

## **COMMUNICATING SUSTAINABILITY THROUGH STORYTELLING: EMBEDDING ESG AND SDG VALUES IN EDUCATION VIA ECOFEMINIST NARRATIVES**

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### **ABSTRACT**

This paper explores the nexus of communication, ecofeminism and sustainability education by analysing how storytelling in Anuradha Roy's fiction can act as a communicative tool for mainstreaming Environmental, Social, Governance (ESG) and Sustainable Development Goals (SDGs) values across higher education sector. By utilizing ecofeminist theory and sustainability communication, the research suggests how gendered ecological resistance within Roy's novels can be pedagogically employed to inform environmental awareness and ethical responsibility. Via literary and discourse analysis of representative novels—The Folded Earth, Sleeping on Jupiter, All the Lives We Never Lived, and The Earthspinner—the research interprets how Roy's narratives construct an ecofeminist ethic of care that aligns with principles of sustainability, social justice, and gender inclusivity. This analysis reveals how her narratives exceed aesthetics to serve as sustainability communication, rendering complex global objectives experientially gripping. By asking readers to empathize with the ecology and reflect on their morals, these texts offer glimpses of the intersections between human and natural. The study serves to establish literature as a mediator between ethical imagination and educational change, suggesting that narrative-based pedagogical practices integrate sustainability communication in curricula. Finally, the paper claims that ecofeminist storytelling supports SDG goals by encouraging interdisciplinary consciousness raising, critical reflection and compassionate engagement—the very capacities promoted in re-imagining education as a prompt for environmental and social renewal.

### **Keywords:-**

Ecofeminism; Sustainability Communication; ESG; SDG; Education; Anuradha Roy; Narrative Pedagogy.

### **INTRODUCTION**

The 21st century has seen the unprecedented recognition of sustainability issues such as climate change, environmental destruction, gender inequalities and increasing social divisions. In a moment of ecological and systemic violence, education has assumed a central role in nurturing critical awareness and transformative sustainability. The role for the eye-opening cultivations of ESG and SDG-literacy Institutions for higher education are having more frequent discussions on aligning curricula and pedagogical perspectives with UN's

SDGs and ESG-standards. These structures not only demand environmental responsibility: it also includes social inclusivity, ethical governance and gender equality — topics that find large intersection with humanistic framing of literature and communication.

In this paradigm, communication is not only a conveyer of information, but also an agent of change (1985). As Moser (2016) notes, sustainability communication is designed to provoke emotional and ethical responses from the audience by taking abstract scientific- or policy-based discourses and turning them into stories of people's lives that motivate action. In the same vein, Cox (2010) underscores narrative's capacity to "short circuit the distance between awareness and agency," making sustainability less of an end-state objective and more a lived moral practice. In this context, storytelling becomes a key pedagogic tool for fostering empathy, ethics, and networking: values at the core of sustainable development.

In the realm of the humanities, literature plays a special role in expressing sustainability. Literary stories frequently reflect the environmental situation and criticize man's abuse of nature as cultural repositories of resistance and renaissance. Among various threads of literary ecology, ecofeminism has drawn attention for its integrated advocacy for both environmental and gender justice. Positing that the oppression of women and suppression of nature are derived from patriarchal and anthropocentric ideologies, ecofeminist theory (as expressed by writers such as Shiva 1988, Warren 1990 Val Plumwood, Chung-yin Olga Kwan 1993) suggests that there is a correlation between domestic violence. This model not only subverts exploitative power relations but suggests an ethic of care and interdependence as a basis for the good life.

In India, ecofeminism converges with indigenous cosmologies, agrarian resistances and postcolonial urgencies that together open up spaces of resistance in literature. Writers like Anita Desai, Mahasweta Devi, Arundhati Roy and Anuradha Roy articulate the relation between gender, ecology and community in India. Into this conversation we can add Anuradha Roy's fiction, which eschews loud protests in favour of a gentle interrogation on the question of environmental ethics and social conscience. Her novels — *The Folded Earth* (2011), *Sleeping on Jupiter* (2015), *All the Lives We Never Lived* (2018) and *The Earthspinner* (2021) depict the lives of women who seek accommodation with identity, memory and ecology in an age marked by modernity. In lyrical prose, Roy's stories reveal motifs of dislocation, environmental lament and protest, to show that it's all one world: human and non-human.

