Echoes from the Black Mountains, Gendered Hegemony and Eco-justice in Gauhar's *An Abundance of Wild Roses:* An Eco-narrative Perspective

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ARTICLE INFO	ABSTRACT
Keywords: Eco-Narratives, Gender Discrimination, Environmental Justice **Corresponding Author:** **Laraib Fatima,** MPhil Scholar, Departmentof English, University of Sargodha, Email: laraibfatma551@gmail.com	This paper investigates how language-enacted creation of environmental justice and gender discrimination in Gauhar's *An Abundance of Wild Roses* (2024) through a comprehensive eco-narrative and feminist critical discourse analytical perspective. The analysis is based on the eco-narrative theory of Arran Stibbe (2023) and the Feminist Critical Discourse Analysis (FCDA) of Michelle Lazar. This paper examines the role of narrative language as a discourse to construct ecological injustice, activate non-human agency, and portray gendered oppression and resistance in a literature setting from the Global South. Using a qualitative interpretive research design and the help of thematic analysis, the research scrutinizes purposely chosen pieces of the text to discover eco-narrative stylistic choices, such as activation, eco-cultural identity, emplacement, enchantment, emotive reasoning, and metaphor, coupled with feminist discursive expressions of patriarchal power and female agency. It has been found that the ecological degradation is discursively constructed as something anthropogenic and ethically urgent issues, while non-human entities are discursively mobilised as moral agents that challenge anthropocentric ideologies. Simultaneously, gender discrimination is normalised with the help of patriarchal ideals of honour, silence, and obedience, yet resisted through multifaceted feminine plans of language and emotional uprising. The paper also illustrates how the ecological and feminist discourses come together to present an eco-feminist perspective of environmental justice based on relations of coexistence, care, and moral accountability. This study provides a contribution to decolonising the ecolinguistics and eco-feminist literature on South Asian areas through foregrounding the culturally situated ecological knowledge as well as gendered experiences.

1. Introduction

The 21st century has become more characterised by the collision of the ecological crises and the intensification of social inequalities. The accelerated climate change, loss in biodiversity, deforestation, water depletion, and habitat destruction are not single cases in the environment anymore, but rather entrenched with larger systems of political influence, economic exploitation, and social marginalisation. As a cultural artefact and an ideological force, literature is fundamental to the process of creating ecological relationships and ethical duties in societies. The modern literary narrative seems to become an interface of discursive articulation, emergence, as well as re-statement of environmental degradation and social injustice. In this respect, Gauhar's *An Abundance of Wild Roses* (2024) can be viewed as an interesting eco-narrative that combines the ecological precarity with the female marginalisation in a very specific South-Asian socio-cultural environment.

Eco-narratives play an especially important role in the postcolonial realm, where ecological degradation is overlapped by the effects of colonial rule, the local bodies of knowledge, and patriarchal social frameworks (Sharma, 2022). Gauhar's narrative is no exception to this trend as it gives space and voice to the injured natural world, as well as to the marginalised human community, whose lives are inseparable from it. Environmental vulnerability and systematic gender discrimination are depicted in the text, foreshadowing the lived experience of women in ecologically fragile landscapes. It is critical to represent this with an interdisciplinary analysis framework in which the language simultaneously constructs ecological ethics and gendered power relations.

Ecolinguistics provides an effective tool to analyse discursive roots of ecological consciousness. Stibbe (2020, 2023) argues that language is never neutral; instead, it is an active process that shapes how individuals perceive and engage with the natural world through what he calls 'stories we live by.' These narratives serve as mental frameworks that dictate behaviour, codify ideology, and naturalise anthropocentric theories of the world. In that context, eco-narratives are considered to be narrative forms that reimagine the human-non-human relationships and reveal the impacts of environmental exploitation. *An Abundance of Wild Roses* (2024) uses non-human elements such as animals, plants, landscapes, and spirits, not only as backdrop, but are actively brought to play in a story, disarming the anthropocentric approach that only human voice and action are important.

Similar to ecolinguistics, feminist critical discourse analysis FCDA offers an analytical framework to question the way language objectifies, naturalises, and challenges gender hierarchies. Lazar (2005) conceptualises FCDA as a highly political and emancipatory method which explores the manner in which discourses create and maintain patriarchal power, govern gender identities, and silence the voices of the marginalised. Sunderland (2004) has further shown that gender ideologies tend to work quietly through the discursive levels of linguistic intervention, making inequality natural, whereas Baxter (2008) also indicates how women can adopt discursive approaches of negotiation and resistance in the male-dominated world. The feminist discourse analysis obtains a certain urgency in South Asian societies where the norms of patriarchy are thoroughly rooted in cultural, legal, and family institutions. Jayawardena (2016) emphasises post-colonial feminism that tackles colonial histories along with local patriarchal structures that control the bodies and voices of women. Using FCDA thus allows a subtle approach to exploring the linguistic encoding, negotiation, and resistance of women in a postcolonial ecological space. Notably, marginalisation of women in these settings is worsened by environmental perversity, which impacts women unequally; most of them are mostly early carers, farm labourers, and custodians of the natural resources (Agrawal, 1992).

