to empowerment, challenging patriarchal and exploitative environmental way (Jabeen et al., 2019). The women's resistance is not about survival but is visionary in establishing the ground for governance and social systems that subscribe to central fairness and ecological equilibrium.

4. Methodology

This research uses the methodology of qualitative, textual analysis in highlighting the main themes found in Faryal Gauhar's *An Abundance of Wild Roses*. The research is embedded in ecofeminist theory that provides a theoretical lens through which to understand the intersections of gender-based violence, environmental destruction, and resistance. The text is discussed in depth, focusing on Gauhar language, images, and symbols to these themes. By highlighting relevant quotations from the novel, the analysis emphasizes the degree to which the characters' experiences represent broader social and ecological issues. The selected approach allows for the understanding of how these themes work in the text and what role they play in critiquing and illuminating patriarchal and

colonial structures. In addition to interpreting the text, this study seeks to underscore the importance of the novel in current discourses of gender, environmental justice, and social change.

4.1. Ethical Considerations

In completing the research, ethical rules were adhered to in a bid to maintain integrity and respect to the topic. No personal or sensitive data were used in the study as all the resources were published literary works only. Also, the study does not contribute to negative stereotyping and makes sure that gender-based violence and environmental destruction are depicted sensitively and with a great degree of respect.

5. Analysis and Discussion

Faryal Gauhar in *An Abundance of Wild Roses* looks at gender-based violence as a deeply entrenched culture and not as individual instances. Through powerful imagery the novel portrays the humiliation and suppression of women in a patriarchal society. One striking instance appears in Chapter Eleven: “Lowering her haunches onto the floor, she pulled down her shalwar and peed onto the floor, clenching her eyes shut at this degradation” (Pg, 112). Here the bodily exposure is not just physical but analogous to stripping one of their dignity and autonomy. The floor, cold, and public, is a recurring symbol of degradation which implies that female bodies are perpetually stripped bare only for the uncaring, judgmental world. Gauhar’s use of emotionally charged language is further seen in Chapter Nine: “So, when the dirty, drunken man they called Naushad beat his wife, a man whose name, we are told, means Joy, but who brings only sadness to his family, we waited, for we knew that we need not harm that woman for she was already marked for suffering” (Pg, 83). Naushad’s name and actions are crass irony, and the language itself turns into a tool to cover up abuse. The passivity of the community’s voice — we waited — a normalization of female pain, implying that women like Naushad’s wife are regarded as fated for pain; and that pain is just, but to be expected.

Faryal Ali Gauhar, in *An Abundance of Wild Roses*, encapsulates the "logic of domination" through a powerful depiction of women's expendability in patriarchal societies. One such line in Chapter Ten reads: “That was how it was in these parts: women were expendable and valued only for the services and the children they provided to their men. This was accepted as much as snowstorms in winter were expected; neither of these things were pleasant, but they were constant and unchanging, unquestioned” (Pg, 108). Here, the metaphor of snowstorms, cold and inevitable, illustrates how women's roles in society are bound by rigid, unchallenged expectations. The "logic of domination" is normalized and embedded in the fabric of culture, where the oppression of women is seen

as an unavoidable truth, not an injustice to be rectified. Just as winter storms disrupt lives but are endured without protest, the subjugation of women is presented as a permanent, unalterable reality, ingrained into the very structure of society.

Kulsoom's life in Chapter Twenty-Five adds to this portrait of sustained, normalized abuse: "*Most had known Kulsoom, the long-suffering Kulsoom, unable to break free of her negligent, brutal husband*" (Pg. 294). By repeatedly labelling her as "long suffering," they dehumanize her, stripping her of any sort of whole personality, and reducing her to one trait: that she's an enduring person. This repetition then represents how women are so often about what they can hold, not necessarily who they are. Chapter 2 provides another glimpse of how women get dismissed even in roles of caregiving: "*I am no doctor, and these useless women are no nurses, but somehow we will get this mllan through the night*" (Pg, 21). This bitter sarcasm lays bare how the crucial work of women is both expected and belittled. Fatimah's "*indifferent glance at the man lying on the floor*" (Pg, 20) is another moment layered with symbolism. Her detachment doesn't come from heartlessness—it reflects years of emotional labor met with disregard. Her indifference is not apathy but resilience; it is symbolic of women's survival through silence. Each of these excerpts reflects how Gauhar binds physical, emotional, and verbal abuse into a cohesive, oppressive manner. The female body becomes a battleground where society wages its silent wars. Through loaded symbolism—like the floor as a space of humiliation, or names twisted in meaning—Gauhar illustrates how gendered violence is both cultural and personal. The women, like wild roses, grow in hostile soil: uninvited, unwanted, but impossible to ignore. Even in their pain, there is a stubborn persistence, and it is in this silent endurance that the first seeds of resistance are sown.

