



ECOFEMINISM AND PATRIARCHAL OPPRESSION: THE VIOLENCE OF EXTRACTION IN GAUHAR'S *AN ABUNDANCE OF WILD ROSES*

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Abstract

The research paper examines Feryal Ali Gauhar's *An Abundance of Wild Roses* (2024) using an ecofeminist framework to expose the violence of extraction in rural South Asia. The novel critiques development models that depend on the exploitation of natural resources, demonstrating the interconnectedness of patriarchy and environmental degradation. The novel demonstrates an intersectional logic of oppression, where the degradation of the environment is inextricably linked to the subjugation of women. Gauhar portrays female characters not merely as victims, but as subversive figures who bear and preserve cultural and ecological tradition. This resistance is a call to rethink the relationship between nature and women, demanding a future rooted in equality, ecology, and justice. Ultimately, the paper argues that Gauhar's work offers a culturally specific narrative that enriches global ecofeminist scholarship. By presenting the novel's themes, the study underscores the imperative for systemic change and ethical political economics that promote both environmental sustainability and gender parity.

Keywords: *An Abundance of Wild Roses, Violence of Extraction, Feryal Ali Gauhar, Patriarchy, Gender Parity, Environmental Sustainability*

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1. Introduction

The contemporary global environmental crisis is fundamentally a crisis of values, authority, and justice. While climate change affects all societies, its fallout is experienced most acutely and unjustly by marginalized communities in the Global South, where poverty, entrenched patriarchal structures, and the lingering legacy of colonialism converge. This confluence of vulnerabilities demands a critical lens capable of tracing the socio-ecological damage to its ultimate source. This process, which we term the violence of extraction, is defined not merely as the physical removal of resources, but as an expansive, systemic logic that fundamentally relies on the intersectional plunder of both the natural world and marginalized populations, particularly women. Feryal Ali Gauhar's novel, *An Abundance of Wild Roses* (2024), provides a crucial literary artifact for this task, positioning the severe environmental degradation of a remote Pakistani village against the persistent subjugation of its women. The novel is not merely a depiction of suffering; it is a profound articulation of the principle that the destruction of the earth and the oppression of women operate under a single, unified systemic logic.

This paper utilizes an ecofeminist framework to analyze Gauhar's novel, successfully demonstrating that the socio-ecological crisis in rural Pakistan is best understood as the violence of extraction. This violence, the study confirms, does not occur randomly but operates under an intersectional logic that links the destruction of the natural environment to the subjugation of women through the mechanisms of patriarchal capitalism. In *An Abundance of Wild Roses*, Gauhar extends her work's rich possibilities by pointing out ecological problems and the oppression of women against the severe context of rural Pakistan. The novel meticulously replicates all the intersections and connections between women's issues in rural areas for environmental degradation, patriarchy, and colonization outcomes. Through powerful imagery and multi-dimensional characters, Gauhar creates an informative story of resilient women and men inhabiting this fraught ecological space.

The setting itself, a small, lone village named Saudukh Das located in the steep mountains of northern Pakistan, makes it an ideal place for an examination of ecofeminist discourses. Its isolation and dependence on rapidly diminishing resources (such as glacier-fed water) mean its population is at great risk from the changing climate. This provides a focused setting for exploring how the global environmental crisis affects the bereft and underprivileged folk in the third world, rural economies. Unlike other literature where the landscape is described as being far away, Gauhar paints a picture of a world that is already in the middle of climate change. The narrative revolves around the female members of the village who, despite the odds of their society and nature, work desperately to live.

The title of the novel, *An Abundance of Wild Roses*, points to a duality of fragility and enduring strength. Similar to the growing of wild roses during the harshest weather, the women of Saudukh Das confront and struggle against the worst manifestations of oppression, poverty, and environmental degradation. The roses symbolize women who, just like nature, endure, try to survive, and preserve in a world that is constantly becoming destructive. Their survival, which is a key thematic element of the novel, becomes synonymous with the survival of the land itself. To adequately address the complex web of oppression presented in the novel, this study adopts the central tenets of ecofeminism. The core argument is that the domination of the natural world and women are closely related. This image gives a clear understanding of the main tenets of ecofeminism: thinkers like Vandana Shiva argue that women co-create wealth with nature, not by conquering it.

