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# THE INTERGENERATIONAL WOUND: LOCATING POSTCOLONIAL TRAUMA IN THE BODY AND SCARRED TERRITORY OF FERYAL ALI GAUHAR'S *AN ABUNDANCE OF WILD ROSES*

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**Abstract**

Focusing on the black mountains region of Pakistan, this paper employs postcolonial trauma and memory studies to critically analyze Feryal Ali Gauhar's *An Abundance of Wild Roses*. The paper argues that the novel operates as a critical archive, exposing the intergenerational persistence of historical violence in the global south. Moving beyond previous ecofeminist interpretations, this study demonstrates how historical forces—colonial legacies, political upheavals, and the systemic 'violence of extraction'—manifest not merely as external events but as internalized psychological and corporeal wounds. The research focuses on two primary sites where trauma is inscribed and repressed: the female body, serving as a locus of inherited pain and silence, and the scarred territory of the rural landscape. Gauhar utilizes a fragmented narrative structure and non-linear chronology—the formal hallmarks of trauma writing—to mirror the community's splintered memory and its inability to fully process the past. By examining the novel's epistemology of silence and the symbolic linkage between the violated body and the degraded land, this paper illustrates how systemic violence results in a pervasive state of unprocessed grief. Ultimately, the study contributes to postcolonial trauma scholarship by asserting that for communities in the global south, achieving genuine decolonization requires by an ethical confrontation with repressed historical memories and recognition of the land itself as a traumatized witness demanding remembrance and healing.

**Keywords:** *Feryal Ali Gauhar, Historical Violence, Intergenerational Trauma, Memory Studies, Postcolonial Trauma, Postcolonial Literature, Scarred Territory,*

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## 1. Introduction

The landscape of contemporary South Asian anglophone literature is increasingly defined by an unflinching engagement with the residues of historical violence. No longer content with grand narratives of nation-building or partition, recent fiction has turned inward and downward, excavating the marginalized experiences and lingering psychological effects of systemic upheaval. In this shift, the novel emerges not merely as a chronicle of events, but as a crucial archive of rupture—a space where silenced histories and unspeakable suffering find form. Feryal Ali Gauhar's literary contributions stand as vital examples of this trend, particularly her 2024 work, *An Abundance of Wild Roses*. Set against the harsh, geographically magnificent backdrop of rural northern Pakistan, the novel initially appears as a story of domestic precarity and environmental decline, themes which have been rightly explored through an ecofeminist framework (Saleem, Cheema, & Nazar, 2024). However, the novel's true critical weight lies in its complex portrayal of a community that is fundamentally unable to fully process its past, making it a powerful testament to the persistence of postcolonial and historical trauma.

This paper proposes a departure from purely ecological readings to analyze *An Abundance of Wild Roses* through the critical lens of Postcolonial Trauma and Memory Studies. While the novel's representation of ecological exploitation is undeniable, the deeper, structural problem is not merely environmental, but epistemological. The characters' struggle is to articulate and integrate a history of violence that has been rendered unspeakable by political suppression, social silence, and the sheer overwhelming nature of recurring catastrophe. We assert that Gauhar's text operates as a sophisticated trauma narrative that diagnoses the pathology of the postcolonial subject. This research will demonstrate that the novel's central political force derives from its mapping of the intergenerational wound onto two interconnected sites: the female body and the scarred territory of the rural landscape. This paper directly confronts the novel's fractured and repetitive narrative forms, arguing they are not aesthetic choices but essential tools for revealing a history that refuses linearity and conscious integration.

The theoretical bridge connecting postcolonial studies with trauma theory is defined by the recognition that trauma in post-independence nations is rarely singular or individual; it is historical, political, and collective. Postcolonial trauma studies views this phenomenon as a residue of power relations, resulting from the violent, systemic projects of colonialism, neocolonial exploitation, and state-sanctioned abuses. This framework is indispensable for examining the contemporary South Asian context, where subsequent regional conflicts, military interventions, and destructive developmental policies continue to produce new layers of profound injury.