Women's domination and exploitation of nature are based on the same patriarchal logic of domination, property, and commodification logic (Shiva, 1989). Although Western eco-

feminist theory has been described as essentialist, South Asian approaches can provide a more materialised distribution of how the labour, land dispossession, and ecological degradation of women converge within a particular socio-economic context (Saleem et al., 2021). The story of Gauhar fits in this context because it not only depicts women as victims of patriarchal hegemony but also as resilience agents; the struggles that women experience have both symbolic and material instincts and implications for the injured natural world.

Although the field of ecolinguistics and eco-feminism has increasingly been researched, studies continue to be overrepresented in Anglophone Western traditions of literature. The works of literature that combine eco-narrative theory with feminist CDA that include South Asian fiction are scarce. Though influential voices of eco feminism, which are local, have been brought to the fore by scholars like Vckoch and Anae (2022), there is an underrepresentation of discourse analysis of modern South Asian novels. This disjuncture demands an analysis based on the frameworks by which indigenous ecological epistemologies, gendered lived realities, and a decolonised perspective.

This paper thus explores *An Abundance of Wild Roses* (2024) with a two-fold analytical approach, defining eco-narrative and feminist critical discourse analysis of Stibbe and Lazar, respectively. It analyses the way the novel linguistically creates the environmental alarm, ecological endurance, and gender discrimination, as well as how the elements of naturalness are conveyed as narratives, attentive to reacting towards human intervention. The study sheds some light on the ecological and feminist meaning-making processes in the aspects of eco-cultural identities, enchantment, emplacement, and narrative activation, as well as the feminist CDA approach, which questions the dominant anthropocentric and patriarchal ideologies. As a part of environmental justice, this study also acknowledges that ecological damage is not well spread nationwide. Shiva (1998) formulates the concept of environmental justice as inseparable from social equity, especially in postcolonial communities where the disadvantaged groups face unequal ecological sharing. These intersections are exactly what Gauhar predicts in *An Abundance of Wild Roses* (2024), in which environmental degradation is not only a physical crisis but of socio-ethical crisis, which recreates the gendered injustice. Finally, it shows how the literature can act as a transitional place of producing alternative accounts of justice, survivability, and related coexistence between human as well as non-human worlds.

Research Objectives
This study aims to:
1. To consider in what ways eco-narratives discursively shape an environmental form of injustice and ecological sustainability in *An Abundance of Wild Roses* (2024).
2. To examine the process by which the non-human objects are discursively mobilised into ecological agents against anthropocentric exploitation.
3. To explore the narrative of gender discrimination in patriarchal discourses and the linguistic negotiations by female characters to resist and become subjects.

Research Questions
1. To what extent do eco-narratives have a linguistic construction to portray environmental injustice and ecological resilience in *An Abundance of Wild Roses* (2024)?
2. How are non-human objects discursively deployed into being ethical and ecological agents in the story?
3. How do the linguistic structures of patriarchy construct gender discrimination, and in what way do female characters negotiate concessions and agency within the novel?

2. Literature Review

2.1 Ecolinguistics and Environmental Discourse
Ecolinguistics has become an important interprofessional area that studies the influence of language on the way ecological perception, ethics, and behaviour are affected. The

connection between language and environment was realised early in the thought of linguistics. According to Sapir, as quoted in Fill and Muehlhauser (2001), the physical and social world has a far-reaching impact on the linguistic systems, vocabulary, and structure. He put forth the idea of cultural grammatical correlation, postulating that language expresses ecological facts and cultural ways of the world. This initial awareness is a conceptual scaffolding of subsequent ecological sets of approaches to language.

Formalisation of ecolinguistics started with the works of Haugen (1972), *The Ecology of Language,* which theorised language as an ecosystem in an active and dynamic relation with its natural, psychological, and sociological environment. Haugen dismissed purely biological and instrumental conceptions of language and instead proposed that language exists in the complex ecology of communities of language users, who learn, transmit, and transform all linguistic resources. Ecolinguistics is also systematised in works by Fill and Muehlhauser (2001), which gathered discourse analysis, pragmatics, anthropological linguistics, and sociolinguistics under a common ecological paradigm in the 1990s.

In this tradition, Fink (1996) proposed the concept of cultural ecology, where natural ecosystems and cultural ecosystems are different varieties that exist in the human mind. Currently, ecology focuses on discourse as a key place of ecological ethics because, according to cultural ecology, the relationship between humans and nature relies on its mediation by narratives, symbols, and values. This theoretical shift led to modern ecolinguistics, which explores how common discourses support ecological destruction and alternative ones promote sustainability and fairness.