This paper positions the fiction of Anuradha Roy as a communicative space for sustainability education, which accepts that her ecofeminist storytelling embodies ESG and SDG principles. It maintains that her stories make an ethical narrative of sustainability mean through affective experiences the personal and social narratives which feed transformative learning. Analysis of Arden's novels through the framework of ecofeminism, sustainability communication and education for sustainable development (ESD) attempts to illustrate how literary storytelling can serve as a pedagogical tool in the inclusion of sustainability values into education. In the end, this research adds to discussions regarding literature as a mediator of ethical imagination and environmental responsibility and offers insights about the importance of humanities studies in the making of sustainable, just futures.

## REVIEW OF LITERATURE

Ecofeminism, an interdisciplinary approach that melds ecological thinking with feminist analysis, emerged in the 1970s as a response to both increasing ecological decline and ongoing patriarchal subjugation (Warren, 1990; Shiva, 1988). The early ecofeminist theorists Vandana Shiva and Karen Warren argued that the oppression of women is interconnected

with nature exploitation due to their share ideological roots in capitalist and androcentric systems. Shiva's *Staying Alive* (1988) connects the destruction of the environment in post-colonial transnational contexts to global capitalist expansion, and Warren's work underlines how patriarchal hierarchies naturalize ecological and gendered oppression. Collectively, these seminal texts located ecofeminism as a moral and political epistemology that demands sustainable futures require working against dualistic logics of domination (Shiva, 1988; Warren, 1996).

It then expanded into literary theory, when Gaard and Murphy (1998) interpreted ecofeminist literary criticism as an approach to the exploration of the ways in which stories resist anthropocentrism and foreground women's ecological agency. They argue that narrative artifice has affective and ethic capacities to humanize sustainability through emphasizing care, interdependence, and renewal—in distinction from control and conquer. This framework produces literary texts as interpreted sites of planetary ethics that bring affect and activism together.

Ecofeminism has a very strong resonance with Indian indigenous cosmologies and local action. Mahasweta Devi's defiance literature, Anita Desai's ecocritical realism, and Arundhati Roy's environmentalism are exemplary in this amalgamation (Devi 1999; Roy 1997). Here, each writer envisions women as the keepers of cultural and ecological memory, questioning the extractive logic that drives modernization. This trajectory is what Anuradha Roy continues (in books like *The Folded Earth*, 2011; *An Atlas of Impossible Longing*, 2008 and more recently in *All the Lives We Never Lived*, 2018) through her novels where terrain and female consciousness formally communicate with each other as relational systems ribboned with care, endurance and transformation.

Interpreting Anuradha Roy's fiction as available and representing the world in ecofeminist terms. Chauhan et al. (2024) posits that *The Folded Earth* collapses women's degradation into an intimate echoing of environmental ruin, articulating capitalism's reduction of human and nonhuman bodies to commodities. Priyadharshini and Mathivanan (2023) state that the novel is a depiction of double exploitation in rural patriarchal India, in which Maya's oppression corresponds to the ravage of Himalayan terrain. Other critics include Goyal (2025) who points out how Roy employs the manipulation of setting – the threatened ecology of Ranikhet – to create an emotional geography where personal grief dovetails with environmental crisis. Together, these works help to locate Roy within a transnational ecofeminist lineage that does not simply critique anthropocentrism but imagines the possibility of relating on its own terms—a relational ethics of peace and friendship.

Meanwhile, sustainability communication research highlights that education for sustainable development needs moral imagination and effective literacy as well as technical knowledge (Hansen & Cox, 2015). As Sterling (2011) contends, the inclusion of SDGs in curricula requires transformative pedagogies that involve empathy with ecological systems. Therefore, ecofeminist storytelling — in merging emotion, ethics and environment — serves as a powerful narrative model to embed ESG and SDG values into education today.