This theory posits that the psychological and somatic effects of massive historical events do not vanish but are passed down genetically, socially, or psychically through mechanisms like parental silence, emotional withdrawal, and repetition compulsion. In *An Abundance of Wild Roses*, it allows us to interpret the characters' often unexplained anxieties, recurring losses (like the military martyrdom of Moosa's sons, Akbar Ali and Asghar Ali), and inability to escape cycles of violence as symptoms of a deeply unprocessed past. The silence surrounding past events becomes a form of narrative oppression, forcing the reader to piece together the history of environmental ruin and political tragedy through fragmented testimonies and symbolic representation. Furthermore, postcolonial memory studies adds a crucial dimension by emphasizing that whose memory is preserved, and whose is silenced, is a political act. Gauhar's novel actively resists the state-sanctioned amnesia often found in official narratives, functioning instead as a counter-archive. By focusing on those existing at the geographical and social periphery, the novel privileges subaltern memory—the memory of the dispossessed whose histories are inscribed onto their bodies and the landscape rather than documented in official records. This study positions the novel as an act of restorative memory-work, attempting to ethically confront the past that the nation has collectively chosen to repress.

This research concentrates on two primary, mutually constitutive vectors of trauma inscription within Gauhar's narrative: the body and the territory. In a patriarchal society, the female body becomes the most accessible surface for the inscription of patriarchal and historical violence. This is somatic inscription, where trauma too overwhelming to be processed cognitively is stored and expressed through the body itself. The persistent ailments, the unexplained exhaustion, and the domestic violence suffered by women like Kulsoom (Naushad's wife) and the dread felt by young Sabiha are not merely personal dramas; they are the physical residue of historical distress. Kulsoom's body is brutally marked by her husband, Naushad, who beats her for failing to bear him a son, inscribing her worth (or lack thereof) onto her flesh. This cycle of violence ultimately drives her to suicide near the doorway of chartoi. Sabiha's confinement in the dark storeroom by her father, Moosa Madad, for receiving a love letter, turns her body into a silent prisoner,

forced to endure the "degradation" of peeing on the floor of her prison. Her physical body becomes the battleground for her father's wounded honor and her own longing for agency. The suffering body becomes a mnemonic device, bearing scars that refuse to let the past die. The silence surrounding these wounds is an epistemology of silence, where the unspeakable history is communicated entirely through non-verbal, bodily language, such as Kulsoom's final desperate act of suicide.

The novel's setting—the remote black mountains region of Pakistan, home to Saudukh Das ("Hundred Sorrows") is fundamentally shaped by exploitative processes: colonial resource extraction, post-independence environmental degradation, and the militarization of remote border areas. We define this landscape as scarred territory land that visibly bears the non-healing marks of historical violence. The land is perpetually suffering. The snow no longer falls reliably. The waters of the Chartoi are blocked and rerouted, and a mountain has collapsed into the river, submerging villages and creating a huge, destructive lake. The black mountains have been turned into a war-zone and site of military operations (e.g., Siachen), alongside state-led development projects like new roads and dams. These acts represent the systemic "violence of extraction", mirroring the consumption of the female body. The dry riverbeds, depleted forests, and ruins of ancient homes function as a collective archive of rupture that the community struggles to read. The trauma of the inhabitants is inextricably linked to the trauma of the soil; the land itself is presented as a traumatized witness demanding remembrance and healing. The narrative's own fragmented form—its use of repetitive, non-linear vignettes, including the folkloric altars—serves as the ultimate meta-archive, mirroring the community's splintered memory and its enduring difficulty in processing the unprocessed grief that stains both flesh and soil.

## 2.Literature Review

The study of Feryal Ali Gauhar's literary output has centered on her trenchant critiques of Pakistani social and political realities, often highlighting issues of social decay and military intervention, particularly in her earlier works like *No Space for Further Burials*. The recent critical reception of *An Abundance of Wild Roses* has largely focused on its pronounced environmental themes. Indeed, scholars have successfully analyzed the text through an ecofeminist framework, demonstrating the novel's exposition of the "violence of extraction" where the subjugation of women and the exploitation of the landscape are treated as intrinsically linked facets of patriarchal and neocolonial power (Saleem, Cheema, & Nazar, 2024).