This research directly deploys Shiva's concept of 'maldevelopment' to analyze the systemic failure depicted in the novel. The ecological reversal in Saudukh Das—where water, once stable, becomes volatile and scarce—is a powerful literary representation of the destructive nature of development models that prioritize extraction over sustenance. In Gauhar's novel, this idea is made beautiful and tragic in the way that the women characters are portrayed both as the life-givers of the land and as its sufferers. The novel shows how, as a result of being doubly oppressed by both patriarchy and environmental degradation, these women are the first to point out and fight the degradation of their environment. This aligns with ecofeminist politics, which asserts that the defense of nature and the defense of women's rights are one and the same project. The novel re-establishes the concept of women in rural societies as both helpless victims, as well as being responsible for saving the environment, bringing reminiscence to the largely unnoticed contribution offered by such women to the larger discourse on environmental justice and climate change.

Besides apprehending environmental hurdles, the women of Saudukh Das—the novel's focal characters—have to struggle with societal hurdles entrenched in gender discrimination. Their essential positions in rural life, such as fetching water, gathering firewood, and managing agricultural tasks, become further challenging as the environment degrades, forcing women into significantly more labor. It is telling that the novel shows that women suffer the brunt of environmental abuse through enhanced work burden and scarcity of resources. This increased, uncompensated effort is a manifestation of the intersectional logic of oppression. The novel illustrates this connection by revealing how colonial structures—specifically the local authority of the Numberdar—continue to favor men and sustain planetary pillage, revealing that colonial history continues to impact today's social, political, and physical environment of South Asia. The authority of the Numberdar and other patriarchal figures ensures that the economic costs of environmental

depletion (e.g., scarcity, increased toil) are disproportionately borne by the female population, thus reinforcing the patriarchal hierarchy even as the ecosystem collapses.

By presenting the lives of the women of Saudukh Das, Gauhar provides a detailed insight into the forces turning the lives of rural women in Pakistan. Most profoundly, it is a provocation and an appeal to think about the multiple nexuses between gender, environment, and social justice. This research intends to provide the first comprehensive, in-depth ecofeminist analysis of *An Abundance of Wild Roses*. The central idea of this paper is that Gauhar's work offers a culturally specific narrative that enriches global ecofeminist scholarship. By presenting the novel's themes, the research underscores the imperative for systemic change and ethical political economics that promote both environmental sustainability and gender parity.

The subsequent analysis will detail how Gauhar uses narrative and characterization to achieve this end, specifically focusing on the systemic nexus that how the commodification of land and water is enabled by patriarchal power. It also focuses on the gendered trauma that how the physical and psychological burdens of environmental scarcity fall disproportionately on women. Yet another focus of the paper is on the abundance of resistance that how the "subversive figures" of the novel offer an ethical model of agency and ecological preservation rooted in South Asian cultural tradition. The paper contributes to the larger discourse on environmental justice and climate change by ensuring that the crucial, yet largely unnoticed, contribution offered by marginalized women is centralized in the contemporary scholarly conversation. The paper validates Gauhar's work as an essential cultural artifact that demands a holistic rethinking of the social framework in which we live.

2. Literature Review

This research paper utilizes an ecofeminist framework to analyze Feryal Ali Gauhar's novel, *An Abundance of Wild Roses*. It focuses on the theoretical nexus connecting gender, patriarchy, and environmental degradation, specifically within the postcolonial context of South Asia, thus positioning the novel as a critique of the violence of extraction. The author's earlier works, *The Scent of Wet Earth in August* (2002) and *No Space for Further Burials* (2007), have set a precedent for her focus on socio-political upheaval and human suffering, which informs the thematic weight of her latest novel also. The novel powerfully depicts the individual and societal pain of marginalized women, weaving personal tragedy against the backdrop of Pakistan's geopolitical upheaval and institutional exploitation. Similarly, *No Space for Further Burials* (2002) is recognized for

its depiction of war's psychological and physical toll, focusing on alienation, melancholy, and trauma (Robinson, 2010; Bin Zubair, 2019).