In summary, there are three insights from the literature: ecofeminism connects gender justice and environmental balance; literature functions as a translator of these values into empathic comprehension; and authors like Anuradha Roy show how storytelling not only critiques patriarchal ecology but can also serve pedagogical purposes in sustainability education shaped by empathy and connection.

## THEORETICAL FRAMEWORK

Key concepts Ecofeminism, an interdisciplinary perspective that weaves together ecological reasoning and feminist analysis, emerged in the 1970s as a critical response to the intensifying environmental destruction and continuing patriarchal suppression (Warren, 1990; Shiva, 1988). Building on these teachings, early ecofeminist writers like Vandana Shiva and Karen Warren pointed out that the domination of women and the oppression of nature are historically related social phenomena which have roots in a common dominance-based ideology prevalent in capitalist/androcentric societies. Environmental degradation in post-colonial contexts is connected with global capitalist expansion in Shiva's *Staying Alive* (1988) and Warren's philosophy holds that both ecological and gendered oppression are made acceptable by patriarchal hierarchies. Similarly, these early framing texts placed ecofeminism as a moral and political epistemology urging the denouncing of dualistic logics of domination in order to sustain futures (Shiva, 1988; Warren, 1996).

During the 1990s ecofeminism began to take root in the realm of literary theory, with Gaard and Murphy (1998) defining ecofeminist literary criticism as a praxis that questions how narratives decentre anthropocentrism by valuing women's ecological agency. Narrative fiction, as they see it, has the affective and ethical capabilities of humanizing sustainability by emphasizing caretaking, interdependence, and renewal rather than control and mastery. For within this frame, literary texts emerge as interpretive sites of planetary ethics that connect affect and action.

In the Indian mould, ecofeminism reverberates with indigenous cosmologies and native activism. Mahasweta Devi's warring literature, Anita Desai's ecocritical realism and Arundhati Roy's political environmentalism are cases in point (Devi, 1999; Roy, 1997). Each of these writers imagines women as the preservers and carriers of both cultural and ecological memory, countering the exploitative conditions on which modernization is founded. Anuradha Roy elaborates this trajectory in her novels *The Folded Earth* (2011), *An Atlas of Impossible Longing* (2008) and *All the Lives We Never Lived* (2018), where landscape and women's consciousness form relational systems that are characterised by care, endurance and transformation.

Scholars reading Anuradha Roy's fiction have read the narrative world she weaves as symbolic to ecofeminist ideals. Chauhan et al. (2024) claim *The Folded Earth* elaborately connects the marginality of women with ecological degradation, revealing the commodification by capitalism of human and non-human lives. Also Priyadharshini and Mathivanan (2023) see the novel as a depiction of double oppression in patriarchal rural India where Maya's subjugation chimes with the ravishing of the Himalayan environment. " (Critics like Goyal [2025] argue that this manipulation of setting, Ranikhet's endangered ecology, generates an 'emotional geography' in which -Personal grief and environmental crisis are entwined. Together, this body of scholarship places Roy in a transnational ecofeminist canon that not only questions anthropocentrism but also imagines an ethic-of-relationality of concord and mutual regard.

Simultaneously, research on sustainability communication reiterates that education for sustainable development should be characterised by moral imagination and affective literacy just as much as it is about technical understanding (Hansen & Cox, 2015). As Sterling (2011) contends, to embed SDGs into curricula requires curricula pedagogies that engage the 'head', 'health', and the 'heart' — connecting empathy and ecological systems. Therefore, ecofeminist storytelling (in its emotion-ethics-environment triad) could be a viable narrative model to communicate ESG and SDG values in education for our time.

In summary, the literature offers three insights: ecofeminism couples gender justice and environmental balance; literature functions as a mechanism translating these values into affective awareness; and writers such as Anuradha Roy reveal how storytelling does more than critique patriarchal ecology – it exemplifies pedagogic resources for sustainability education grounded in empathy and interconnection

## METHODOLOGY

The article uses a qualitative research design based on literary and discourse analysis to inquire into how Anuradha Roy's fiction can function as communicative practice in which ecofeminist discourses are embedded permeated by sustainable values, aligned with ESGs and SDG principles.

