

VOICING THE VOICELESS: ECO-FEMINIST DISCOURSE AND THE REPRESENTATION OF WOMEN AND NATURE IN PAKISTANI ANGLOPHONE FICTION

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Abstract

*The aim of this research is to investigate the exploitation of women and the natural environment in two prominent pieces of Pakistani Anglophone fiction: *The Miraculous True History of Nomi Ali* (2019) by Uzma Aslam Khan and *The Runaways* (2018) by Fatima Bhutto. Using the ecofeminist theory proposed by Vandana Shiva (1988), and the three-dimensional model of Critical Discourse Analysis (CDA) developed by Norman Fairclough (1992), the study analyzes the ways in which the novels employ metaphor, patterns of transitivity, euphemisms and silence of voices to portray women and nature as both victimized and controlled by the colonial, patriarchal and capitalist systems. The study works with a qualitative and interpretive method, examining selected excerpts from both novels under four categories: silencing and erasure of women's and ecological voice, language of exploitation and maldevelopment, representation of women's bodies and natural landscapes as parallel sites of oppression and forms of resistance and ecological agency. Both novels have a similar ideological argument, even though the setting is different colonial South Asia in the 1940s, and contemporary urban Karachi. Both texts imply that the oppression of women and the degradation of the natural environment are not only parallel in context, but also structurally parallel in the way they are produced, maintained and organized in similar systems and processes. The findings reveal that the study makes a substantial contribution to the field of ecofeminist literary studies, the use of CDA in literary analysis and critique of Pakistani Anglophone fiction.*

Keywords: Eco-feminism, women oppression, environmental exploitation

1. Introduction

1.1. Background of the Study

Oppression of women and destruction of the environment have always been a central theme in ecofeminist studies. The term “ecofeminism” was coined by Françoise d'Eaubonne in 1974 to signify the close connection between patriarchy and environmental degradation. Since then numerous theories and political concepts have been advanced to account for the fact that these two modes of oppression are more than akin; they are as intertwined as ideas and society.

This relationship is well articulated in the book, *Staying Alive: Women, Ecology and Development*, by Vandana Shiva (1988) in the postcolonial South Asian context. She believes that colonialism and capitalism has established a system of “maldevelopment” that negatively impacts the environment and fails to recognize women's traditional knowledge and practices in the environment. Her theory developed as a result of the history and environment of South Asia, offers a solid basis for examining literary representations of gender oppression and environmental exploitation in postcolonial societies.

This study adopts an ecofeminist perspective in line with Norman Fairclough's (1992) three-dimensional model of Critical Discourse Analysis (CDA). This allows an analysis of the way language creates, normalises and sometimes undermines the intersecting oppression of women and nature. The study is based on two Pakistani English novels, *The Miraculous True History of Nomi Ali* (2019) by Uzma Aslam Khan and *The Runaways* (2018) by Fatima Bhutto. The first novel is set in the colonial Andaman Islands during World War II, and examines the roots of colonial and patriarchal control. The

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second novel is set in contemporary Karachi and reveals the manifestation of these problems in a postcolonial, neoliberal society.

Both novels not only bring up subjects of oppression of women and pollution of environment but also demonstrate the close interconnection of these two systems. They use specific language and discourse strategies at the levels of text, discursive practice, and social practice (Fairclough, 1992) to build this connection. This study uses ecofeminism and CDA to show new meanings in these novels that have not been explored before, and adds to the developing research of ecofeminist discourse analysis.

1.2. Statement of the Problem

One of the most serious problems present in the world is the exploitation of women and the environment and literature has an important role to play in highlighting these social and cultural problems. The control of natural resources in postcolonial societies is frequently based on colonialism, patriarchy, and capitalism, and it also results in the marginalization of women. These issues are linked together through the concept of ecofeminism that states that nature and women are both exploited in the same way (Shiva, 1989; Gaard, 2011).

These novels not only demonstrate physical and environmental damage, but also help to demonstrate how the lives of women are constrained within those systems. Although these texts have themes that are significant, they have not received much scholarly attention from an ecofeminist Critical Discourse Analysis approach. Hence, there is a need to address this gap in the above study by examining the language construction and presentation of oppression of women and environment in order to understand the connection between gender, power and ecology.