5.1. Environmental Degradation

Environmental degradation in *An Abundance of Wild Roses* stands out as a suffering presence rather than a quiet background element. According to Gauhar, there is a strong connection between the decay of nature and the breakdown of society sparked by patriarchy. The writer paints scenes that are very intense and violent. In Chapter Thirteen, the destruction of the forest is described with anatomical language: "*We had watched how the forests had been destroyed, the trees hacked down, their skin peeled back to uncover the sap inside*" (Pg, 133). The description makes the trees resemble live beings with exposed skin, as if stripped of life and honour, which is something normally seen in human assault victims. In this way, the story shows that the abuse of nature is like the abuse women encounter in the novel. The underwater scenes include scenes where aquatic creatures meet their grisly end: "*We had watched as the fish had floundered in shallow waters, breathing mud into the delicate mesh of their lungs, defeated by the thick slime*

excreted into the water by those who live in Zameen Par...” (Pg, 133). Here, the text highlights how even natural elements are being destroyed by the reckless actions and greed of people and those represented by “those who live in Zameen Par.” The mud, slimy surfaces, and low waters are like reminders of the women not being able to breathe in the novel.

In Chapter Seventeen, Gauhar continues this imagery with an apocalyptic tone: *“They proceeded to destroy all that lay before them, tearing up the earth, cutting down the trees, killing the beasts, spilling their blood and polluting the rivers”* (Pg, 192). By repeating the words “huge and horrible,” the author highlights how much of nature was changed, as if by a war. The words signalling violence—tearing, cutting, killing, polluting—indicate that the environment is not just forgotten; it is actively mistreated. In the novel’s opening scene, the melting glacier highlights the destruction of the environment: *“The glacier... its pitted surface littered with mud and debris, melted ice bubbling... bled quicker than before, flooding the fields just as they had been sown...”* (Pg, 4). When the glacier’s tears are described, it supports the ecofeminist idea that both women and nature are wounded by man’s actions. When fields are poured over by loving attention, then controlled by brute strength, women’s efforts are also quickly forgotten. Gauhar draws a parallel between damage to the environment and abuses toward women, suggesting that none can survive with such oppression. The imagery and analogy connecting the land with body strongly emphasize environmental decline as a gendered, central trauma throughout the novel.

5.2. Resistance and Empowerment

Through the constant oppression faced by its characters, *An Abundance of Wild Roses* becomes a tale of slowly, yet meaningfully, resisting challenges. According to Faryal Gauhar, defiance isn’t revealed by shouting, but by conversations between women or a glance upward. In Chapter Thirteen, spiritual imagery elevates the act of resilience: *“When the Spirit of Death calls us, we raise our heads to the Yalmik Sky and seek out Nihibur, thanking him for bringing warmth from the disc held on his right hand and light from the sickle carried in his right”* (Pg, 134). It suggests that resistance to decline is a special relationship with the divine order. As Nihibur holds the sun and moon, this suggests that women survive and follow a path thanks to their faith and past experiences. No matter what happens, the sky here stands silently, supporting everyone’s strength.

In Chapter Fourteen, resistance becomes collective and poetic: *“It would not be long before justice would be ours. Then we would laugh, and they would think it was the breeze in spring... but it would only be us, revelling in the retribution that we know is ours...”* (Pg, 84). It shows that resistance can be right before our eyes, and we might still

miss it. The giggles turn into a metaphor, hiding the deep changes happening beneath them. The depiction of spring, water, and birds is different from the distress of revenge, suggesting that those who have suffered gain both justice and happiness. In this way, the author underlines how women are often stronger in private and ignored moments.