Gauhar's literary style has been noted for its lyrical quality and evocative imagery (Rumi, 2008). While in *Publishers Weekly* the reviewer criticized *No Space for Further Burials* for its discontinuous and grim narrative, others have argued that this fragmented structure intentionally reflects the characters' turmoil and the psychological consequences of conflict. This lyrical, yet uncompromising, portrayal of grief and loss distinguishes her contribution to contemporary South Asian literature. Critical commentary on Gauhar's third novel specifically highlights the gender and social issues that this study links directly to environmental degradation. The term ecofeminism is not monolithic; this study specifically employs a global south/decolonial perspective to ensure the critique is culturally relevant and avoids the universalizing tendencies often ascribed to western feminism. Research by Saleem et al. (2024) provides critical insights into the socio-cultural dynamics of rural Pakistan, arguing that the novel vividly portrays the struggles of women against entrenched patriarchal norms. They emphasize the agency and strength of characters like Kulsoom and Sabiha despite various types of violence. Khwaja (2024) notes the novel's challenge to the cultural fixation with honor-based traditions, demonstrating how misplaced duty can lead to tragic ends and suppress individuality.

The novel is praised for its ability to smoothly weave poetic aspects with powerful issues of patriarchy, legacy, and female violence. This complexity is seen in the symbolic use of Spirit beings and folktales, which critique masculine entitlement and the male characters' inability to overcome their selfish mindsets, showing how power relations limit the potential of its protagonists. Despite the strong existing scholarship on patriarchy and trauma in Gauhar's work, a significant gap remains as no comprehensive study has yet utilized an ecofeminist framework to link the socio-cultural violence in Gauhar's novel to the escalating environmental decline of the setting.

3. Theoretical Framework

The analysis of Feryal Ali Gauhar's novel, *An Abundance of Wild Roses*, is grounded in the tenets of ecofeminism, a critical framework that recognizes the deep philosophical and material connections between the domination of nature and the oppression of women. This paper utilizes two distinct yet complementary streams of ecofeminist thought: the materialist concept of Vandana Shiva and the ethical/epistemological framework provided by Karen Warren's ethics of care. These lenses provide the essential analytic tools to expose and deconstruct the violence of extraction within the novel's postcolonial South Asian setting. The theoretical work of

Vandana Shiva is fundamental to this research paper. Shiva, an influential Indian physicist and activist, argues that the domination of the natural world and women are closely related, tracing both oppressions to the rise of western patriarchal science and economics.

The paper draws heavily on her concept of ‘maldevelopment’ (Shiva, 2014, *Staying Alive*). ‘Maldevelopment’ describes the process by which externally imposed, patriarchal, capital-intensive models destroy the traditional, sustainable, and gender-equitable economies of the third world. This is not merely a failure of development; it is an active, violent form of destruction that centralizes resources and power while simultaneously externalizing the costs—namely, environmental degradation and the increased burden on women. In the context of the novel, the rapid acceleration of resource scarcity in rural Pakistan provides a clear literary example of this destructive ‘maldevelopment’ in action. The shift from communal, sustainable living to a cash-crop or resource-extractive economy mirrors the precise trajectory of ‘maldevelopment.’ Shiva describes that local knowledge and women’s ecological roles are systematically devalued, and destroyed in favor of profit. Furthermore, Shiva expands the extractive concept beyond physical mining to encompass ‘Biopiracy’ (Shiva, 2000, *Biopiracy*). Biopiracy is defined as the systemic plunder of nature and knowledge. This is crucial for analyzing Gauhar’s novel. The extractive mindset is thus defined not just as mining resources like water or land, but as the calculated theft and monetization of local, indigenous, and primarily female-held knowledge about sustainable practices, traditional medicine, and seed-saving. This paper will demonstrate that this systemic plunder of knowledge is precisely the layered oppression suffered by the women of Saudukh Das, whose cultural and ecological wisdom is rendered invisible by the male-dominated ‘modern’ economic structure.