1.3. The Significance of the Study

The present study has a number of contributions. It offers a synergic approach to the analysis of modern Pakistani fiction by combining the ecofeminist with the CDA approach. It also provides fresh insights into the experiences of gender and social marginalization in the context of natural and urban environments as experienced by Bhutto and Khan. Furthermore, it emphasizes the impact of literature as a mirror of and criticism on postcolonial, environmental and patriarchal systems.

The overall significance of the study is that it further concretizes the connection between literature, gender and environmental discourse. It mirrors the oppressive nature of marginalized groups, particularly women, and the interdependency between oppression and environmental harm, which is consistent with the ecofeminist concept. It benefits literary scholars, linguistics and gender studies scholars and environmental theorists and offers a lucid analytical framework that demonstrates the impact of literature on dominant social ideologies.

1.4. Research Objectives:

- To analyze the linguistic and discursive strategies through which *The Miraculous true history of Nomi Ali* and *The Runaways* represent the interconnected oppression of women and nature
- To critically examine the representation of women and environmental exploitation in *The Miraculous true history of Nomi Ali* and *The Runaways* through the lens of Eco feminist discourse analysis
- To highlight the ways in which the novels portray the intertwined oppression of women and the environment
- To investigate the role of language in shaping ecological and feminist concerns within the novels

1.5. Research Questions:

1. How do *The Miraculous true history of Nomi Ali* and *The Runaways* discursively link the exploitation of women with the exploitation of the natural environment?

2. What linguistic and discursive strategies do The Miraculous true history of Nomi Ali and The Runaways employ to represent the interconnected oppression of women and nature?
3. In what ways do the portrayals of land, sea and natural elements in the novels reflect and reinforce Eco feminist concerns about environmental and gendered exploitation?

1. Literature Review

2.1. Theoretical Framework

The present study is an interdisciplinary approach which brings together two theories: Vandana Shiva's ecofeminist theory and Norman Fairclough's three dimensional model of Critical Discourse Analysis (CDA). It is significant that this necessarily involves a combination of both approaches to understand the intertwined exploitation of women and nature in the contexts of colonialism and patriarchy that are presented in Khan's novel.

2.1.1. Vandana Shiva's Political Ecofeminism

Vandana Shiva's contribution to eco-feminism is important. It is based on material realities of colonialism and capitalist development in the Global South. Whereas the previous ecofeminist researchers focused on the impact of patriarchy upon nature and upon knowledge systems in early modern Europe, Shiva's argument is set in the history of colonial exploitation of resources and its continued existence in the post-colonial era. She terms this process "maldevelopment", that is the imposition of the model of industrial societies on the non-western societies. These models have a tendency to harm ecological systems and have a negative impact on women, who have a close link with nature.

Shiva (1988) argues that the nature and the ecological knowledge of the women is unproductive and as an impediment to development both in colonial and postcolonial development systems. This disrespect is a kind of structural and ideological violence towards women and nature.

Shiva (1993) also attributes the loss of biodiversity to the loss of women's traditional knowledge. It's the "monoculture of the mind," she says, in which a variety of ecological and cultural systems are homogenized by the one dominant model of development. This view is also upheld in Ecofeminism by Mies and Shiva (1993) who say that the world capitalist system relies on the exploitation of women, nature, and colonized people.

Literary and cultural scholars such as Greta Gaard (1993, 2011) have developed ecofeminism to underscore the interconnections of environmental oppression and gender oppression, and their significance in literary and cultural studies. Likewise, Karen J. Warren (2001) introduces the concept of the "logic of domination" that accounts for the subordination of women, nature, and other marginalized groups in Patriarchal societies. This idea is used in this study's analysis.

2.1.2. Fairclough's Critical Discourse Analysis

According to Norman Fairclough (1992), there are three aspects of discourse in his three dimensional view of CDA: discourse-as-text, discourse-as-discursive-practice, and discourse-as-social-practice. CDA studies at the textual level include features such as vocabulary, sentence structure, metaphors and modality. At the discursive practice level it investigates the ways in which texts are created, circulated and read in particular social and institutional settings, and how they relate to other texts. CDA at the social practice level is concerned with the manifestation of language in broader social structures and power relations. Fairclough (1992) attributes this to the fact that the use of language is a social practice, and that each use of language is also a social position and a reproduction of ideology.