The main corpus comprises four novels by Anuradha Roy, namely *The Folded Earth* (2011), *Sleeping on Jupiter* (2015), *All the Lives We Never Lived* (2018) and now *The Earthspinner* (2021) which have received critical praise. The selected texts were all selected for their thematic diversity and shared focus on women and their relations to nature, social stratification, as well as ecological issues in the various Indian sociocultural landscapes. The choice facilitates comparative examination of multifarious narrative and temporal locations, and depicts a holistic vision of Roy's ecofeminist pursuit.

The methodology used is a combination of thematic and discourse analysis. For the thematic analysis I read the novels closely and repeatedly to determine recurring motifs and themes, including gendered ecological pain, nature as a moral agent, resilience, and defiance both of patriarchal oppressor man-made exploitation. These themes were categorized and also cross-referenced with the major theoretical ideas of ecofeminism, for e.g., interconnected oppression, care ethics and sustainability (Chauhan et al., 2024).

Discourse analyses employed were of the language, metaphors and narratives that are indicative/suggestive/demonstrative of sustainability values. This involves analyzing how Roy uses ecological metaphor (for example, the deforestation and its parallel of social collapse), narrative voice (particularly language of emotion and senses which foster ecological identification), and character development to convey environmental justice as well as gender justice. The analysis focused on how the narrative is rooted in human-nature relationships across ESG dimensions of environmental stewardship, social inclusivity, and ethical governance.

Primary written research was supplemented by secondary data sources. These included academic articles discussing ecofeminism (and Anuradha Roy's works), sustainable communication theories (Lordan and Theona Flynn@), education frameworks for ESD, as well as SDG documentation. This literature served to situate the textual analysis in relation to current thinking on sustainability and education. Evidence Act and Case Studies Sustainability pedagogy (e.g., Indonesian ecofeminist pedagogy and Philippine SDG integration research) provided the evidence base for was used to inform the construction of applied educational models distilled from narrative analysis.

Lastly, the paper advances a story-driven model of pedagogy designed for higher education to reach and integrate sustainability through literary storytelling. This model combines knowledge from Royan ecofeminism and experiential and participatory methods informed by the suggestions for ESD (UNESCO). It emphasizes deep learning where learners are encouraged to think through ESG and SDG values that they read critically and feel from within by engaging them cognitively and affectively in reading the 'nature' or 'world' as well as conducting community- based sustainability initiatives.

This qualitative and interdisciplinary approach allows us to appreciate the different facets of how storytelling operates as a form of sustainability communication--in this case, Roy's novels are understood as cultural texts that hold potential for critical pedagogy to shape environmental and gender justice literacy in educational settings.

## ANALYSIS AND DISCUSSION

The novels of Anuradha Roy explore the depths of ecofeminist concerns and capture the relationships between gender, ecology and sociopolitical structures that prop up forms of oppression. Her stories are replete with socio-environmental discourses uncovering cracks in the world afflicted by modernity's capitalist and patriarchal thrusts which make them metaphors for sustainability discourse driven by ESG values and SDG objectives.

In *The Folded Earth* (2011), Maya's switches her relationship from a mundane understanding of the Himalayan landscape to what we may call an "intimate ecology." Here, individual grief — loss and trauma — is inextricable from environmental degradation, including deforestation and cultural decay. The novel's luxuriant descriptions of Ranikhet's waning natural beauty mirror this twofold loss. Through narrative empathy and sensual description, Roy performs a communicative ecology that leads to the call for responsible consumption and conservation — an argument in clear alignment with the SDG aspiration to develop sustainable production patterns (SDG 12) and protect terrestrial ecosystems (SDG 15). Samata's path to wellness from alienation to ecologic connection is emblematic of a more general ethical claim for environmental stewardship and social justice intertwined in eco-feminist paradigms.