This argument has been comprehensively established in recent scholarship that utilizes Vandana Shiva's concept of 'maldevelopment' to analyze how the environmental crisis results in a double burden on female characters. For instance, Bibi et al. (2025) confirm the operation of an intersectional logic in the novel, demonstrating that the degradation of the environment is inextricably linked to the subjugation of women through the mechanisms of patriarchal capitalism. Their analysis establishes that this systemic violence—the "violence of extraction"—is visible in figures like the Numberdar, whose authority enforces local patriarchy to sustain the pillage of the land. While foundational, this existing critique primarily addresses the symptoms of environmental and gender oppression. This paper pivots from the ecological to the psychological and historical, asserting a need to investigate the intergenerational persistence of trauma that underlies these extractive systems. We establish this reading by drawing upon three critical streams: postcolonial trauma studies, somatic inscription, and the concept of the scarred territory.

The theoretical foundation of this study rests on postcolonial trauma studies, which reframes trauma not as an individual, singular event but as a collective, systemic, and historical injury (Caruth, 1996; Laub, 1992). Scholars of postcolonial trauma studies, such as Stef Craps (2013), argue that in post-independence nations, trauma is a pervasive "political condition" sustained by cycles of conflict, state violence, and the continued pressures of colonial-era power structures. For the South Asian context, the historical wound of Partition and subsequent regional conflicts created a mass of "unclaimed experience" (Caruth, 1996) that subsequent official national histories have often chosen to suppress or simplify.

Postcolonial trauma study is particularly useful for analyzing the novel's pervasive atmosphere of sorrow and the characters' silence, which signals the intergenerational transmission of trauma (Faimberg, 2005). This concept explains how the effects of the past—such as displacement, political fear, or environmental loss—are passed down, shaping the descendants' identity and psychological landscape without ever being consciously articulated. Our study aims to fill the gap left by purely socio-political readings by identifying this inherited silence as a central narrative mechanism in Gauhar's text. To locate this unarticulated history, the analysis draws on two key concepts from memory and feminist studies: the somatic archive and the scarred territory.

Feminist trauma scholarship highlights that when political and social pressures suppress verbal testimony, the trauma is absorbed and expressed by the body, turning it into a somatic archive (Kirmani, 2020). In South Asian feminist contexts, the female body, often lacking agency, becomes the most vulnerable site for the inscription of patriarchal and societal violence. This approach allows us to interpret the physical ailments and inexplicable suffering of the female characters in *An Abundance of Wild Roses* not merely

as signs of hardship, but as coded expressions of an inherited historical memory that the mind cannot process. Complementary to this is the concept of the scarred territory, which positions the physical landscape as a primary site of memory. Postcolonial geographers and critics examine how territories that have been subjected to political conflict, resource extraction, and ecological abuse serve as palpable records of injustice. The land becomes a "site of memory" for the subaltern (Nora, 1989; Spivak, 1988), preserving the history that state archives deliberately exclude. By focusing on the damaged rural setting of Gauhar's novel, our analysis seeks to establish a necessary correspondence: the wounds on the human body mirror the scars on the land, insisting that healing must be a shared project of both psychological and environmental restoration. This synthesis provides a robust framework for interpreting Gauhar's novel as a crucial piece of restorative memory-work for the subaltern.

## 3.Theoretical Framework

The critical analysis of Feryal Ali Gauhar's *An Abundance of Wild Roses* is structured by drawing upon three interconnected theoretical streams: Postcolonial trauma studies (PTS), the concept of the somatic archive, and the scarred territory. These frameworks collectively allow for a deeper reading that shifts the focus from the novel's symptoms (environmental and gender oppression) to the underlying pathology of historical violence in the postcolonial periphery. The novel, set in the remote black mountains region of Pakistan, operates as a crucial archive, recording the persistence of historical violence and its psychic and material costs. The foundation of this study rests on postcolonial trauma studies, which reframes trauma not as an individual, singular event but as a collective, systemic, and historical injury. This approach is vital for understanding the chronic nature of suffering in the Global South, where crises are rarely isolated but are sustained by overlapping historical and political pressures.