The environmental discourse studies have since prefigured the ideological work of narratives to frame the ecological crises. According to Nixon (2011), environmental wrongs are mostly presented as slow violence, which exists discursively, especially when it comes to postcolonial and marginalised populations. Sultana (2022) also stresses that Global South views have to be frontloaded, and the significantly important role of environmental injustice lies in its combination with geopolitical domination and gendered disadvantage. Such understandings place ecolinguistics not only as a descriptive method of linguistics but as a tool of criticism in aiding to uncover environmental inequity and moral duty.

2.2 Stibbe's Eco-Narrative Framework

The work by Arran Stibbe is a breakthrough in the field of ecolinguistics, moving to the narrative analysis path. Stibbe sees narratives as ecological behaviour based on cognitive frameworks of narrative as a story we live by, which forms the basis of ecological behaviour in Ecolinguistics: Language, Ecology and the Stories We Live By (2020) and Eco-Narratives: Ethics, Ecology and New Narratives to Live by (2023). Such stories may either be anthropocentric and exploitative or learn to engage in relationships and ethical interaction with the non-human world.

In the book, Stibbe (2023) presents eco-narratives as counter-discourses of the destructive ideological narratives, based on mobilising non-human agency, building empathy, and remaking eco-cultural identities. According to his model, narrative strategies, including metaphor, appraisal, salience, erasure, and emotional reasoning, are some of the discursive features by which ecological values are built. Of significant importance is, especially, the notion of enchantment, which entails the use of language that provokes a sense of wonder, holiness, and emotional attachment to nature, which leads to ethical relationality. Stibbe differentiates between transcendent and immanent enchantment (also called spiritual or supernatural enchantment, and material and topographical enchantment).

Emotional stories are also a form of discourse that can be used as persuasive ecology. Using James and Morel (2020) as the foundation of his argument, Stibbe (2023) presents the idea of emotional reasoning that can mobilise empathy so that the readers can both cognitively and affectively respond to the ecological suffering. According to Martin and Rose (2007), implicit

emotional representation can be highly discursive, and affective responses are incorporated into narrative events in most instances, instead of the explicit words of evaluation. This is the emotional aspect that makes the eco-narratives strong ideological instruments that can inspire ecological ethics.

Another discursive device that Stibbe anticipates with an apocalyptic metaphor concerns the process of underlining the ecological destruction and challenging the unsustainable anthropocentric world perception. These metaphors can be viewed as ethical warnings where the majority of development paradigms should be revisited. All these narrative mechanisms concretely enshrine eco-narratives to ascertain and operate as a transformative discourse that replicates human-nature relationships with the assistance of ethical storytelling.

2.3 Feminism, Language, and Gendered Discourse

In line with ecolinguistics, feminist scholarship has come to view language as a key location for conventional gender ideologies that might be reshaped. The feminist theory has been evolving in wave upon wave according to the socio-political and cultural changes. The considerations that Diamond gives to fourth-wave feminism focus on psychological, spiritual, and emotional aspects of female oppression, which represent a feminist critique of other notions like legal and political equality, but lived and corporal experiences. The article by Shapino about the trauma of disaster survivors also contributes to the representation of gendered vulnerability in the ecological environment, as women and children are overrepresented in this group, which is also disproportionate to other population groups.

Perry et al. (2018, 2020) theorise the fourth-wave feminism as being digitally mediated, foregrounding plurality, inclusivity, and personal accounts. This wave puts personal lived experiences into the context of feminist movements worldwide with an emphasis on representation, self-determination as well and resistance against the misrepresentation. These feminist paradigms are quite consistent with the eco-feminist issues, since the former share the same foreground narrative voice, embodiment, and social justice.

The Feminist Critical Discourse Analysis of Lazar (2005, 2007) is a methodological apparatus that consists of a systematic methodology of analysis of how patriarchal ideologies are maintained at the linguistic level. FCDA conceptualises gender as an ideological formation within the discourse, in which power relations are reproduced in everyday practices of language that normalise the concept of male dominance and marginalise women. Lazar highlights feminist analytical resistance, reflexivity, and critical interrogation of discursive practices that destroy female agency.

FCDA confronts the issue of essentialist and universalising sportswomen representations and advocates intersectional, contextual analysis. The view is more pertinent in the postcolonial situations when gender discrimination is intertwined with the factors of class, culture, and ecological insecurity. FCDA, by doing so, augments ecolinguistic practices in analysing how discursive practices render environmental and gendered injustice into the narratives.

2.4 Eco-Feminism, Environmental Justice, and Global South Perspectives

Eco-feminism conceptualises feminine subordination and domination with nature in the same way that it is based on patriarchal, capitalistic, and colonial modes of control and commodification. As Miles and Shiva (1993) point out, ecological knowledge and labour of women are systematically disregarded in the discourses of development, and Shiva (1998) theorises on the postcolonial environments that environmental justice is inseparable from gender justice. Deloughrey (2019) and Sultana (2022) promote decolonial ecological criticism, which prefigures subaltern epistemologies and Global South discourses. According to them, ecological injustice cannot be satisfactorily theorised using the Western universalist paradigms alone. This theoretical shift stresses the significance of literary stories that explain indigenous ecological ethics and gendered resistance.