Teun A. van Dijk (1993) has built on this model, stressing the cognitive aspect of discourse; that is, the surface structure of discourse and the mental model that underlie discourse. Ruth Wodak (2001) further introduces a historical dimension; she states that the text needs to be analysed in other historical, political and institutional contexts. These are relevant for analysing the narratives of Khan

(2019) and Bhutto (2018), because the contexts of these narratives are both historical (colonial India) and contemporary (Pakistan).

2.2. Related Researches

The novels have been studied by many scholars and this study reviews their works in order to find out the gaps in the works. In particular, Makhdoom and Yaqoob (2019) discuss themes of “sense of place” and environmentalism, to demonstrate that nature and geography in the North of Pakistan is under threat from neoliberalism and environmental degradation.

Iqbal and Mustafa (2022) explore the concept of double liminality and marginality of the protagonist in terms of his cultural identity in various colonial contexts. Rabani and Mishra (2022) explore the Andaman Islands' history of colonization and the environmental devastation that occurred during World War II, emphasizing the exploitation of people, land and resources by the colonists. They talk about environmental violence, but view it primarily as background and makes no direct link to gender oppression.

Bashir, Firdaus and Sajid (2023) examine the connection between women and nature, exploring how women's interactions with the environment influence their identity and agency. Their study does not, however, go into the details of the relations with power in language and discourse. There are no comparative eco-critical studies that focus specifically on Khan's works or that practice CDA, but they do place environmental concerns and neocolonial economic practices in a wider regional context, such as the ones published by Indus Publishers (2023).

In their study of ideology, power and discourse in Pakistani novels, Rasheed, Kashif and Kazmi (2023) have employed Teun A. van Dijk's socio-cognitive approach with various Pakistani novels, such as *Home Boy* (HM Naqvi) and *The Blind Man's Garden* (Nadeem Aslam). They have employed CDA on Pakistani literature, but failed to merge CDA with eco feminist theory which is the aim of this study.

As far as Fatima Bhutto's *The Runaways* (2018) is concerned, one of the important research streams in the field of the novel is that it is a study of youth radicalisation, identity crisis and social marginalisation. Kharal, Naseem and Muhammad (2022) argued that the novel is a counter-narrative to the “metanarrative of jihadism” as the novel's characters are motivated by the false perceptions of belonging, power and identity. Likewise, in interviews with Bhutto, it's not religion, but “humiliation, poverty, rejection, heartbreak, loneliness and alienation” (Inskeep, Popperl, & Guevara, 2020) that motivates extremism. Aisha and Khan (2023) also acknowledge the social and psychological dynamics that play a role in the lives of youth in Pakistan in the novel.

In the study of how language creates ideology, Aazam et al. (2019) employed three dimensional Critical Discourse Analysis (CDA) model of Fairclough (1992) to selected extracts from the book of “*Fire and Fury*” (2018) by Michael Wolff. In their qualitative analysis, they found that linguistic strategies like the use of the word 'Not', the 'passiv', the use of the noun 'pronoun' and the repetition of the same words were used to depict Donald Trump as being politically and personally unfit. Based on the findings from this study, it could be concluded that language cannot be neutral, it is influenced by the ideology, which is in line with the approach of Fairclough in which he considers language as social practice. Similarly, this approach can be used in the present work of this study as it is also rooted in CDA but an additional extension of method was done by the researcher to examine the Pakistani fiction from an eco feminist perspective which examines the discourse normalizing the domination of women and nature. Baig et al. (2021) analyzed how children's fiction films specifically *Tarzan* and *Cinderella* influence gender ideology using the Lazar feminist critical discourse analysis model. The study revealed that these films depict males as powerful and dominant. While females are portrayed as passive and epitome of beauty and marriage. it is concluded that such representations contribute to

children's understanding of gender roles where boys exhibit aggressive language and girls are shown as nurturing. They stated that the films serve as significant tools for gender socialization, reinforcing patriarchal norms in young audiences.

On the contrary, Sahar, Saif and Khan (2024) examine the silencing, marginalisation and subjugation of female characters to patriarchal and colonial structures. Rauf, Qayoom and Gillani (2025) further look at the confluence of power, post-colonialism and gender. These studies look at gendered experiences, but neither challenge the relationship of women to nature nor do they attempt to interpret from an ecofeminist perspective how women's oppression is the reflection of nature's exploitation.