This discussion is further complicated in *Sleeping on Jupiter* (2015) which speaks to the ways in which women and nature are both commodified by a patriarchal and capitalist structure. In the character of Nomi, a victim of sexual assault, the novel parallels bodily and spiritual violation with environmental ravage and displacement. The story comments on global commodification that ignores the autonomy of women and land while demonstrating how violence in the domestic space mirrors and perpetuates ecological violence. In Roy's invoking of spiritual dislocation and resource extraction, the imperative to take control over one person's life and care for each other round out a measured plea for compassionate living. This complements SDG 5 (Gender Equality), and SDG 13 (Climate Action) urging for a systemic shift that is anchored in ethical imagination.

Roy engages colonial and postcolonial environmental histories in *All the Lives We Never Lived* (2018). The novel artfully associates the destinies of its women with changes in landscape wrought by political disarray. The ecofeminist perspective demonstrates the fusion of personal freedom with ecological restoration. Gayatri's tale, for example, represents opposition not just to patriarchy but also to colonialism which is embodied in its attempt at quelling both women and nature. The interaction of personal, political and ecological narratives within the novel points out that a resurgence towards autonomy and sustainability demands an ethics of imagination that is able to imagine alternative ways of relating between human beings and nature (SDG 16 Peace, Justice and Strong Institutions).

In Roy's newest novel, *The Earthspinner* (2021), creating through art and nature is a potent metaphor for resilience and cohabitation. The story holds empathy as a cure to an ailing society and environment. Roy's depiction of figures entwined with their environment through the process of weaving and domestic handicrafts articulates a kind of ethical eco-embodiment, where artistic practice and environmental stewardship are inextricable from one another. This embodies ecofeminist pedagogy that recognises the interdependency and mutual nurturing needed for sustainable communities and cultural survival.

Together, these stories narrate a full-bodied ecofeminist pedagogy in which empathy serves as an articulate medium making explicit this communicative bridge between minimal self and global sustainability. Roy's novels demonstrate that sustainability is not just a technical necessity, but also a relational ethic rooted in affective and ecological interdependence.

### **BLENDING ESG AND SDG PRINCIPLES WITH ROY'S EDUCATION NARRATIVES**

In an educational sphere, Roy's books provide excellent possibilities for integrating ESG and SDG values within a critical dialogue and transformative learning. So, they put in focus links between environmental health, gender justice and governance ethics – key aspects of ESG frameworks. Encounters with these stories invite students to think about concepts such as interdependence, ethical responsibility, and environmental justice that support cognitive, emotional, and ethical development.

Meaningful learning is believed to emerge from critical reflection which questions prevailing frames of reference and eventually results in perspective transformation (Mezirow, 1997). Roy's fiction, with its morally charged narratives and ethical nuance, does this. Students face several axes of oppression — as patriarchal, capitalist, colonial, environmental — and in so doing work to deconstruct separating dichotomies between self/others and culture/nature through a more empathetic approach.

Positioning literature as a method of sustainability communication achieves various educational objectives advocated by UNESCO (2020). First, it fosters environmental empathy — a gut understanding of human effects on natural and social systems. Second, it fosters individual civic responsibility by linking personal values to collective need in sustainability. Third, it promotes a critical citizenship, which calls the learners to question hegemonic narratives and to envision counter-hegemonic futures rooted in justice and care.

Accordingly, if Anuradha Roy's fiction were to be included in the curricula already set up, this could serve as an innovative pedagogic tool for grounding the SDGs at both affective, cognitive and behavioural levels of learning. Teaching through literature on the other hand activates its unparalleled potential to bring global issues closer home by relating them in individual narratives and local habitats.

### **FINDINGS AND IMPLICATIONS**

Findings of the study demonstrate the deep impact of ecofeminist storytelling as a communicative framework that infuses educational discourse with sustainability values. The novels of Anuradha Roy work as complex cultural texts translating as they do abstract global sustainability agendas into affectively powerful stories. This distinctive possibility of activating affective engagement allows and favours a move from understanding ESG principles and SDGs in their mind to embodying them.