In literary disciplines, eco feminist narratives have been understood as locations of ideological intervention more and more. They develop counter-hegemonic discourses that are anti-anthropocentric, patriarchal, and colonial. Nevertheless, the area of scholarship that combines Stibbe's eco-narrative structure with feminine CDA is not markedly extensive, especially in the situations of South Asian literature. The analysis of contemporary Global South eco-narratives has an outstanding gap, with a substantial body of research being devoted to Western works.

2.5 Research Gap

Although there is an increasing number of scholarly works done in the area of ecolinguistics, feminist discourse analysis, and eco-feminism, the scientific examination of South Asian eco-narratives in a systematic discourse is not currently represented. The combination of the eco-narrative theory of Stibbe and feminist CDA by Lazar towards the analysis of literature is a new yet marginal field of research. This vacuity is especially articulated in the studies that anticipate the future in terms of environmental justice and gender discrimination as the intersecting discursive structures of the Pakistani fiction in the present day.

This gap is addressed in the current paper by the use of the hybrid eco-narrative and feminist CDA approach to discuss the perspective of Gauhar in her book *An Abundance of Wild Roses* (2024), predicting the use of language to constitute environmental resilience, non-humanism, and feminine resistance. By doing that, it also makes a contribution to the decolonisation of ecolinguistics and feminist literary criticism, since it highlights Global South eco-feminist stories and paves the way to an interdisciplinary approach to future research.

3. Research Methodology

This paper will take a qualitative and interpretive research design to interpret how eco-narratives and gendered discourses define environmental justice and gender discrimination within Gauhar's *An Abundance of Wild Roses* (2024). The study combines Arran Stibbe's Eco-Narrative theory and Michelle Lazar's Feminist Critical Discourse Analysis. This dual framework enables a methodological exploration of ecological resistance and gendered domination in the literary text, while also offering alternative narratives to mainstream anthropocentric and patriarchal discourses. The epistemology of the proposed study is more in line with the interpretivist approach to epistemology that acknowledges the meaning as being socially and discursively constituted instead of being objectively determined. The researcher presupposes the active and reflexive role in the interpretation of the ideological and ethical consequences of narrative patterns, linguistic and semantic strategies, and patterns of representation in the chosen piece of literature.

3.1 Theoretical Framework

3.1.1 Stibbe's Eco-Narrative Framework

The eco-narrative framework developed by Stibbe lends the main analytical perspective of investigating the process of creating the ecological meaning, agency, and orientation through narratives. Based on his efforts to ground his premises (Ecolinguistics, 2020; Eco-Narratives, 2023), the study views narratives as a mental tool that shapes perceptions, judgments, and activities with the natural world. Eco-narratives break the harmful anthropocentric narratives by formulating relationships between human and non-human life.

The ecological part of the analysis is informed by four analytical constructs based on the framework by Stibbe:

Activation studies the linguistic agency of non-human entities (animals, plants, landscapes, and spiritual beings) via material, mental, and verbal activity. This paper examines how this activation problematizes the objectifying images of nature and the reinstatement of the non-human life as moral actors in the story.

Eco-cultural identity refers to collective identities that are possessed by human and non-human communities. It analyses how linguistically ecological identities are constructed and whether they generate positive, destructive, or ambivalent ecosophy.

Emplacement means exploring how stories reshape our sense of place, creating ecological space that inspires belonging, responsibility, and ethical care.

Enchantment concentrates on the affective and aesthetic language that elicits wonder, reverence, or emotional interest in nature, both transcendent (spiritual) and immanent (material).

Besides that, the paper examines emotional rationale and metaphor, especially apocalyptic metaphors, to be employed as the persuasive means to criticise unsustainable ideology and to express the ecological crisis.

3.1.2 Feminist Critical Discourse Analysis

In order to discuss gender discrimination, this paper will use Feminist Critical Discourse Analysis as developed by Lazar (2005, 2007), who considered gender as an ideological framework replicated with the purpose of discourse. The FCDA allows examining the politicisation of the study of the normalisation, negotiation, and resistance of patriarchal power in the narrative language.

FCDA principles that will be critical towards the analysis are:

- **Gender as ideology**: Gendered identities are treated as socially constructed through discourse rather than biologically determined.
- **Complex power relations**: The study recognises that gender oppression intersects with class, geography, and cultural norms.
- **Discursive construction and resistance**: Language is analysed for its role in reproducing and challenging patriarchal dominance.
- **Critical reflexivity**: The researcher is reflexively aware of positionality, especially when doing Global South analysis.
- This paper examines the issues of agency, resistance, silence, and marginalisation among female characters in the process of negotiation in social systems enforced by patriarchy, through FCDA.