2.3. Research Gap

Ecofeminism and literary studies have produced a large amount of scholarship, especially in regard to postcolonial literature from the Global South. In his research program on Modern Indian English Fiction, Mukherjee (2010) has been studying the portrayal of nature in Indian fiction, in the light of a postcolonial environmental perspective, and sought to find recurring patterns in the ecological anxiety and colonial nostalgias that emerge in the literature. The term 'ecology of place' has been explored in South Asian women's writing by Chambers (2015) who has outlined the structural tie between women and a certain geography and the marginalisation of women. In regard to literary ecofeminism, Gaard (2011) has suggested that the "discursive" aspects of literature should be examined in other ways, namely in literary language, the ideological processes in which ecological and gendered oppression are normalized in literary production can be analyzed in close reading of the literary text. It is a good scholarship that has been developed on it, but there is no previous study that has used a combination of the two main texts which have been studied here, namely, Shiva (1988) and Fairclough (1992) texts of ecofeminism and CDA respectively in the field of Pakistani Anglophone fictional texts and moreover, none of the two main texts have been ever received any type of scholarly attention from the field of ecofeminism. This study is thus in a truly original place in the literature, methodological and literary-critical.

3. Data Collection

3.1. Delimitations of the Study

This study uses qualitative and interpretive approach, as this type of study is appropriate for literary discourse analysis because the study of meaning, ideology and power can be undertaken based on the study of the constructed meaning in and through language (Creswell, 2014). It is purposively selected and limited to works of namely Khan's *The Miraculous True History of Nomi Ali* (2019) and Bhutto's *The Runaways* (2018) where they successfully answered the research questions of the discursive construction of the relationship between women and the natural environment. The selection of texts included the language of silencing and erasure of the female voice and ecological voice, the discursive equation of women and nature as parallel sites of domination, the language of resistance and 'ecological voice' and the language of ecological agency, from the four analytical categories which were developed by the theoretical frameworks of Shiva (1988) and Fairclough (1992).

The selected passages have been analyzed in terms of the three dimensions of Fairclough's model (1992), i.e. at the level of textual features (vocabulary, grammar, metaphor, transitivity, passivisation), discursive practice (the wider discourses the text is extracted from and the text adds to), and social practice (the ideological conditions and consequences of the text's discourse). In order to interpret the ideology of the linguistic patterns described in the CDA, the idea of ecofeminism of Shiva (1988) was employed. For the comparative aspect of the study to hold, each of the analytic categories was employed to analyse analogous extracts from each of the two novels, so that patterns of convergence and divergence could be identified in the discursive constructions of gendered and ecological domination in the two texts. To ensure the qualitative credibility of the analysis, the analysis has been

conducted using multi-framework triangulation, that is, through the simultaneous use of Shiva's ecofeminism, Fairclough's CDA and postcolonial theory (Said, 1978; Spivak, 1988), which creates a powerful and reinforcing interpretive apparatus (Lincoln & Guba, 1985).

4. Data Analysis

The data has been analyzed by making four categories which fall under the category of both the models; Fairclough's CDA and Shiva's Eco-feminism and it shows the interconnected oppression of women and nature.

4.1. Discursive Silencing of Women and Nature

In both novels the "linguistic construction of absence" is one of the most common discursive strategies. The use of language to silence and erase voices of women and sounds of nature. This silencing is evident at a textual level, such as in sentences where women and nature are not present and have no agency, or when they are present but not named. On the discursive practice level, it reinforces the colonial and patriarchy ideology, which denies women and nature their identities and agency. Social practice-wise, this is the ideology "the logic of maldevelopment" as put by Vandana Shiva (1988) at this level.

Silencing of women is quite explicit in *The Miraculous True History of Nomi Ali*, where the Andaman prisoner-bride scheme is told, women are sent to the islands without identity. There is a high degree of erasure with this main character, only referred to in colonial records by a number. This is particularly evident when she is handed "two sheets of paper... for the most important words ever said" (p. 30) and then the papers are removed. At this moment, she is never to be heard. Passive structures are used, for example, for giving the paper and taking it without stating who is giving and who is taking it, which obscures the role of colonial power, as well as the responsibility for silencing.