Scholars of postcolonial trauma studies, such as Stef Craps, argue that in post-independence nations, trauma is a pervasive "political condition" sustained by cycles of conflict, state violence, and the continued pressures of colonial-era power structures. This is particularly evident in the South Asian context, where the historical wound of Partition and subsequent regional conflicts created a mass of "unclaimed experience" (Caruth, 1996) that national histories have often chosen to suppress or simplify in favour of heroic narratives. Gauhar's novel resists this historical simplification. The constant political upheavals, military activity (like the war where Moosa's sons were killed), and the resulting loss of life and sense of normalcy form a persistent backdrop of systemic instability. The community in Saudukh Das, meaning "Hundred Sorrows," is defined by this inherited historical affliction. The novel suggests that the present domestic chaos—

from Moosa's tyranny to Kulsoom's despair—is merely a continuation of a violence first set in motion by external, political forces. The very landscape is marked by the presence of military history (such as the characters' awareness of the Siachen war front and the military lineage of Lasnik) and the collective memory of loss. The concept of the intergenerational transmission of trauma (Faimberg, 2005) explains how the effects of this historical past are passed down, shaping the descendants' psychological landscape without ever being consciously articulated.

The novel's pervasive atmosphere of sorrow and the characters' silence signal this inherited condition. Fatimah, Moosa's second wife, carries the burden of knowing her husband is capable of extreme cruelty, a cruelty potentially heightened by the unprocessed grief over the loss of his sons, Akbar Ali and Asghar Ali, in the military fire. This sorrow translates directly into the violence inflicted on the next generation, Sabiha. Moosa's tyranny is an expression of his "raw wound inside" and the "rotting pit" of his confusion and powerlessness. The repetition of loss across generations—from Moosa's sons and grandson (Hussain Haider, killed and burnt in a bus) to the continuous suffering of the region's women—is a key postcolonial trauma study marker. The historical failures translate into private, domestic nightmares. The communal inability to speak about these systemic wounds forces the characters to live in a state of psychic fragmentation, where the past constantly resurfaces as present-day catastrophe. This inherited silence becomes a central narrative mechanism in Gauhar's text.

To locate this unarticulated, intergenerational history, the analysis draws on the concept of the somatic archive from feminist trauma scholarship. This framework asserts that the body itself acts as a literal record of suppressed political and historical pain. This theory, highlighted by scholars like Nida Kirmani, posits that when political and social pressures suppress verbal testimony, the trauma is absorbed and expressed by the body. The body turns into a somatic archive (Kirmani, 2020), bearing witness to the violence the mind cannot integrate. In the patriarchal South Asian context, the female body becomes the most vulnerable site for the inscription of violence. Kulsoom, Naushad's wife, is the quintessential somatic archive. Her suffering is entirely physical: Naushad beats her, slamming his fist into her abdomen, cursing her for bearing only daughters, and hitting her where her unborn child lies. Her bruised and ravaged face found on the river island is the final, brutal manuscript of her life's oppression. The violence inflicted on her body acts as a public inscription of the shame of her gender and her community's deep-seated misogyny. Kulsoom's tragic end is a non-verbal act of communication. Her physical abuse and suffering are translated into an epistemology of silence legible only on the body's surface. Similarly, Sabiha, confined by Moosa Madad, suffers physical degradation (urinating on the floor) and emotional collapse, her golden hair scattering "like a sheaf of

wheat trodden by the autumn wind". Her physical decline mirrors the external storm, confirming the link between internal turmoil and external catastrophe. The ultimate silence when her mother Mariam betrays her by reading the love poem causes Mariam to physically retch, suggesting that the act of internalizing this moral offense triggers a somatic response.

