

WOMAN AND LAND: AN ECOFEMINISTIC STUDY OF UZMA ASLAM KHAN'S *THINNER THAN SKIN*

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Abstract

*This study explores the relationship between environmental degradation and women's oppression via the lens of ecofeminism. This research offers insights into Pakistan's urgent environmental and social concerns within the framework of its socio-political and cultural milieu. A collective of like-minded individuals postulated that within transcultural and worldwide patriarchal customs, women and the natural world have a subservient and instrumental connection to men. They made clear the intrinsic connection between the planet's degradation and the subjugation of women. At the same time, they spoke out against both marginalization and environmental destruction. Their beginnings produced the theory of ecofeminism. Due of their close ties to the natural world, women play a major role in these fights. In this paper we explain the complexities of nature/woman links in greater detail in literature, particularly that written by female authors. These linkages are occasionally missed by theorists themselves. These writers address a variety of topics, including gender, class, and ethnicity; they show the good and bad sides of city living and urbanity; and—above all—they offer us an alternative conception of modernity that does not inevitably oppress the “other”. The present study is predicated on how some aspects of ecofeminism are portrayed in Uzma Aslam Khan's book *Thinner than Skin*. The researcher has gathered information from the chosen book and conducted a thorough analysis of the situations and characters in it. The narrator depicts female servitude at several moments throughout the book. In the chosen narrative, female characters continue to be the focus of discussion. The conversation revealed that every key component of ecofeminism is represented in the book's narrative. This research aims to investigate the origins and historical development of ecofeminism, consequently examining its key principles and proponents. The aim is to demonstrate how Ecofeminism challenges conventional wisdom and opposes the dominance logic and value dualism that serve as the foundation for the conceptual framework.*

Keywords: *Ecofeminism, Environmental destruction, Other, Marginalization, Subjugation.*

Introduction

The present research study ventures into the realm of the test of time and tide has shown how difficult the question of womanhood is. To be different and express binary identity narratives takes a great deal of bravery and resolve. These narratives are ideological constructions that are hard to modify as they are predetermined by the community. To reject or even break down these myths demands a total paradigm change... Literature has always been able to question the dominant narratives that support hegemony and control—the same tools of power—in addition to portraying life. Nature and the land have traditionally been linked to the feminine qualities of subjection and reproduction. Men see women and the land as objects to be fulfilled and gratified rather than as living, breathing beings as a result of this parallelism. "I know I made from this earth, as my mother's hands were made from this earth, as her dreams came from this earth" said Griffin (1978). Says to me through this land, and I want to tell you, too, that the light is within us. Please listen as we share this knowledge with one another (p. 227). According to Bianchi (2012), women have long been undervalued for their contributions to the preservation and propagation of human existence in harmony with the natural world. She's been mistreated, labeled as subservient, invisible, and servile.

Griffin (1978), on the other hand, contends that the historical connection between women and environment should be seen in a liberating light. Bianchi (2012) goes on to say that the

relationship between the subjugation of women and their dominance over nature has also become a common motif in literature. In this way, many literary genres help to undermine the way that men have subjugated nature and women. The primary cause of the objectification of land and women is capitalism and patriarchy, two power-based structures that seek to maintain their hegemony by dominating both. Mies (1986) outlines this very well: feminist movements will continue to spread over the globe until the real issue is resolved. The same is true of women, according to Mukherjee (2013), who states that "Nature does not need us to rule over it" (p. 1). Instead, what is needed is a harmonious and balanced system in which every component functions both autonomously and collectively.

The ecofeminist theory responds to these conceptions by dismantling earlier patriarchal ideas and connecting men's dominance over women to environmental degradation (Mukherjee, 2013, p. 2). This study's theoretical foundations are firmly anchored in subaltern studies. According to Uzma Aslam Khan's *Thinner than Skin*, women bond to nature not because they are "feminine" or female, but rather because they endure comparable types of oppression from the same evil powers. This framework provides a lens to explore and give voice to the narratives often marginalized in dominant historical and cultural discourses. Additionally, the study incorporates the concept of the continuum of violence, offering an understanding of the various forms of violence – physical, structural, and cultural – that deeply impact the characters' lives in these narratives. This study aims to decenter the male-dominated power narrative about women's subordination and how it relates to land. Women and land are seen as tools to be used and governed in the patriarchal system. Women are routinely subjugated in the majority of these countries. Furthermore, nature and the land are targets of this masculine supremacy that aims to subjugate both women and the earth. Consequently, the objectification of the feminine gender has complicated women's human position. Ultimately, this thesis stands as, it is best to approach all of these concerns jointly from an Ecofeminist perspective. Thus, ecofeminism advances the notion that love, compassion, and cooperation are the means by which life in the natural world is preserved. It is an intellectual and activist movement whose main goals are to acknowledge and celebrate the connection and interdependence that humans have with the environment, as well as to confront and eradicate all forms of dominance. This study emphasizes the significance of literature not just as a form of artistic expression, but as a powerful medium for understanding and reflecting upon complex socio-political issues and cultural Landscape.