The framework is further grounded in the ethics of care, as argued by Karen Warren (2000). Warren posits that an adequate philosophy to address domination must be intersectional, recognizing that the oppressions of gender, race, class, and nature are structurally analogous. She coined the term "oppressive conceptual framework" to describe the underlying hierarchical logic—a belief system that naturalizes the superiority of one group (male, white, wealthy, civilized) and the inferiority of another (female, non-white, nature, poor). This framework justifies and sustains the various forms of domination we see in the novel. Warren’s work is critical because it allows the analysis to move beyond merely depicting women as victims to understanding their actions as an ethical imperative. The ethics of care offers a moral compass rooted in relationships, reciprocity, and concrete connections to the physical world, standing in direct opposition to the patriarchal ethic of domination. The latter is characterized by abstraction, hierarchy, and a transactional view of both nature and people.

Specifically, the female characters' efforts to preserve tradition, protect family, and manage the last vestiges of the community's resources (water, food, cultural knowledge) are thus read not just as survival mechanisms, but as a tangible commitment to an ecofeminist ethic of care. This ethic values the emotional, material, and ethical responsibilities that arise from interconnectedness. By foregrounding the women's preservation of cultural and ecological traditions, the analysis will argue that Gauhar's narrative provides a culturally specific model of female agency—a subversive care that directly challenges and exposes the destructive nature of patriarchal extraction. Coupling Shiva's materialist concept of 'maldevelopment' with Warren's ethical framework, this paper establishes a robust theoretical lens capable of analyzing the symbiotic link between patriarchal subjugation and environmental decline as portrayed in *An Abundance of Wild Roses*, while simultaneously illuminating the power of female resistance.

4. Analysis and Discussion

The paper posits that Feryal Ali Gauhar's *An Abundance of Wild Roses* functions as a powerful ecofeminist perspective, demonstrating that the violence of extraction operates under a single, intersectional logic that simultaneously subjugates the ecological integrity of the land and the socio-economic agency of the women who protect it. The novel meticulously details how the systemic exploitation of nature is mirrored in, and dependent upon, the subjugation of women. The analysis is structured to reveal this systemic nexus, examining how patriarchal-capitalist 'maldevelopment' is enforced at the local level, how the resulting trauma is gendered, and how female agency forms the novel's central counter-narrative of resistance. The unique inclusion of the Spirit-Beings' narrative voice provides an essential eco-centric counter-epistemology, offering a perspective that predates and condemns human destructive practices, thereby granting the critique a universal, ethical weight beyond the immediate political context.

The novel details how the environment of Saudukh Das transforms from a sustainable ecosystem into a victim of extraction, following the patterns of Vandana Shiva's concept of 'maldevelopment' (Shiva, 2014). The Spirit-Beings' narrative functions as an environmental conscience, directly indicting human behavior on Zameen Par (Earth). The core of this violence lies in the destructive philosophy that views both nature and women as resources to be conquered, contained, and monetized—a philosophical shift that precedes and enables the physical decline. The degradation of the village—the receding glaciers, the droughts, and the contamination of water—is shown not as a natural misfortune, but as a direct result of human failure and external exploitation. The violence begins with the commodification of the village's primary resources, transitioning them from sacred, shared, life-sustaining entities into mere economic inputs.

The Spirit-Beings, as the original, non-human consciousness of the landscape, articulate this profound rupture with heartbreaking clarity. They lament that heedless humans revel in: "destroying thousands of Years of Growth, the brutal skinning of the soil, the caging of the water in the dams they built, the extinction of the forests that were our homes." (Gauhar, 2024, p. 55).

The above quote is a powerful indictment of 'maldevelopment,' as the construction of dams symbolizes the ultimate patriarchal-capitalist desire: to control, privatize, and fix the elemental force of water. By "caging" the water, the human (male) actors impose a rigid, technological solution onto a fluid, organic system, shattering the natural cycles upon which the subsistence economy of Saudukh Das depends. The physical act of "brutal skinning of the soil" is a direct parallel to the violence of the extractive economic system that seeks short-term gain at the cost of long-term ecological stability. This process not only destabilizes the physical landscape but corrupts the community's ethical relationship with the land, moving it from one of reciprocity to one of hostility. The resulting ecological devastation is graphically rendered through the imagery of pollution and death, illustrating that the economic profit generated by extraction is merely deferred cost. The Spirit-Beings also recall watching: "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, unheeding of the harm their every act of survival exacts on our world" (p. 133).