Complementary to the somatic archive is the concept of the scarred territory, positioning the physical landscape as a primary site of memory. This framework allows the critique to move beyond viewing the environment as a passive backdrop to seeing it as an active repository of historical injustice. Postcolonial geographers and critics examine how territories subjected to political conflict and extraction serve as palpable records of injustice. This draws on Pierre Nora's idea of the *lieu de mémoire* and Gayatri Spivak's focus on the subaltern, whose history is preserved outside of state records.The landscape of the black mountains and Saudukh Das is an archive of colonial-era exploitation and modern maldevelopment. The degradation of the village's resources—the changing weather patterns, the cracking soil, the polluted streams, and the resulting poverty—are the visible wounds. This reality supports the argument by Bibi et al. (2025) that the region suffers from the "violence of extraction," where resources are plundered, and the land is caged (e.g., dams and road construction). The novel thus uses ecological ruin to index historical political failures. The massive landslide that blocks the road and creates a lake submerging upstream villages (a historical catastrophe known in the region) is the ultimate expression of the scarred territory. The earth itself refuses stability, symbolizing the political and social foundation's fragmentation. This instability forces the community to confront its lack of external support, emphasizing the fragility of life in the postcolonial periphery.

This analysis establishes a critical correspondence: the wounds on the human body mirror the scars on the land, insisting that healing must be a shared project of both psychological and environmental restoration. When Moosa stands in his courtyard, he is overwhelmed by the chaos around him, listing the environmental disasters alongside domestic ones: "this absence of rain when it was needed, this shaking of the earth... this breaking of the streams which flooded his fields, the letter his daughter carried... the stranger in the baiypash, bleeding onto the floor... the dead bird—all of this was upside down, none of it made sense". This passage explicitly collapses the distinction between the wounded political-ecological environment and the wounded private self. The title's symbol, the wild rose, represents the enduring female spirit flourishing despite the scarred territory, underscoring the final hope that the ethical and ecological consciousness embodied by the women will ultimately prevail. The novel suggests that memory-work—

the conscious processing of historical and ecological trauma—is the necessary prerequisite for the land and the subaltern to finally heal.

## 4.Analysis and Discussion

The ultimate tragedy of Feryal Ali Gauhar's *An Abundance of Wild Roses* is its complex demonstration of postcolonial trauma not merely as a social or political phenomenon, but as a perpetual, intergenerational condition inscribed upon the human body and the physical landscape. This reading moves beyond the purely ecological interpretation by treating environmental decline as the enduring residue of a systemic 'violence of extraction', a historical pathology that the novel charts through two central analytical archives: the somatic archive of the female body and the scarred territory of the black mountains region. The novel, set in the remote region of saudukh das, functions as a crucial counter-archive, where the fragmented landscape and the oppressed body become the primary texts documenting the community's "unclaimed experience" (Caruth, 1996). The female body in Saudukh Das is consistently framed as the most accessible and vulnerable surface for the inscription of patriarchal and systemic violence, fulfilling its function as the somatic archive (Kirmani, 2020). Here, the body holds the traumatic content that the political and social discourse has suppressed. The physical suffering of characters like Kulsoom and Sabiha is not a random accident of poverty; it is the coded expression of inherited memory.

The suffering of Kulsoom is meticulously chronicled, serving as the novel's most visceral evidence of the somatic archive in action. Her marital life is dominated by chronic violence, the beatings playing out with the "regularity of a morning ritual" (Gauhar, 2024, p. 74). This repetition normalizes the terror, forcing the emotional injury to bypass conscious articulation and register directly onto the corporeal self. The cruelty is deliberately surgical, targeted at her perceived patriarchal failure. Her husband, Naushad, assaults her by "slamming his fist into her abdomen, cursing her for bearing him only daughters, hitting her as hard as he could, ramming his knuckles against her womb" (p. 186). This specific act is the most profound inscription of violence: it marks her reproductive capacity—her biological purpose—as the site of her political and social inadequacy. The physical abuse thus translates systemic misogyny into personal, corporeal harm. Her body, constantly bruised, with a "mauve bruise on her cheekbone" and a bleeding gash on her brow (p. 74), becomes the visual manuscript of her subjugation, documented under a pervasive epistemology of silence where unspoken pain finds no voice but in the silent evidence of her wounds.