One of the most spectacular conclusions to be drawn from a reading of Roy, I think, is that her fiction tells us that ecological justice and gender justice cannot be disentangled. *Folded Earth* in particular depicts this with its sweeping, rich imagery of Maya, the thin, yielding young widow who is "[a] welter of grief," as succulent and waning as Himalayan terrain. Where the novel places human-nature relations at the center of ethical engagement, it emphasizes that the commodifying and destroying of natural landscapes is coterminous with subordinating and marginalizing women under patriarchal capitalism. By creating the sense that both readers (and learners) should be 'intimate' ecologists – to understand sustainability as fundamentally relational and meta-corporal. This sort of curricular standpoint resonates in

powerful ways with SDG 12 (Responsible Consumption and Production) and SDG 15 (Life on Land), as well as touching upon social justice themes within ESG.

Sleeping on Jupiter continues this trajectory through its treatment of violence—violence, in environmental and social terms – by exposing how the patriarchal project (and capitalism) commodifies women’s bodies as it does natural resources. Roy’s narrative critiques the global commodification of women and nature, demonstrating how systems of oppression interlock in complex ways. This positioning primes learners to engage with SDG 5 (Gender Equality) and SDG 13 (Climate Action) in more nuanced ways, considering the systemic intersections of both and the ethical imperatives contained within them.

All the Lives We Never Lived extends this conversation with an overlaying of historical and political consciousness, as it considers how colonial and postcolonial environmental changes are entwined with women’s resistance to hegemonic authority. This novel vividly demonstrates the significance of ethical imagining in addressing its subjects: environmental tyranny and political alienation. Learners are challenged to see that sustainability also entails peace, justice and institution-building (SDG 16) by grounding environmental education in structural and governance dimensions.

In *The Earthspinner* Roy investigates creative resilience, bringing together art with nature to tell a story that advocates for coexistence and empathy instead of social and ecological atomization. This story highlights the fact that sustainable futures are about cultural and emotional regeneration — interchangeable with “social” and “governance” in ESG speak, putting an emphasis on compassion and community as threads tying people together.

As a whole Roy’s tales are highly pedagogical. They offer an affective and ethical corridor that connects individual experience to collective global struggles. This resonates with the claims by Sterling (2011) that education transcends the transmission of technical information and facts to include transformational communication in which a moral emotional commitment to sustainability is nurtured. In this way, Roy’s work empowers educators to engage students with literary texts as a form of humanising intervention that fosters empathy, critical consciousness and ecological citizenship.

The implications of the findings for teaching are enormous. First, the introduction of Roy’s novels into core curricula provide educators with a tool to discreetly build ESG and SDG principles through an engagement with story while prompting young readers to consider their ethical responsibilities toward the environment and society. Such texts promote a dialogue about power, exploitation and justice that is necessary for raising environmentally aware citizens. Second, it has been used to evoke affective engagement in the storytelling that reinforces transformative learning (Mezirow, 1997) as it is plausible and possible when listening to Roy’s narrative. Through guided inquiry, students are encouraged to challenge their prior assumptions and construct new interpretive lenses around questions of sustainability issues and ethical action.

Finally, the narrative-based pedagogical model offered by the study emphasizes dialogic learning, promoting empathy and reflective practice that strike at the very heart of how sustainability education is understood. This model is well-matched with UNESCO’s Education for Sustainable Development framework, placing emphasis on the significance of participatory, interdisciplinary and culturally inclusive pedagogies that develop learners as active agents of transformation.

Lastly, Roy’s ecofeminist storytelling illustrates how literature can operate as a counter-hegemonic sphere in which conventional ideas of nature and gender are contested and re-

conceptualised, generating the critical consciousness required for authentic sustainability transformations. It prompts educators and learners to ask critical questions of dominant tales of social, economic and ecological order, imagine alternative ways of being in and with the world that reference justice, equity and ecological integrity.