The "thick slime" is a visceral metaphor for the toxic waste product of an extractive, unheeding economy. The pollution and the subsequent biological death validate the ecofeminist claim that the capitalist impulse to treat nature instrumentally inevitably leads to the destruction of life itself. The collapsing ecosystem is thus presented as an inevitable consequence of an ethical and economic paradigm that privileges wealth accumulation over the sanctity of life. The national and global systems of extraction, which seek profit through commodification, are rendered visible and operational through the local patriarchal hierarchy, which enables the violence. Local patriarchy colludes with this economic extraction by maintaining rigid control over the remaining resources, ensuring the burdens of scarcity are placed disproportionately on the women.

The novel reveals the depth of this structural control in the actions of male figures like Moosa, whose authority over his household is absolute, even determining basic survival: he commands his wife to ensure: "the girl stays locked in that storeroom. She can be fed once. Or twice." (p. 36). This quote is a potent microcosm of the entire system of extraction. By controlling and rationing the most fundamental resource—sustenance—and using it as a tool of oppression against a female dependent, Moosa demonstrates the patriarchal mandate. His domestic tyranny mirrors the political tyranny enacted against the

land. Just as the global system *rations* water and *cages* resources, the local patriarch *rations* food and *cages* women. This act illustrates the inherent link between the patriarchal control over women's bodies and the broader logic of resource control and deprivation. The local male elite strategically positions itself to profit from the larger system of extraction by maintaining female subjugation, thereby ensuring that the environmental burdens—the increased labor, the hunger, the need for conflict resolution—are shunted onto the female population, allowing the dominant group to maintain economic and social control even as the ecological foundation collapses. The core of the paper rests on demonstrating how the abuse of women and land intersects. The physical abuse of the land is paralleled by the cultural and psychological violence inflicted on the female body and mind, making them the primary bearers of environmental degradation. Gauhar masterfully connects the physical violence inflicted on the environment (desiccation, ruin) to the cultural and psychological violence inflicted on the female body and mind.

The novel lays bare the double burden borne by women in the rural subsistence economy. As the environment degrades due to extraction, the essential tasks performed by women (fetching water, managing households)—which are often unrecognized and uncompensated—become exponentially more difficult and dangerous. This increased workload is a direct manifestation of the intersectional violence, aligning with the work of scholars like Maria Mies (1986). The same depletion of the glaciers that hurts the land forces women to travel further, work longer, and risk more to keep their families alive, mirroring the exhaustion of the land itself. The ultimate consequence of this violence—the physical manifestation of the violence first enacted on the land through resource scarcity—is powerfully illustrated by the tragic story of the bear and the murdered young girl. This scene provides a devastating, non-literal metaphor for the link between the violated land and the violated female body: the bear finds the woman with: "her throat cut across the life-vessel which had bled onto her fair bosom" (Gauhar, 2024, p. 256). The desecrated body, found on the mountainside, serves as a powerful symbolic parallel to the violence inflicted upon nature. The woman is the final victim of a system that has severed the "life-vessel" of the land through extraction. The phrase itself connects biological life (the 'life-vessel') directly to the ethical domain of care and nurturing, which is the domain of women. The violation of the female body and the simultaneous defilement of the natural world validates the core ecofeminist tenet that patriarchal domination is universally expressed against the subjugated. The act of murder, therefore, is not merely a crime against a person but a final act of violence against the spirit of nature itself.

The novel establishes an intimate, tragic link between the health of the female body and the health of the earth. The constant struggle for sustenance, combined with the stress of patriarchal violence, results in a psychological and physical toll on the women that

mirrors the withered landscape of Saudukh Das. This narrative focus allows Gauhar to explore the emotional consequences of ecological collapse, a concept often termed environmental grief or slow violence (Nixon, 2011). The trauma of scarcity becomes a defining psychological reality for the female characters, who are constantly preoccupied with the possibility of loss—loss of crops, loss of water, loss of dignity, and loss of life. This internal fear is amplified by the external reality of destructive male greed, which defines the emotional landscape of fear and scarcity the women inhabit.