Kulsoom's final action is the ultimate, tragic assertion of agency via the body. Faced with the certainty of carrying a fifth daughter and her husband's lethal threat if she failed to produce a son, she resolves her impossible choice through self-destruction. Her confession to Zarina that she is "already dying, with each insult, each time he hits my head against the wall" (p. 131) frames her suicide not as a fresh act of despair, but as the final, logical endpoint of a slow, protracted death-by-patriarchy. Her body, found near the Doorway of Chartoi, "battered against the rocks" (p. 225), provides the final, undeniable evidence of the violence she endured, a tragic testament against the communal silence. The trauma of the past is actively transmitted (Faimberg, 2005) to the next generation through the character of Sabiha. Her father, Moosa Madad, a man crippled by the "raw wound inside" from the military death of his sons, Akbar Ali and Asghar Ali (Gauhar, 2024, p. 79), projects this unprocessed political grief and fear of powerlessness onto his youngest daughter's honor.

Sabiha's imprisonment is a profound act of somatic inscription. She is confined in the storeroom, a place smelling of "sodden earth and the wet skin of animals" (p. 49), turning her human body into a specimen of storage and neglect. The humiliation is visceral when she is forced to "pee[d] onto the floor, clenching her eyes shut at this degradation" (p. 112). This degradation is designed to erase her agency and mark her body as a piece of property subject to the father's will, a deliberate inscription of shame onto the physical self. Moosa explicitly states this intention, threatening to keep her confined "Not until I find out who is this infernal bastard of a man who dares to write love poems to my daughter!" (p. 115). The control over Sabiha's body becomes the compensatory act for Moosa's loss of control over the fate of his sons and his status in the world. The subsequent suicide attempt, using "Lasnik's orange nylon rope coiled around her neck like a snake" (p. 305), tragically confirms the inheritance of despair, showing that the mother's lethal choice is the available path for the daughter when confronted with impossible suffering. The image of her golden hair "scattered like a sheaf of wheat trodden by the autumn wind" (p. 305) as she is lifted from her prison, is the ultimate physical metaphor for the crushing of her youth and spirit under the weight of her father's unhealed trauma.

The black mountains region transcends the role of a passive backdrop to become a scarred territory—a massive, geological archive that actively records the relentless political and ecological consequences of successive regimes of extraction. The environmental decline, therefore, operates as the non-human testimony to the region's continuous historical burden.The novel moves beyond a critique of contemporary environmentalism, framing ecological destruction as an essential political condition sustained by extractive models rooted in colonial and neocolonial greed. The bpirit-Beings provide the historical perspective, lamenting the invasion by those who 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" (p. 55). This language of "brutal skinning" and "caging" resources explicitly indicts the “violence of extraction” (Bibi et al., 2025), asserting that the degradation is a continuous act of systemic plunder and "maldevelopment".

The landscape visibly records this historical failure: the very pattern of the weather has been corrupted, with "long, dry periods stretching across the cherished filament of summer, cracking the soil, parched, an old spinster's skin" (p. 4). The "bleeding quicker" of the glacial melt (p. 4) floods the fields, creating a chronic state of ecological crisis. This decline is directly linked to the human and political domain: "Even the hearts of men and women were more brittle than ever, breaking with the first suggestion that the love they offered passed unnoticed" (p. 4). The degradation of the environment is thus inseparable from the moral and social breakdown of the community. The most potent manifestation of the scarred territory is the geological cataclysm that physically alters the region, forcing a confrontation with memory. The catastrophic landslide that blocks the road and creates a lake submerging upstream villages is an event of such profound rupture that the earth itself is seen to be convulsing. Moosa’s bewildered account that "An entire mountain cracking down its middle and collapsing into the river" (p. 172) highlights the profound insecurity of life in the postcolonial periphery. This catastrophic event provides the geographical and political justification for all the novel's subsequent tragedies, trapping the wounded stranger and preventing rescue for Sabiha.