Statement of the Problem

Despite the growing body of literature on Ecofeminism there remains a need for an in-depth analysis of the subaltern experience of nature on human and the strategies employed for social and Environmental justice. Moreover, limited attention has been given to the interconnected issues of gender and environmental degradation. And also including the ways in which gender, race, and class intersect to shape the experiences of subaltern individuals. Therefore, this study aims to explore how patriarchal structures contribute to ecological harm in *Thinner Than Skin* (2012) through an intersectional lens, and examine the strategies of Ecofeminism employed by marginalized individuals. By addressing these gaps in the literature, this research aims to provide a comprehensive understanding of the complexities of eco-system in subaltern communities, contributing to the broader discourse on woman and land.

Research Questions

To tackle the phenomena mentioned above, the researcher has devised certain questions, which are as follows:

1. What are the strains of marginalization of women and destruction of biodiversity in the selected work of Uzma Khan?
2. How man's dominance over nature in alliance with man's dominance over women and other human beings in Uzma Khan's selected work?
3. How are women colonized according to ecofeminism in Uzma Khan's novel?

Significance of the Study

The current study is noteworthy because it emphasizes the opinions of excluded groups including women in various contexts in conversations about feminism and environmentalism. By examining the ecofeminism depicted in the selected texts, the study sheds light on the experience of proposed strategies for fostering gender inequality and environmental sustainability.

Delimitations of the Study

The focus of the current study is Uzma Aslam Khan's (2012) book *Thinner than Skin*, a well-known feminist novelist. In addition to focusing on ecofeminism, this book also emphasizes identification and belonging, with a particular emphasis on the relationship between Nadir and Farhana. Therefore, the focus of this study will be on the novel's characters and events in the context of Mies' ecofeminism. This study is significant because it will enable novice researchers to comprehend and analyze the text in the context of Uzma Aslam Khan's ecofeminism. Additionally, this research will provide light on the ecofeminist psychology that is portrayed in the books written by Pakistani women authors. Furthermore, by covering every angle, this research will inspire readers today, tomorrow, and for days to come. Furthermore, the use of literature as the primary source, despite its narrative richness, might not offer a complete picture of the actual conditions in Northern Pakistani region, given the interpretative nature of literary works. Lastly, the researcher's personal and academic background may influence the analysis, introducing potential biases.

Literature Review

A relatively recent approach to critical thinking, ecofeminism seeks to investigate the multiple connections between women and the natural world. Both have historically been viewed as giving, caring, and nurturing beings. Their shared history of subjugation, however, is another link. Since both nature and women are viewed as resources, they have been repressed for all of recorded history. They have been subjugated, taken over, controlled, and used. Ecofeminists attribute this to the masculine patriarchal capitalist mindset that views women and the natural world as inferior "others." The dualisms of culture and nature, and of man and woman, emerge from this point. This literature review explores the intersectional analysis of Ecofeminism in *Thinner Than Skin* by Uzma Aslam Khan. This novel offers profound insight on environment and into the lives of marginalized and oppressed women in the North Pakistan. In this chapter, the researcher will comprehensively examine the existing body of literature on Ecofeminism, focusing on the ideas of environment and gender and how they are connected is explored on rather ideological terms... Furthermore, the researcher will critically assess the representation and interrogation on Ecofeminism within this narrative. By closely analyzing the literary works of Uzma Aslam Khan, the present research aims to make a valuable contribution to the ongoing discourse on the ecology, emphasizing the pivotal role of woman.