Nature is also silenced in this novel in a similar fashion. Prisoner 218 D longs for "colours, sunlight, the breezes..." (p. 31) when she's brought to the islands, but this is all in the past. Nature is, but it is not seen or heard. This is also evident in the line "she could hear no elephants now" (p. 14), where the void of sound accentuates the disconnection from nature. So, like the prisoner, nature's silence echoes.

The same kind of thing is seen in *The Runaways*, but against a contemporary urban backdrop. The first line of the book, "the stars are drowned by Karachi's... smog" (p. 20), is a link between environmental damage and social conditions. The term "drowned" implies an active and conscious destruction through the process of industrialization, which is in line with Shiva's (1988) thoughts on maldevelopment. The disappearing stars symbolize the loss of natural beauty and balance as do the voices of women such as Zenobia's mother and Anita. Their lives are depicted in a small room without any natural light or sound, representing the silence of the environment and society. On the social practice level, this silencing is indeed the systematic exclusion of women's ecological knowledge and their relationship with nature, as Shiva explains (1988). In Khan's novel, women are reduced to a number and resources to be controlled, as are Andaman Islands themselves. Likewise, in Bhutto's novel the economy views natural spaces as places for development instead of a source of life, as a result of which both the environment and women are rendered invisible in society.

4.2. The language of maldevelopment: constructing domination through discourse

The other major strategy in both novels is the language which normalizes and accepts domination. This is what Norman Fairclough (1992) refers to as the "naturalization" of ideology. This is done in both texts by passive voice, soft or misleading language (euphemism) and by using language that makes women and nature seem like objects instead of active players.

This is evident in the novel, Khan's description of the prison-bride system. The descriptions of the normal, routine process of "ordinary women prisoners" coming here to marry men (p. 34) make everything seem normal and routine. In the passive structure, responsibility is removed by not

specifying who brought these women or forced them into marriage. “ordinary” implies acceptability, “to marry” implies consent and choice, obscuring forced movement and control.

This language is colonial and places emphasis on the “civilizing settlement,” transforming prisoners into “productive” members of society. This way, women's bodies are shown to be necessary and useful for exploitation. Both at the level of discursive practice and at the level of social practice, this serves the colonial ideology and the systems of power and control over women and nature.

The notion of maldevelopment is also reflected in the description of the colonial factory: “The factory was built by women” (Khan, 2019, p. 33). This sentence is grammatically active, in that “women” is the subject, but ideologically passive because the subject is considered to be passive in relation to the action. This is because the women are not engaged in self-reliant work but in work under a system which they have little or no control. They are not even directly referred to in the sentence as part of an economic system relying on their labour. This way, the exploitation of the labour of women is seen as normal and natural. This is the essence of maldevelopment of women's bodies and labor as described by Vandana Shiva (1988).

The language of maldevelopment in *The Runaways* is in a more modern and ideological way. The character Oz affects Monty's thinking through and with and employs a discourse of patriarchy as a method of resisting western culture. He is stating that the western countries are “The West had gone mad” (p. 58), basing this on ideology to dominate. In this instance, the control of women is touted as protection and preservation of culture, when in fact it is a form of patriarchy violence. This is one way in which ideology is made “natural” by discourse, says Norman Fairclough (1992). On the social practice level, it is a modern avatar of Shiva's concept of maldevelopment, as anti-colonial language is employed to establish another mechanism of control over women in postcolonial societies.

Another image in Bhutto's novel that presents environmental domination is that of the sea that surrounds Machar Colony. The sea in the past provided for the livelihood of the people, but the present day has seen the pollution of the sea and its hazardous nature. It grows, spreads and is a threat to destroy the community. In the language of the novel, the sea is active--people passive. This grammatical construction creates the impression of the community's vulnerability being a natural state of being, rather than a political suffering and capitalist development. Thus the language obscures the actual causes of environmental issues and portrays them as natural forces. It's the same ideology that Shiva was talking about, that the destruction of the ecology by human systems is made to seem like natural and irresistible forces.