## CONCLUSION

Towards the Incorporation of Ecofeminist Narratives in Education: The Rising Narrative Resilience of Anuradha Roy as an Ecology- and Gender-Grounded Postcolonial Stratagem This study has illustrated how ecofeminist narratives, particularly through her fictions, could yield a robust form of sustainability communication in education. By weaving together, a complicated tapestry of gender, the natural world, and resistance, Roy's storytelling critiques the deep-seated patriarchal and capitalist systems that sustain this precarity as well as models an ethics of care at the heart of both ESG principles (Environmental, Social, and Governance) language as well as SDGs writ large. And these novels by Roy force us to go back even further, all the way to the ways in which women's experiences are inherently bound up with ecological ones. Her characters frequently inhabit those sites of intersectional struggle against repression where social marginalization and environmental destruction intersect. In *The Folded Earth*, by contrast, the protagonist Maya's process of mourning and recovery is reflected in both the deterioration and strength of the Himalayas. It is through such narrative tactics used that Taba demonstrates the interrelation of female subjectivity and the environment, and by doing so echoes ecofeminist beliefs that liberation demands addressing simultaneously both human and ecological exploitation. Read as an engagement at affective and ethical levels, the novel urges a move towards a sustainability that entails more than just mechanical systems in ascending order, one which goes beyond to probe relationality and care. Roy further develops this narrative architecture in her other novels (*Sleeping on Jupiter*, *All the Lives We Never Lived*, *The Earthspinner*) to engage with global issues of gender-based violence, environmental exploitation, aftermaths of colonialism and socio-political turmoil. They argue that real sustainability requires not only environmental conservation, but also social justice, peace and cultural restoration. Her engagement in these intersecting predicaments of the female writing body is an example of how ecofeminist storytelling serves as a hermeneutic linkage between the personal and the political, the local and global, and ecological texture and ethical responsibility. This expansive view of community is reflected in the holistic and inter-sectional applicability of the SDG agenda, especially goals like SDG 5 (Gender Equality), SDG 13 (Climate Action) and SDG 16 (Peace, Justice and Strong Institutions).

Interweaving these stories into the higher education curriculum offers various possibilities for interdisciplinary insights and behaviour change. As this research implies that a shift from information-based to narrative-based learning approaches is likely to enhance cognitive, affective and moral student engagement with sustainability. Literature, and especially ecofeminist writing, offers culturally nuanced description that is emotionally evocative and can stimulate students to incorporate the values of sustainability into their lived existence rather than treat them as abstract concepts. These are works that teachers and educators can use to encourage reflective thinking, conversation, empathy for others, and civic responsibility—values necessary in creating stewards of planetary futures.

This change is in line with longstanding demands of scholars including Sterling (2011) and UNESCO (2020) for transformative education – pedagogies that engage learners holistically so they become more reflexively conscious, active participants. Ecologically intelligent performances such as Roy's eco-feminist storytelling become the kind of narrative practice that can elicit transformative learning since it situates sustainable within ethical-relational and

diverse human experience. It teaches students intellectually and emotionally, rendering the global personal and the foreign familiar.

This study also calls for the implementation of a narrative model on pedagogy that would be applicable in different higher education scenarios. This model focuses on dialogical learning, reflective practice and empathetic engagement through literature analysis related to impactful real-world problems of sustainability. This perspective not only advances disciplinary knowledge but also links humanities and social sciences to environmental studies, which in turn generates an interdisciplinarity necessary to understand sustainability as multivocal.

Finally, this study paves ways for future research. Comparisons to other South Asian ecofeminist writers may further extend the geographical/ theoretical reach and cultural relevance of the narrative framework established here. Exploring a variety of regional, linguistic, and cultural manifestations of ecofeminism could access additional layers of sustainability communication models and pedagogies. Further, empirical work investigating the quantifiable effect of narrative-based pedagogy on students' sustainability attitudes, behaviour, and competency is needed in order to evidence scaling up of such educational intervention.

In summary, Anuradha Roy's ecofeminist fiction constitutes an essential wellspring of narrative ethics, community wisdom, and cultural imaginings conducive to instigating sustainability transformations within education and beyond. The way she weaves together gender, ecology and resistance challenges educators and learners to reimagine a sustainability paradigm with care at its core standing in relation to justice and reciprocity. This reflects with the ethos of both ESG and SDG frameworks, where storytelling is not simply seen as a powerful tool for communication, but also as it has the potential to transform education by being essential in dealing with urgent ecological and social issues.

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