The 1970s saw the emergence of ecofeminism as a reaction against the rising perception that women belong in nature. Some credit Griffin and Daly with popularizing the concept of Ecofeminism, while others attribute its origins to the French feminist and writer Eaubonne and her 1974 book *Feminism or Death*. Mukherjee (2013) claims that ecofeminism is a tactic that combines the feminism and ecological movements. Thus, this approach provides a new dimension to the analysis of feminist and environmental discourses. This is a relatively recent

kind of critical thinking that looks into the different connections that exist between women and nature. In the past, both have been thought to as giving, caring, and nurturing beings. They both experienced oppression in the past, which is another connection. Since the beginning of time, both nature and women have been oppressed because they are viewed as resources. They have been subjugated, taken over, dominated, and taken advantage of.

Ecofeminists attribute the problem to the male patriarchal capitalist mentality that denigrates both nature and women as the "other" and the inferiority of both. The dualisms between culture and nature, between man and woman, emerge from this. Turning the pages of history reveals that the earth has always been seen as having a feminine nature because it has been referred to as "mother earth." The Ecofeminists advanced the idea of mother earth by raising the problem of exploitation and servitude in relation to land and women. Ecofeminism thus combines feminism, radical ecology, and deep ecology. Man starts to perceive himself as a distinct, autonomous creature from nature in such growth plans. The goal of development and progress was to dominate nature and everyone else he deemed beneath him, including the native population of the area they were colonizing. In their work *Dialectic of Enlightenment*, Adorno and Horkheimer state that the goal of enlightenment, seen in its broadest meaning as the advancement of intellect, has always been to free humans from fear and establish them as masters. But the world that has completely awakened is shining with glorious disaster. Disenchanting the world was the Enlightenment's main objective.

According to Vandana Shiva, women in Global South are not only the main providers of income but are also the ones who suffer the most from environmental deterioration. This was evident in the wake of the monsoon floods of 2022, which left women not only injured and homeless but also more vulnerable to violence and abuse. In order to ensure a safe pregnancy and delivery, nearly 650,000 pregnant women in the flood-affected areas required maternal health services, according to a World Health Organization report (WHO, 2022). Women were not only having trouble getting sanitary products and other hygiene supplies, but they were also increasingly falling victim to sexual harassment and gender-based violence (UNFPA, 2022).

Since Marxist philosophy gave rise to socialist feminism, ecofeminism also incorporates economic analysis to comprehend and examine the problems relating to land and women (Ling, 2014). In order to demonstrate the connection between literature and the environment, Buell et al. (2011) used the concept of Ecocriticism, which is a broad word for Ecofeminism. "Literature and environment studies—commonly called "ecocriticism" or "environmental criticism". Comprise an eclectic, pluriform, and cross disciplinary initiative that aims to explore the environmental dimensions of literature and other creative media," they claim.

Ecofeminism's central tenet is that oppression occurs when an ideology targets people based on factors such as gender, ethnicity, class, and strength (Gaard, 1993). It is crucial to talk about cultural and social ecofeminism because it forms the basis of this study. Cultural Ecofeminism, which emerged in the 1970s, is a response to the observation that nature and women are both exploited and undervalued across the globe's cultures. The issue of women and nature that Ortner (1974) predicted eventually inspired many ecofeminists today. She claims that in terms of their social role, psychology, and physiology, women differ from men across cultures and throughout history and are more similar to nature. Furthermore, ever since humanity first appeared on the surface of the earth, they have been exploited and oppressed by men. The Cultural Ecofeminists believe that active action aimed at emancipating women and nature is the best approach to overcome this cultural catastrophe. Women and nature are

connected in a variety of ways. These purported links include comparisons or assessments of the twin dominances of nature and women, which are occasionally mutually beneficial, occasionally antagonistic, or both.

The argument is that women are situated differently in relation to nature than men because of their bodily experiences (like reproduction and childbirth), not because of their biology specifically. In so far as they are incorporated into various conceptualized structures and strategies, such as various modes of knowing, coping mechanisms, and ways for women and girls to relate to nature, these sociopsychological factors provide a conceptual link. Contrarily, the foundation of social ecofeminism is capitalism and patriarchy. It implies that patriarchy and capitalism exploit and demoralize women and the land. According to Biehl (1991), social ecofeminism agrees with social ecology's fundamental tenet that human dominance over nature stems from human dominance over humans. Weakening the prevailing power institutions is the only way to establish an ecological society, wherein capitalism economies and governments do not attempt to dominate the environment or individuals.

These methods also give rise to a more recent method in discourse studies. The research area of Critical Discourse Analysis (CDA) has already been expanded by the Feminist Critical Discourse Analysis (FCDA). Because it discusses the relationship between power disparities, practices, and discursive structures, the CDA approach is important (Lazar, 2005). The core idea of the approach is that discourses are socially formed through social knowledge, and that culture and history have a clear influence on their meanings. Discourse analysis and social transformation are two things that the feminist CDA is cautious about using to further her emancipatory goal (Lazar, 2005).