4.3. Women's Bodies and the Natural World as parallel sites of exploitation

The third equally significant feature of the analysis involves the consideration of the ways in which both novels depict women's bodies and nature as the same place of exploitation. Both are subject to control and utilization as part of the systems of colonialism, patriarchy and capitalism. This similarity can be seen in the themes, but also in the language, the use of metaphors, and in sentence structures.

This is evident in *The Miraculous True History of Nomi Ali*, when the description of the Andaman Islands appears. In the beginning, the sea is described as beautiful, “glassy and glittering” (p. 14), indicating the richness and life of the sea. This same sea, though, is one of imprisonment when the prisoner is moved over it “under her chains” (p. 31). The sea is a symbol of both freedom and imprisonment. In this way the body of the prisoner and the colonized land are alike; both are rich in life and potential, both controlled and utilized by the colonizing power.

It's the same with forests on the Andaman Islands. On the other hand they are being exploited for resources: trees are being cut, elephants are put to work, the biodiversity is being diminished for planting. On the other hand, they are places of learning and solace, particularly for those women who are linked to nature beyond the systems of exploitation. This connection is symbolized by the character

Aye, a native woman. She possesses traditional ecological knowledge, and applies it in healing and guidance, echoing Shiva's (1988) notion that women in the Global South are important mediators of traditional ecological knowledge.

Meanwhile, the forest is oppressed and it is resisting. Colonized but protected and hopeful. This is illustrated in the line, "To his left lay the forest. He could hide in the arms of the trees if it rained" (p. 116). The trees are said to be "taken care of" with "arms", indicating care and protection. This is a form of personification that establishes a relationship of support between man and nature, contrary to the colonial concept of nature being there for exploitation.

The theme of the linkage of women's bodies with the nature in *The Runaways* is primarily through the urbanity of the Machar Colony and the coastal environment. For instance, champa trees develop in the midst of garbage (p. 21), which shows that beauty and life go on in negative circumstances. This is comparable to how women live in this community, who must live their lives and uphold dignity in unhealthy and harmful environments.

The presentation of the mynah bird singing in front of the fake lights of floodlights and when they are switched on, the natural sky is replaced by artificial lights (p. 20) makes a literal and symbolic violence. It is an obvious contrast between the natural elements, such as night, sky and birds, and man-made urban structures. It's also a pattern that corresponds to the situation of women and their natural voices and identities being dominated by social and industrial forces.

This is a good example of this parallel in the beach scene with Layla. At the beach she writes her name in the sand at Seaview which is an act of claiming identity on a natural surface. Her name is soon forgotten, though, when a buggy (p. 139) passes by. This moment represents the destruction of the environment and the destruction of women's identity. The polluted and damaged beach is a place where nature and women are colonised and erased. In the eyes of Vandana Shiva (1988), this scene is an illustration of how the same system of power results in the destruction of nature and women's self-expression and self-control.

4.4 Protests against the Unrepresentative and the Art of Counter-Discourse: Women as Agents of Change

The fourth type of analysis is resistance and counter-discourse. It explores the image of women and nature as victims as well as providers of survival, knowledge, and resistance in both novels. Resistance in discourse can be manifested in the use of the other language, the rejection of passive roles and the formation of new identities that deviate from dominant systems (Norman Fairclough, 1992). As described by Shiva (1988), ecofeminism is the women's association of traditional ecological knowledge which is itself a resistance to maldevelopment systems.

Resistance is demonstrated in *The Miraculous True History of Nomi Ali*, both personally and collectively. Prisoner 218 D stands up to the colonial system by refusing an imposed identity. Despite writing the number that is assigned to her on her clothing, she makes the number her own and her symbol of survival, not submission. The one who got away is her story, which is remembered as a counter-narrative, in opposition to official colonial records.

The character Aye is more clear of ecofeminist resistance. Her extensive knowledge of the forest, healing practices and her understanding of the nature embodies Shiva's concept of women as guardians of traditional ecological knowledge. Her observations and interpretations of the natural world are a challenge to the colonialist perspective that nature is a commodity to be used. On the social practice side, her knowledge presents an alternative approach to living in relation to nature in a caring, balanced, and respectful manner.

Yet another significant act of resistance is Haider Ali's last prayer when he walks back to the ocean, "return to earth" (281). This moment marks a bridging of a new human-nature relationship. It

is a reflection of the ecofeminist conviction that to divide people, particularly women, from nature is to be violent toward nature, to unite with nature is to be political, to be spiritual.