3.2 Ethical Framing

The research is ethically based on ecosophy and environmental justice ideas, which are eco-centric. It acknowledges nature as being of intrinsic value, and it theorises environmental injustice as something that can never be free of social and gendered oppression. The ethical framing helps interpret the data as there is the foregrounding of the ecological subjectivity, coexistence relations, and adverse to the commodification of nature.

Feminist ethics and intersectionality also enlighten the research by using contextualised and non-essentialist ways of seeing the experience of women, as well as not using universal portrayals of gender oppression.

3.3 Research Design and Method

The research studies employ a qualitative research paradigm, which is based on a detailed study of the texts. The first one is the close reading with the help of thematic analysis. About 30-40 purposively chosen extracts of the novel were analysed following their suitability to ecological resilience, non-human agency, and gender discrimination.

The analytical process was informed by the six-phase thematic analysis model proposed by Braun and Clarke (2006), which has the following steps: familiarisation, coding, theme development, review, naming, and interpretation. Eco-narrative constructs a powerful analysis on Research Questions 1 and 2, whereas FCDA on Research Question 3.

3.4 Researcher Positionality and Reflexivity

Reflexivity is upheld in the process of the analysis so that there would be ethical accountability and interpretative transparency.

Methodological Significance

Through a combination of the eco-narrative theory and feminist CDA, the methodology will promote an interdisciplinary approach that will help uncover the ecological and gender injustice co-construction of the literary discourse, a critical advancement in the field of research methodology, especially in Global South studies in literature.

4. Analysis and Findings

This part contains a thematic and discourse-based discussion of *An Abundance of Wild Roses (2024)* that is presented in terms of the eco-narrative framework by Stibbe and Feminist Critical Discourse Analysis by Lazar, respectively. The three research questions are answered through the analysis that indicates how eco-narratives linguistically formulate environmental injustice, mobilise non-human agency, and engage gender discrimination and opposition in an ecological setting of the Global South.

4.1 Eco-Narratives of Environmental Injustice and Ecological Resilience

The story world of *An Abundance of Wild Roses* (2024) is organised based on the sustained ecological precarity. The issue of environmental injustice is not presented in an abstract form but rather as a practical reality that is enshrined in day-to-day life. The novel is linguistically positioned to predict environmental degradation by using the same fields of lexicon to illustrate erosion, scarcity, barrenness, and loss. These lexical patterns serve as ideational tools that make ecological destruction a systemic and human influence and not an inevitable but a natural result. An ecological deprivation discourse is created through narrative accounts of dried springs, grazing land that is being lost, trees that are dying, and mountains that are fractured. The explicit touching, burning, cutting, dislocation, and abandonment of the material processes give overt human responsibility, thus disrupting the stories of dehumanisation of the environment either as a chance or an inevitability. Such processes are anticipatory of the anthropogenic culpability and ecological loss as a consequence of the intentional socio-economic activity. Counter-narratives of endurance and regeneration are at once put together in the construction of ecological resilience. Regardless of the ecological insensitivity, the story refers several times to the continuation of wild roses, wild animals, and spirits of mountains as a symbolic and material sign of ecological continuity. The repetition of the motif of the wild roses appearing through the rock and sterile ground is a metaphor of ecological defiance, which is formulated linguistically in terms of positive appraisal adjectives (unyielding, persistent, living, breathing). These words used change ecological objects into forces of strength, not objects of deterioration.

The emotionally toned narrative sequences also play their role in the creation of ecological injustice as collective trauma. The descriptions of the rotting animals, polluted water, and crumbling houses are presented using an affective language which evokes mourners, terror, and despondency. Emotional storytelling generates sympathy, which concurs with the idea of emotional reasoning created by Stibbe, as it invites people to think in an intellectual and emotional way about the issue of suffering in our environment.

Eco-narratives in the novel, therefore, expose the environmental injustice and build ecological resilience as a process relational, ethical, and resistant at the same time.

4.2 Activation of Non-Human Agency

The main peculiarity of the narrative provided by Gauhar is that there is a constant involvement of non-human objects as discursive agents. Animals, plants, landscapes, and religious beings are displayed not in the form of a lifeless background but as characters within the narration world. Non-human components are provided with an agency, voice, and intentionality through the incorporation of the material, mental, and verbal processes.

It is common to portray animals as feeling, remembering, and reacting to the activities a human being performs. They roam, wait, grieve, and threaten. These verbs are not favourable stylistic elements but an ideology that criticises anthropocentric hierarchies. The presentation

of the cognitive and emotional abilities of animals makes them moral subjects instead of being them as material objects. In the same way, landscapes are put in motion using the personifying words implying perception and memory to mountains, rivers, and valleys. Mountains are said to watch, conceal things, and bear scar marks, whereas rivers are said to cry and retreat. Such linguistic patterns introduce ecological spaces in the form of living archives of environmental trauma and resistance. The folktales that are woven in the chapter's introduction further exaggerate the non-humans that are activated by giving narration voice to the spirits, birds, and trees. These narrative voices are very explicit in speaking out against human exploitation and regretting the destruction of nature, so it inverts the common environment where human beings are the people speaking on behalf of nature. This is a narrative strategy that prefigures ecological subjectivity, and which is consistent with eco-centric moral framing. By doing so, the novel develops eco-cultural identities through which human and non-human communities are incorporated into the moral universe jointly through activism. Human life is described as something inextricable with the welfare of other forms of life, thus upsetting anthropocentric ontologies and promoting relational ecosophy.