An understated theorization of gender is the specific goal of feminist CDA. Third-wave feminism, post-structuralism, and linguistic theories are the sources of inspiration for feminist CDA, which sees gender as a fluid, socially constructed concept. These previously discussed theories have been used with a well-known fictitious narrative, *Thinner Than Skin* in this research paper. According to her point of view Ecofeminism recognizes the interconnectedness of various forms of oppression, including gender, race, class, and environmental degradation. It argues that these issues are intertwined and must be addressed together. An intersectional viewpoint may bring up concerns about how companies benefit from ecofeminist rhetoric. Prior to delving into how ecofeminism might provide us with a novel outlook on matters concerning environmental sustainability and gender equality, it is imperative that we scrutinize the theory while acknowledging its limitations and detractors. That being said, Uzma Aslam Khan's body of work *Thinner than Skin* (2012) is actually best described as an "environmentalist text." Some of the main issues surrounding postcolonial environmental concerns are covered by Khan in this book.

Thinner than Skin, like a lot of postmodern and postcolonial literature, combines "fictional and factual histories and geographies" (Fletcher 4). The novel's primary focus is on how war politics, governments and state institutions, international travel, and trade contributed to the ecological crisis. Whether it is in reference to the feminine body or the earth's body of mountains, glaciers, and grasslands, Khan draws attention to the attitude of ubiquitous instrumentalization through Nadir, the photography enthusiast. Nadir will be a prisoner to an image rather than reality as long as he can only view these things via the lens of his camera, finding them to be beautiful and significant. Since ecofeminism has not been studied from the standpoint of *Thinner Than Skin*, the above thorough analysis has predicted the holes in the

analysis that currently exist. Research questions for the current study were formulated with the help of the gaps from previous studies.

Research Gap

While there has been extensive research of Uzma Aslam Khan's *Thinner Than Skin*, with a focus on themes like belonging, identity and the challenging circumstances faced by women in conflict zones. So a notable gap in the literature is the exploration of ecological system within a framework. Previous studies have predominantly concentrated on specific themes or elements of these narratives. However, they have paid limited attention on women and land, particularly the interconnectedness of female with environment. This research gap becomes evident when considering the existing body of scholarship on this novel, which has primarily emphasized isolated themes or aspects of the stories. Although these studies have yielded valuable insight. By addressing this research gap, scholars can significantly contribute to our comprehension of the intricate dynamics within this novel and their relevance to real-world efforts to advance marginalization and empowerment.

Research Methodology

This research adopts a qualitative methodology, employing thematic and textual analysis to explore the novel *Thinner Than Skin* through the lens of Ecofeminism. By systematically organizing and interpreting passages from the text, the study aims to uncover underlying themes and power narratives that reflect the intersection of environmental degradation and gender oppression. The methodological approach is rooted in Feminist Critical Discourse Analysis (CDA), as articulated by Lazar (2005), which combines analytical and critical techniques to scrutinize the hegemonic structures and control mechanisms perpetuated within the narrative. This method enables a comprehensive examination of the text, highlighting how language and narrative structures reinforce or challenge dominant ideologies related to gender and the environment.

Theoretical Framework

The theoretical foundation of this study is built upon the conceptual frameworks of Cultural Ecofeminism, as described by Ortner (1974), and Social Ecofeminism, as defined by Biehl (1991). These frameworks provide a dual perspective on the relationship between women and nature, emphasizing both cultural constructs and social-economic factors that contribute to the exploitation and marginalization of both. Cultural Ecofeminism examines the symbolic connections and cultural narratives that link women to nature, often highlighting the inherent value and wisdom of these associations. Social Ecofeminism, on the other hand, focuses on the socio-economic structures and power dynamics that drive environmental degradation and gender inequality. This combined approach allows for a nuanced analysis of *Thinner Than Skin*, shedding light on how the novel portrays the intertwined oppression of women and the natural world, and how these themes reflect broader societal issues.