Resistance is represented in a more contemporary, urban context in *The Runaways* (2018). The red notebook that Anita Rose keeps is the emblem of counter-discourse. Anita uses writing to document injustices and political realities and the struggles of her community, in contrast to the silencing of Khan's novel, which removes the ability to write. Her notebook becomes a place to hold the voices that are silenced.

It is also a writing act that relates to ecology, since Anita writes about environmental issues such as increasing water levels, pollution, and waste, as well as social issues. This relationship between women's knowledge and ecological awareness is a type of resistance according to Shiva (1988). It demonstrates the close connection between feminist and environmental movements and that the act of maintaining knowledge is a means of resistance to existing power structures.

It's worth noting that the erasure of Layla's writing on the beach is the opposite meaning too. By writing her name in the sand, she is claiming her identity and making herself known as she has a voice. She appears to be one of nature, rather than one under society's control. Although her name is not mentioned, the act is not weakened by this, on the contrary, it makes her act more meaningful. Layla's act of writing reveals a relation between human and nature at a level of discursive practice that is discussed by Norman Fairclough (1992). This is in line with Vandana Shiva's (1988) view of an alternative to maldevelopment: a feminist-ecological alternative in which the relationship is not one of "control" and "exploitation", but rather one of "connection" and "belonging", "lived experience".

5. Findings and Discussion

The two novels, being different in time, narrative and political setting do not affect the underlying ecofeminist message. The language pattern and strategies used in the *Miraculous True History of Nomi Ali* and *The Runaways* – metaphor, sentence structure (transitivity), euphemism, silencing and resistance illustrate the interconnected oppression of women and nature. It reinforces Shiva (1988) and Mies and Shiva's (1993) argument that the oppression of women and the destruction of nature are not only alike, but are intertwined in the same systems of power and control.

It can also be observed that both novels have the same ecofeminist thoughts but they interpret them in different ways due to their historical and social backgrounds. In Khan's novel, the forms of domination are colonial, in the form of prisons, the prisoner-bride scheme, and plantation economies. Resistance is manifested in ecological memory, indigenous knowledge and story-telling that "captures" women's experiences. In Bhutto's novel, the power of domination takes shape in contemporary perspectives like urban development, religious extremism, and government apathy. Resistance is expressed as "counter-archiving," whereby language and writing documents and undermines injustice. These contrasts illustrate the persistence of the notion of maldevelopment, albeit in different shape, from the colonial period to the present day, with the same system of domination.

This study brings together two theories, Shiva's ecofeminism and Fairclough's CDA, which is valuable for further analysis. Ecofeminism is needed to make people aware of the oppression of women and the nature; CDA is necessary to make people aware of how the connection is formulated. As a whole they help to present a more complex view of the ideas in the novels and how they are developed using language. The fusion of these two approaches is both ecofeminist literary studies and CDA, and provides an effective way of analysing postcolonial literature.

Conclusion

Both the novels, *The Miraculous True History of Nomi Ali* (2019) and *The Runaways* (2018) in the result of this study portray the intertwined oppression of women and nature in explicit linguistic and discursive approaches. These include silencing voices, using euphemistic language and also forms of resistance are created. By incorporating such strategies, both texts impart the ecofeminist notion

that oppression of women and destruction of nature are a result of the same systems into the textual framework and language.

These are some of the contributions of this study. It has, first, at the theoretical level, demonstrated the compatibility of Shiva's ecofeminism and Fairclough's CDA, and their complementarity when taken together. Secondly, it provides at the conceptual level a four-part analytical model, which can be applied to other postcolonial literary works and that enriches the field of ecofeminist discourse analysis. Thirdly, on the literary level it demonstrates that the language and form of Khan's and Bhutto's work are as ecofeminist as the subjects.

The study also emphasizes the need to discuss the issue of gender and environmental justice together in Pakistani Anglophone literature. It recommends future research on more texts from South Asia, the consideration of other conditions such as class, religion and disability and the study of reader response to the ideas of ecofeminism in literature. Overall, this study not only examines two important novels but also offers a robust approach for further study in ecofeminist discourse analysis.

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