Furthermore, the territory holds the indelible memory of political violence. The death of Moosa's grandson, Hussain Haider, who was "shot... in his back, the cowards" (p. 24) during a political attack, is memorialized by the landscape. His body fell onto a "large black rock with the Yatz carved on it" (p. 24) on the banks of the Sherdarya. the rock, an ancient geological fixture, is thus branded with the specific, unerasable mark of state-sanctioned murder, ensuring the land remains a traumatized witness, whose silence speaks volumes beyond the unreliable testimony of its inhabitants.

The novel's thesis is structurally enforced by the correspondence that collapses the distinction between the psychic condition of the human subject and the material state of the environment. The wounds on the human body mirror the scars on the land. Gauhar employs explicit metaphors to fuse the two archives. The most immediate parallel is seen in the figure of Khadijah, whose body is physically exhausted by uncompensated labor and loss. Her fingers are "bony and long, bent and crooked like old wooden implements used to till the soil" (p. 19), demonstrating a literal, corporeal bond between the suffering female subject and the exploited territory. Her "skin faded and frayed" (p. 215) mirrors the "parched, an old spinster's skin" of the cracked soil (p. 4), positioning both as victims of

perpetual extraction. This correspondence reaches its tragic zenith in the folkloric tale of the bear finding the murdered young woman whose "throat cut across the life-vessel which had bled onto her fair bosom" (p. 256). The woman's desecrated body, found on the mountainside, is a symbolic parallel to the violence inflicted upon nature, confirming the ecofeminist principle that patriarchal domination against the subjugated is universally expressed against the female and the ecological realms. The novel's aesthetic choices are crucial to its argument, as the fragmented narrative structure serves as the structural manifestation of the community's trauma. The persistent use of non-linear chronology and abrupt shifts (e.g., from Moosa's domestic rage to the mythical warnings of the Spirits) constitutes the formal "hallmarks of trauma writing". The narrative "refuses linearity", constantly bringing the traumatic past into the present, as seen in the recurring images of fire (the cause of his sons' deaths and the source of his final murderous rage), which represents the unprocessed collective catastrophe.

Moosa's profound psychological confusion, where the domestic, ecological, and political are fused into a singular, incomprehensible crisis—"this absence of rain when it was needed, this shaking of the earth... the letter his daughter carried... the dead bird—all of this was upside down, none of it made sense" (p. 45)—perfectly embodies the fragmentation of the traumatized subject. He attempts to suppress his anguish, believing that "if one did not mention something that was painful, the anguish of that sorrow would pass like water through a narrow chasm" (p. 45), yet the trauma persists, driving him toward the final, disastrous act of violence that culminates in the death of the unknown stranger.This inherent fragmentation is the novel's ultimate assertion: the history of systemic violence in the postcolonial space is not a sequence of chronological events, but a continuum of unhealed psychic and material damage, demanding ethical confrontation and the recognition of the land and the body as sovereign archives of the past.

*An Abundance of Wild Roses* secures its place in postcolonial trauma studies by challenging the traditional narrative of the resilient victim and demanding holistic decolonization. The pervasive suffering of the community is exacerbated by the "epistemology of silence" that attempts to repress these archives. The novel insists that true healing—the possibility of future abundance symbolized by the enduring "wild roses" (p. 267)—is contingent upon "a profound regret and repentance for the destructive choices of the past". Gauhar's work ensures that the fight for environmental sovereignty is inextricably linked to the fight for human and gender justice, challenging its readers to recognize trauma not as an event that happened, but as a political and psychic condition that persists across generations and across the physical geography of the postcolonial world.