In chapter Thirteen "Ibrahim Ali stepped towards the bluff where the dog waited. He had nothing to lose. Here, in this place of absence, there was nothing to lose" (Pg, 141) reflects a profound form of non-binary resistance that transcends traditional gender roles. Ibrahim's action, stepping towards the unknown with nothing to lose, illustrates a moment where survival and existence become the focal point, untainted by societal expectations of masculinity or femininity. The "place of absence" symbolizes a space beyond the conventional constraints of gendered identity, where survival is not dictated by societal norms but by primal instincts. The resistance here is not about defying a specific gender role but about rejecting the very notion that survival and identity must be defined by traditional labels. In this liminal space, Ibrahim's act of moving forward is an assertion of autonomy, where gender becomes irrelevant, and the struggle for existence becomes a universal, non-binary act of resistance.

The personal agency of women also emerges strongly in Chapter Twenty-One: *"She turned back to the window and arched her neck towards the gate. Getting the note to Nasser was her only chance to correct what had gone so terribly wrong"* (Pg, 241). Here, resistance is immediate and urgent, embodied in action. A simple gesture—sending a note—becomes a pivotal act of reclamation. It symbolizes how women, despite the odds, create channels of power. Even the Spirit-Beings in Chapter Two align with this theme: *"We, Spirit-Beings, Periting, knew it was a journey of immense significance"* The expedition, in both physical and inner terms, signals the community growing as a whole, showing that resistance is an ongoing effort to sustain life.

The resistance shines through most clearly in the novel through the wild rose. It thrives in unloved areas, neglected yet growing—similar to the women in the story. Gauhar demonstrates that empowerment can happen quietly through parties, traditions, secret letters, and flowering metaphors. By taking back their stories, land, and voices, the women in *An Abundance of Wild Roses* show they cannot be ignored. Gauhar not only denounces oppression; she outlines a plan for living on, with a silent revolution that started in the soil, silence, and the company of others.

6. Conclusion

In *An Abundance of Wild Roses* Faryal Gauhar offers a poetic and powerful play on the ecofeminist concerns, linking the oppressive treatment of women to the

deterioration of nature. Presenting gender-based violence and environmental collapse as integrated forms of suffering stemming from profoundly patriarchal and colonial culture, Gauhar presents her female characters as victim and as agents of resistance, healing, and sacred ecologic recuperation. The landscape as itself transitioning, experiencing trauma and endurance is brought to life using potent imagery in the novel (such as bleeding glaciers, skinned forests, blooming wild roses) to show how the landscape reflects female trauma, endurance, and transition. Under this framework, ecofeminism operates doubly: as the thematic guide of the story and the central analytical lens that shows how seemingly ordinary acts of care, stories and spiritual remembrances become defiance. The wild rose serves as a metaphor of pain and strength—risen from the hostile soil, like the women whose tales inspire these. This study's contribution is in a focused analysis of Gauhar's ecofeminist narrative as a blueprint for resistance in postcolonial South Asia. Yet, this work also presents directions for future research. Future studies could contrast Gauhar's portrayal with other South Asian writers such as Arundhati Roy, Kamila Shamsie and so on — in their different manifestations of ecological and gender resistance. The inclusion of intersectional ecofeminism could take such analyses even further by including dimensions of class, caste, and religion, especially in areas where marginalized communities in rural and indigenous environments reside. Furthermore, the traditions of ecofeminist literature and grassroots activism or environmental justice movements would be fruitful to connect theory with the lived. However, literary techniques, namely magical realism, folklore, myth, are also worthy to be explored as ecofeminist means of expression. In essence, *An Abundance of Wild Roses* proves that genuine women's liberation and Earth liberation are rightfully inseparably linked and can only come through entangled acts of remembering, resisting, and reclaiming an Ecofeminist anti-narrative that is not just a literary vehicle, but a mobilizing force for social environmental transformation.

6.1. Future Research Recommendations

Future studies should also examine the relationships between ecofeminism and other cultural backgrounds outside of South Asia, contrasting the ways in which gender and ecological concerns exist in other post-colonial texts. Moreover, it is imperative to extend resistance studies to literature including the more learned types of defiance found in novel, such as *An Abundance of Wild Roses*. The analysis of muffled voices in ecofeminist discourse potentially be used to provide insight into the ecological justice and gender work struggles in the world. The development of cross-disciplinary collaboration between literary studies, environmental science, and feminist activism, might provide novel answers to the question of how literature can produce social change.

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