4.3 Emplacement and Ecological Belonging

Placemaking is significant in making geographical locations inhabited ecological spaces. Black Mountains are not only the spatial coordinates but places of ethically charged memories that are filled with memories, trauma, and responsibility. The use of repeated deictic expressions and sensory descriptions helps to ground characters on an emotional and moral level to be at a particular location and create a discourse of belonging. With literature that focuses on the soil, springs, caves, and grazing paths, ordinary spaces are converted to allegorical ecological homelands. This is also achieved through the use of present-tense construction and sensory imagery (cool stones, bitter winds, dry soil), which have immediacy that cements emotional attachment to place. This emplacement nurtures ecological responsibility since environmental damage is placed as an individual and a societal loss.

Ecological injustice is not abstract through emplacement; therefore, environmental degradation is visible as ethically urgent.

4.4 Enchantment, Empathy, and Apocalyptic Metaphors

Enchantment acts as a discursive device to cause reverence, wonder, and emotional closeness with the natural world. Transcendence enchantment is created by spiritual entities and mythical folktales, whereas immanence enchantment is created by sensuous accounts of flowers, fauna, and the land. With such language, relational-ethicality grows, and utilitarian approaches to nature are refuted. Compassion is developed on the basis of emotional stories that portray a state of suffering and human groups marginalised and excluded. Environmental justice is constructed by the affective framing of both ecological and social trauma based on the fact that they are inseparable. Ecological urgency is also strengthened with the help of apocalyptic metaphors. A Fate of the Earth, using the descriptions of doomed mountains, wilting rivers, and dying species, symbolically encloses ecological destruction akin to a civilizational crisis that looms. These metaphors are a kind of persuasive discourse that appeals to moral consideration and ideological criticism.

4.5 Gender Discrimination within Patriarchal Discourses

The linguistic ways, in turn, of creating gender discrimination in the novel are based on patriarchal norms restricting the movement of women, their sexuality, labour, and speech. Women characters are recurrently put into the framework of discourses of honour, obedience, and silence. The verbal processes that relate to the male figures of authority are emphasised on the factors of control and monitoring, and women are often incorporated as grammatical objects as opposed to subjects in the material processes that demonstrate their marginalisation. The stories connected with the imprisonment of Sahiba to accept a love letter are a good illustration of the ideological work of honour-based patriarchy. Through language, she is

worked out to be a threat to social order, thus making her ostracism acceptable using moralistic discourse. In the same way, the story of Kalsoom predicts the impact of reproductive pressure, domestic violence, and emotional silencing. The repetitive lexical framing of endurance and submission, as in constructing female suffering, normalises and invisibility depends on showing the hegemonies of patriarchal ideologies.

4.6 Female Agency and Discursive Resistance

The novel presupposes the discursive resistance of women, even though the complex oppression is structural. The language of Zarina's character could be seen as an example of linguistic agency, as she uses speech acts of assertion, questions critically, and does not accept and internalise patriarchal ideologies. Her dialogic positioning does not conform to the mainstream discourses, but it re-signifies femininity as independent.

Silence, withdrawal, and emotional strength are also defined as ways of constructing the resistance of women. Those non-confrontational tactics are a challenge to the simplistic binary of passivity and resistance, and they show the intricacy of feminist agency in a circumscribed social situation.

4.7 Convergence of Eco-Narratives and Feminist Discourses

The most important observation made during this research is the overlapping of ecological and feminist discourses. Discursive aspects of environmental injustice and gender discrimination are interlaced, destined to build some common tales of marginalisation and resistance. Women and non-human beings are both presented as silenced subjects possessing voices that are rediscovered by the use of narrative activation.

The novel is a piece of ecological and gendered struggle because its writing expresses an eco-feminist discourse to challenge the anthropocentrism and patriarchy as two systems of subjugation to each other. This intersection generates other visions of justice based on relational co-existence, ethical responsibility, and story-making.

Summary of Findings

The analysis demonstrates that:

a. Eco-narratives linguistically construct environmental injustice as human-induced and ethically urgent.
b. Non-human entities are discursively activated as moral agents resisting anthropocentric exploitation.
c. Gender discrimination is embedded within patriarchal discourses but countered through complex female agency.
d. Ecological and feminist narratives converge to articulate environmental justice and eco-feminist resistance.