The Spirit-Beings articulate this moral dimension by focusing on the ethics of consumption: "We had learnt that if we ate more than our needs, we would be sick, and the ones after us would be hungry, and no one would benefit from the orgy of greed which now visits our forests and the air where birds quiver in fear" (Gauhar, 2024, p. 133). The male characters' destructive greed creates the anxiety and struggle for basic survival which the women are left to manage. By making the women's bodies and minds the repositories of this intersectional trauma, Gauhar visually and emotionally validates the core ecofeminist tenet that patriarchal domination is universally expressed against the subjugated. The constant environmental pressure ensures that women cannot escape their oppression, as the physical decline of the land is a daily reminder of their systemic vulnerability.

A critical component of the violence of extraction is the suppression of alternative ways of knowing. The novel implicitly critiques the reliance on external, technological solutions by highlighting the systemic silencing of women's traditional ecological knowledge. The women, who practice subsistence agriculture and manage daily resources, possess the most valuable and sustainable knowledge about the local environment. However, the local patriarchal system, reinforced by the colonial and developmentalist mindset, actively suppresses this indigenous wisdom. This epistemological violence is necessary for extraction to succeed; if the women's knowledge—which values long-term sustainability and reciprocity—were respected, the destructive economic model would fail. Gauhar demonstrates this foundational violence through the ultimate consequence of eliminating local ecological memory: "They came and cut down the forests so that the eagle-owl and snow-cock had no place left for them, so that the songs of the warbler and the wagtail were silenced" (p. 27). The elimination of the forests is the elimination of an entire, interconnected knowledge system. The Spirit-Beings' utter incomprehension of this destructive mentality underscores the moral rejection of sustainability: "We had not known such a creature, who would take away what was not meant to be theirs, who would waste what they had stolen, who would take pleasure in causing so much suffering." (p. 27). The figure of this "creature from Zameen Par" is the archetypal extractive man—driven by an egoistic, capitalistic philosophy that views nature as infinite and waste as irrelevant. The

erosion of local wisdom through gender discrimination is, therefore, an intentional act of extraction, ensuring that the only voices heard are those that support the destructive status quo.

The novel's profound optimism, hinted at by the title, lies in its portrayal of women not merely as victims, but as subversive figures whose resistance embodies a powerful counter-narrative to extraction. Their agency is founded on an ethical imperative—a commitment to life, sustenance, and the community—that is inherently ecological, aligning with Karen Warren's (2000) concept of the feminist ethic of care. The resistance of the female characters is presented as an ethical necessity born from their proximity to the crisis. The novel first demonstrates the profound difficulty of resisting the patriarchal and extractive mindset through the perspective of the young boy. The boy, attempting to stop his father, the hunter, from initiating the "beginning of the end" with the ibex, is silenced by his own physical and social fragility: "He found the words and tried to nudge them forth with his tongue, but they got caught in the path of the loosened tooth, ricocheted against the bloodied enamel and fell onto the ground" (Gauhar, 2024, p. 2). This failed ethical protest, silenced by the patriarchal structure, underscores the monumental courage required for a woman like Kulsoom to succeed.

The symbolic inability of the boy to speak the truth—the words falling to the ground—highlights the psychological and political barrier to ecological consciousness within the male system. Kulsoom's later, successful acts of defiance and preservation, must be read as the female will overcoming this fundamental, patriarchal silencing. Her moral authority, born not from political title but from her commitment to the well-being of the community, is the force that must overcome the literal and symbolic inability of the male system to self-correct. The novel argues that a true solution to the violence of extraction lies in a shift from the ethic of domination to a feminist ethic of care (Warren, 2000). The women of Saudukh Das are shown to nurture the land even as it fails, demonstrating a reciprocal relationship based on responsibility rather than ownership.