## 5. Conclusion

Feryal Ali Gauhar's *An Abundance of Wild Roses* stands as a profoundly significant and challenging contribution to postcolonial literature, moving the critical conversation beyond traditional models of social realism to a complex engagement with historical trauma as a perpetual, intergenerational condition. This paper argued that the novel's formal fragmentation and thematic concerns are best understood through a synthesized theoretical framework of postcolonial trauma studies and memory studies. The work ultimately functions as an urgent ethical imperative to confront the lasting psychological and material damage inflicted by successive regimes of extraction. The analysis confirms that the community's suffering in the black mountains region is not an accidental outcome of poverty or climate change, but the enduring residue of a systemic "violence of extraction"—a process that began with colonial exploitation and was tragically perpetuated by post-independence patriarchal and developmental regimes. Gauhar articulates this systemic injury through three interconnected archives that serve as sites of resistance and memory, which were the central findings of this study. The novel's reliance on a fragmented narrative and non-linear chronology is not an aesthetic choice but a direct reflection of the psychic pathology of the community. This fractured structure, constantly looping back to moments of political and personal catastrophe (such as the death of Moosa Madad's sons, Akbar Ali and Asghar Ali, in the military fire), functions as an ethical counter-archive, challenging the repression inherent in state-sanctioned history by making the traumatic past compulsively present. This strategy is amplified by the mythic voice of the spirit-beings from zameen upar. Their non-human, eco-centric perspective provides the historical and philosophical context for human suffering, documenting the millennia of ecological "maldevelopment". The spirits' dual narrative ensures the truth of the subaltern experience is registered, even when the human characters are too traumatized to coherently articulate it. This validates the study's assertion that the unprocessed wound is structural, preceding the individual's ability to narrate it.

The analysis of characters like Kulsoom and Sabiha confirms that the novel operates a powerful argument for the existence of the somatic archive of the body. By focusing relentlessly on the physical and psychological ailments of the female characters, the novel proves that where political and social discourse fails, trauma is inscribed onto the body. Kulsoom's bruised abdomen and Sabiha's degraded confinement are not merely personal burdens, but mnemonic devices that embody the collective, unprocessed grief of a community whose history has been consistently denied an official voice. The intergenerational transmission of anxiety and illness—where the daughter inherits the father's political violence and the wife inherits the system's patriarchal cruelty—

emphasizes that healing requires addressing the embodied memory. The ultimate tragedy of the female body, as demonstrated by Kulsoom's suicide, is its complete inscription into the patriarchal narrative of disposal, turning her broken form into the final, horrific manuscript of systemic neglect. Complementary to the body is the scarred territory, which positions the rural landscape as a traumatized co-sufferer and the final, indisputable testament to violence. The collapsed mountain, the dammed rivers, and the desiccated soil are not passive backdrops but active participants in the trauma. The scarred territory serves as the collective archive for the subaltern preserving the political violence and environmental destruction that state histories refuse to acknowledge. The critique of epistemic violence—the destruction of indigenous, regenerative knowledge systems possessed by women—underscores the novel's demand for a complete overhaul of how the land is perceived and valued. This perspective establishes a crucial correspondence: the wounds on the human body mirror the scars on the land, proving that the degradation of the human subject and the degradation of the earth are two sides of the same postcolonial wound.

Ultimately, *An Abundance of Wild Roses* is more than a diagnosis of historical pain; it is a powerful ethical demand for a holistic decolonization. The possibility of future abundance—symbolized by the wild roses that struggle to bloom is not rooted in external aid or renewed political rhetoric. Instead, it is contingent upon a profound regret and repentance for the destructive choices of the past, as cautioned by the spirit-beings. Gauhar insists that collective healing in the postcolonial space requires: A commitment to ethical remembrance that honors the silenced memories of the body and seeks the immediate restoration of the earth.The recognition of the body and the land as sovereign archives whose narrative must supersede the discourse of state power and patriarchal control. Confirmation that the fight for environmental sovereignty is inextricably linked to the fight for human and gender justice. Gauhar's work secures its place as a crucial text in postcolonial trauma studies, challenging its readers to recognize trauma not as an event that happened, but as a political and psychic condition that persists across generations and across the physical geography of the postcolonial world.

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