5. Discussion

As the results of the current paper prove, Gauhar's *An Abundance of Wild Roses* (2024) is an impressive eco-narrative, which unites the issues of environmental justice and gender discrimination through the prism of the Global South literature. The combination of the eco-narrative framework of Stibbe and Feminist Critical Discourse Analysis of Lazar makes the study understand the nature of language as an ideological location where ecological and gendered power relations are reproduced and opposed at the same time. The ecological decline and gender suppression are not considered as thematic strands in the narrative, but these systems also constitute production systems based on each other's oppression, which support one another. This discussion will consider the findings in connection with the research questions of the study and place them within the wider ecolinguistics and feminist discourse scholarship.

To begin with, the analysis proves the fact that eco-narratives within the novel discursively position environmental injustice as a result of anthropocentric intervention, and not as an element of natural misfortune. The ecological damage is made socially constructed,

politicised, and ethics-based through frequent lexical terms of erosion, depletion, displacement, and loss. The process of cutting, burning, extracting, and abandoning materials using human agents is repetitively linked to human agents, consequently anticipating ecological demise to be caused by humans. This discursive trick is parallel to the argument presented by Stibbe on why these domineering narratives tend to strip humans of accountability due to the naturalisation of environmental degradation, in contrast to the eco-narratives, in an attempt to uncover the ideological frameworks used to justify ecological destruction. Generally, environmental destruction in the story by Gauhar is not neutral but directly associated with human greed, patriarchal power, and extractive modes of developing society. This framing of language re-locates ecological loss as a moral crisis, not a technical or economic issue. Meanwhile, the novel defines ecological resilience in terms of counter-narratives of survival and renewal. The repetitive images of wild roses thriving through the mountains, animals coming back to ravaged regions, and spirits protecting traumatised landscapes have both symbolic and material-level roles in discourses of environmental survival. These themes are supported by positive evaluative lexis that puts emphasis on life, breath, continuity, and resistance. These linguistic decisions create a different ecosophy based on the relational coexistence, and thus develop the values of eco-centrism, which oppose anthropo-centrism in the world. Such results support the argument that stories play a key role in the development of ecological ethics and that literary language can be used as a counter-hegemonic position where environmental justice may be advocated.

Second, the discursive realisation of non-human subjects has become one of the ideological methods of destabilising anthropocentric hierarchies. Material, mental, and verbal processes are always used to give the animals, landscapes, and spiritual beings perception and memory, as well as intentionality of the non-human life. Mountains are depicted a witnesses to destruction, rivers are crying over pollution, and animals are feeling danger and loss. This language practice interferes with objectifying nature and reinvents non-human beings as morally active beings and not as inert forms of resources. This activation is further fuelled by the folktales traced in the narrative, which gives narrative voice to the spirits, birds, and trees that literally comment on human exploitation. These narrative voices are considered ecological counter-discourses, and thus they employ the reversal of the traditional hierarchy where humans are supposed to speak on behalf of nature.

This intervention builds on the prior existing ecolinguistic studies by showing that eco-narratives are able to make operational linguistic agency as an ideological intervention instead of simply a stylistic ornamentation. The fact that animals can talk and react suggests that the novel is critical in dispelling the fully established idea that only humans have moral authority regarding morality. By doing this, it promotes an eco-centric ecosophy which values the intrinsic worth of every kind of life and demands discourses which develop ethical accountability, care, and relational responsibility.

Third, according to feminist critical discourse analysis, gender discrimination is discursively normalised by means of patriarchal ideologies that govern bodies of women, their movements, appropriateness of emotions, and words. Lexical domains that are related to honour, obedience, shame, and silence play an ideological role to justify the marginalisation of women and to essentialize gendered violence. The female characters are often grammatically assigned the position of the object and not as an agent in material processes due to their limited social roles. The discourses of honour and morality construct women as possible sources of social disruption, hence their police control, isolation, and punishment. These constructions of discourse show the replication of patriarchal power by means of ordinary language practices that seem to be natural and based on cultural legitimacy.

Nevertheless, feminist CDA also reveals more sophisticated ways of resistance in the same discursive creations. There are various methods of agency negotiation that women undergo in

their characters, which include assertive speech, emotional persistence, strategic silence, and moral refusal. The dialogic positioning of Zarina is a perfect example of blatant discursive resistance because she works against the patriarchal suppositions by questioning them and re-signifying the ideas of femininity critically. Other women are playing even less vocal resistance by means of emotional resistance, reclusiveness, and non-absorption of oppressive ideologies. These results agree with the statement of Lazar that power is not always something unilaterally imposed but always negotiated in the discourse, which means that resisting it may take place in limited and unclear complexes instead of violently.