This ethic of care provides the novel's vision for a post-extractive future, driven by the desire for justice, equality, and ecological integrity. The Spirit-Beings' ancient wisdom defines this philosophy of reciprocity perfectly, standing in stark contrast to the modern male 'orgy of greed': "We had learnt that if we ate more than our needs, we would be sick, and the ones after us would be hungry, and no one would benefit from the orgy of greed which now visits our forests" (Gauhar, 2024, p. 133). The women's survival strategies—their collective action, their rationing, their maintenance of traditional practices—are the functional embodiment of this ethical principle. They practice what the men preach but fail to enact, positioning their daily, often overlooked, labor as the true political action for sustainability. This ethical perspective transforms the environmental

struggle into a moral imperative for social transformation. By choosing community survival over individual accumulation, the women reclaim their agency not through revolution in the Western sense, but through the enduring, ethical practice of subsistence.

Let us return to the novel's title. It is the central symbolic affirmation of the power of resistance. The wild rose is beautiful yet resilient, flourishing despite harsh conditions, much like the women of Saudukh Das. The abundance refers not to material wealth but to the abundance of moral courage, enduring hope, and unyielding female spirit. It is the flourishing of life against the forces of death. This symbolic affirmation is rooted in the natural cycle of renewal, which the Spirit-Beings affirm will continue despite human malice: "We know that much like the seed of barley, we shall be reborn, in other forms, other shapes" (p. 134). This enduring cycle of rebirth represents the ultimate triumph of the marginalized women over the terminal logic of extraction. The wild roses are not merely a decorative feature; they are the literary assurance that the ethical and ecological consciousness embodied by the women will, ultimately, continue and prevail, securing the possibility of a just and sustainable future. Gauhar's work thus offers a culturally specific, South Asian narrative that enriches global ecofeminist scholarship by demonstrating that even in the face of profound systemic violence, the seeds of ethical, female-led resistance possess a powerful, life-affirming abundance.

5. Conclusion

This paper employed a decolonial ecofeminist framework to analyze Feryal Ali Gauhar's *An Abundance of Wild Roses* (2024), successfully demonstrating that the socio-ecological crisis in rural Pakistan is best understood as the violence of extraction. The paper confirms that this violence does not occur randomly but operates under an intersectional logic that links the destruction of the natural environment to the subjugation of women through the mechanisms of patriarchal capitalism. The analysis establishes three key findings: systemic nexus: The degradation of the village's resources—the drying up of water and the ruin of the landscape—is not a consequence of misfortune but of the commodified mindset driven by external and local forces, validating Shiva's concept of 'maldevelopment.' The local patriarchal structures, symbolized by figures of authority, serve as the enforcers of this system, strategically ensuring that the economic extraction of the land, is sustained by the social subjugation of women. The other finding is regarding the gendered trauma: The paper shows that the environmental crisis results in a double burden on female characters, who are forced to bear the immense physical, economic, and psychological costs of scarcity.

By depicting the women's bodies and minds as the primary repositories of ecological trauma and stress, Gauhar powerfully asserts the ecofeminist principle that the domination of nature and the domination of women are fundamentally co-dependent. The paper's finding regarding abundance of resistance, most importantly, establishes that the novel's hope and transformative potential rests entirely in the subversive agency of its female characters. Figures like Kulsoom embody an ethical imperative—a commitment to reciprocity and preservation rooted in local knowledge and tradition. This female-led resistance, symbolized by the enduring "wild roses," functions as a potent counter-narrative, proving that the pathway to ecological survival is inseparable from achieving gender parity and social justice. By providing the first in-depth ecofeminist analysis, the paper offers a significant contribution to both postcolonial literary studies and global ecofeminist scholarship. It moves beyond generalized critiques of patriarchy by demonstrating how extraction requires the active suppression of women's ecological epistemology. Gauhar's novel serves as an essential cultural artifact from the global south, demanding an immediate and systemic change that transcends superficial policy adjustments. Ultimately, the novel compels readers and policymakers to confront the need for an ethical political economy that grants autonomy to women and sovereignty to the earth. As a provocation, *An Abundance of Wild Roses* (2024) ensures that the fight for environmental justice is recognized as the fight for gender justice—a call that resonates urgently with communities facing similar intersectional crises worldwide.

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