More importantly, the similarity between the ecological narrative and the feminist narrative becomes the most important ideological accomplishment of the novel. The issues of environmental injustice and gender discrimination are discursively intertwined, revealing the common logics of domination excluding women and non-human life. Both are placed as controlled objects in their pain, which is sanctioned by the anthropocentric and patriarchal beliefs. With these parallels foregrounded, the narrative forms the discourse of the eco-feminist that, in turn, criticises the systemic aspect of domination and suggests relational, care-based ethics as an alternative to it. This intersection underpins the eco-feminist work that contends on the unreliability of environmental and social justice, especially in the postcolonial world where ecological exploitation and gender discrimination are embedded in the structure. Moreover, the work is an addition to the literature on Global South ecolinguistics because it anticipates culturally particular ecological knowledge and gender experiences. The story of Gauhar focuses on environmental injustice in the framework of the local socio-cultural contexts, such as marginalised highland communities, indigenous spiritual cosmologies, and patriarchal codes of honour. This situational grounding questions universalised Western systems, which tend to disfigure ecological crises through lived situations. The novel is an embodiment of the importance of decolonial methodologies of ecolinguistics and feminist discourse analysis by focusing on local epistemologies and acts of embodiment. Analytically, Stibbe's eco-narrative framework, combined with feminist CDA by Lazar, is a very sound methodologically. The holistic method facilitates the multidimensional reading of simultaneously ecological ethics, narrative agency, and gendered power relations. This interdisciplinary approach exemplifies the way in which literary discourse would be seen as an arena of ethical contest and ideological conflict, and the analysed approach would be replicable to other cases of eco-feminist studies of literary discourse in the Global South. Altogether, this discussion shows that *An Abundance of Wild Roses* (2024) not only describes the environment degradation and gender inequality; it, in fact, calls into action any ideology and proposes different versions of justice, resistance, and co-existence with nature. The novel itself represents a potential for a powerful change in the relationships between human, non-human, and gendered subject, which serves as an example of the transformation of eco-narratives. The results support the conclusion that literary discourse is quite a decisive means to redefine the ecological consciousness and promote feminist environmental justice, especially where the struggles with environmental degradation and social inequality are closely connected.

6. Conclusion

This paper has approached the *An Abundance of Wild Roses* (2024) through a trans-figurative eco-narrative critical discourse analysis structure and a feminist critical discourse analysis framework to discuss the issue of language as a construct of environmental justice and gender discrimination in the context of a Global South literature. Through the application of the eco-narrative theory as proposed by Arran Stibbe and the Feminist Critical Discourse Analysis, which was developed by Michelle Lazar, the paper has managed to prove that literary discourse serves as an ideological arena in which the hegemonic anthropocentric and patriarchal discourses are simultaneously reproduced and challenged.

It has been revealed in the analysis that eco-narratives of the novel linguistically construct the issues of environmental injustices as a human-made and ethical panic situation. Ecological degradation is projected as a mutual trauma by way of the lexical selections, material processes, and emotionally enhancing narrative occasions. Meanwhile, the novel expresses ecological resilience in the motifs of survival, renewal, and relationship coexistence, thus providing counterproposals to the harmful ideologies of development. These conclusions confirm that fronts are very important in cultivating ecological awareness and moral responsibility. One of the strongest aspects of this work is that it supports the idea that the non-human beings are discursively brought to life as moral agents in the story. Linguistically, animals, scenery, and spiritual beings are given a voice, memory, and intentionality, which should disrupt the systemic anthropocentric view that only humans can be granted moral authority. The novel paves its way to an eco-centric ecosophy of relational coexistence as opposed to domination by restructuring the eco-cultural identities where both human and non-human spheres are constructed to coexist in a moral universe. As a feminist issue, the study has shown that gender discrimination is a discourse normalised by patriarchal ideologies exercising power over the bodies of women, their movements, and their emotions. Nonetheless, the feminist critical discourse analysis also reveals such intricate types of resistance offered by the female characters by means of language, silence, emotional stability, and negotiation strategies. These results support the perception that the gendered power relations do not have a fixed position; rather, they are constantly argued out in discourse.

Above all, the study illustrates the overlapping of the ecological and feminist discourses as a fundamental ideological success of the novel. Gender discrimination and environmental injustice are mutually discursive in the way that they reveal the logics of domination which oppress women and women in the same way as it oppresses non-human life. Through the prefiguration of the parallels, the story expresses an eco-feminist model of justice that challenges the anthropocentric and patriarchal structures and suggests alternative models of ethicality grounded in compassion, nurturance, and a sense of relational responsibility.

It has been demonstrated that the eco-narrative theory and feminist CDA methodological integration have the analytical strength to establish an interdisciplinary framework to be repeated in ecolinguistic and feminist literary studies in the future, especially in underrepresented Global South environments. This method not only enhances a deeper comprehension of how narratives are coded with ecological and gendered ideologies, but also highlights the possibilities of transformation of literary discourse in ensuring environmental and social justice. To sum up, *An Abundance of Wild Roses* (2024) has become a strong eco-feminist narrative, which recreates relationships between humans, non-human entities, and gendered subjects with the help of words. Through her expression of counter-narratives of resilience and justice, the novel is able to show that literature can defy mainstream thinking, as well as instill ethical ecological awareness. This research is a part of the emerging scholarship of eco-feminist ecolinguistics, and it validates the importance of establishing literature as crucial to the ideas of environmental justice and gender equity in the fast-evolving world.

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