Analysis

The complicated nature of a woman's livelihood, in the novel, is contrasted with that of the native nomads and their ancient way of existence, which dates back to the beginning of time. It is evident from reading this book that the author is well-versed in the northern regions of Pakistan. She skillfully integrates the story of Nadir and Farhana's love with the Gujjar family of the north into her extensive information on the local populace. Maryam is a middle-aged woman from a Gujjar family. She is mother of Kiran and the other two children. She is married to disable man who was cherished by Ghaffoor, her previous partner. He shares with her the tales of his trips to the surrounding nations. She was aware of all the legends and stories surrounding the mountains, but her real interest is in the stories that exist outside of them.

“The Maryam was more interested in the stories from beyond the mountains than the stuff of legend.” (Khan, 2012, p. 85)

The following is a list of the main characters in the book; nonetheless, the female characters stand out the most because they control every significant event. Because of her sensuality and the way her body parts are described, Farhana is the most prominent character in this work because it has a feminine vibe. Based on the sad incident of Kiran's passing, we can consider the importance of the female characters in the story of the book. The female characters are at the core of nearly the entire plot, whether it is the terrible account of Kiran's death in the lake or the love romance between Farhana and Nadir. After her passing, the storyline changes.

Thus, it is evident from reading the book that the author skillfully captures all of these aspects of Mies feminism or ecofeminist literature. Uzma Aslam Khan is an exceptionally intelligent writer who weaves her message via the friendship between Farhana and Nadir. The main characters of the story are Nadir, a young Pakistani landscape photographer trying to make a name for himself in the US, and Farhana, an American Pakistani girlfriend who travels to Pakistan for the first time to research and compare the rate of growth of Pakistani glaciers in the western Himalayas with that of Mount Shasta in northern California. Nadir travels to the Pakistani mountains with Farhana, his best friend Farhan, and his American coworker Wes. As they traverse the challenging terrain, the novel's issue splits into numerous layers of significance. The project's goal, which brings Farhana and her friends to Northern Pakistan to research the glaciers, reveals many of the terrible realities that the region suffers today, including issues with environmental degradation, indigenous people's rights to their land, and security. Anticipating to present his American audience with an image of Pakistan that represents “the dirt, the misery” (p. 10) or a more authentic perspective with “the bazaars and beggars or anything that resembles “his culture”” (p. 12), Nadir Sheikh ventures into an uncharted territory. International media anticipated seeing pictures of “war,” believing that this would be a more “genuine” portrayal of “The Wild East,” and Nadir Sheikh needed to amaze everyone with his assurance of terror (p. 13). With these goals in mind, he crosses the river Kunhur and the snow-capped Karakorum Mountains as he makes his way into a region in northern Pakistan. Because Khan's book does not focus on Pakistani nationalism, it is unique. Instead, it uses a sense of cosmopolitanism in conjunction with certain aspects to create a more complex and expansive picture. As a result, the book can be understood as a mirror of Pakistani place consciousness, combining a cosmopolitan perspective that simultaneously catches the local and the global. For this reason, the Northern part of Pakistan may not be depicted as just a landscape. Rather, it turns into a route that opens doors to the mysteries and secrets it holds, the tales of the global world that shape the local. Khan grounds a sense of place in a larger, planetary perspective by using the novel's evocative descriptions of the non-human physical environment, which includes the mountains, rivers, forests, and animal life of north Pakistan. As a result, cosmopolitanism and its intricate network transcend borders and are connected to the ancient Silk Road as well as China, Afghanistan, and Tajikistan. The development of terrorism in the northern mountains, continuous references to US drone operations, and illegal cross-border trafficking also concurrently lend a political perspective to the piece.

The novel covers a wide range of topics, but the debate that follows is mostly concerned with the different ecological threats that result from anthropocentric activities. Another story about a female heroine going through adversity is *Thinner than Skin* (2012). She has set a portion of the book in the Kaghan Valley, a patriarchal society in Pakistan where it is challenging for women to actively participate outside the home. Their only responsibilities are to take care of

the house, which includes cooking and laundry. However, Maryam is portrayed by Khan in *Thinner than Skin* (2012) as a woman who defies her expected role in the male-dominated society and further exploits the same tropes to further her own strength. Maryam, a Gujjar nomad lady, lives in the highlands in the summer and in the Kaghan Valley in the winter in Khan's (2012) book *Thinner than Skin*. Malika Parbat and Nanga Parbat, two mountains that tower over the valley, cast a shadow on her family's home. Furthermore, the minority faith is viewed by the Taliban, the valley's most recent radical intruders, as profanity. Similar to this, it is abhorrent for Gujjar family to participate in paganism. Despite opposition from the valley's Muslim majority, the recently encroached fanatical Taliban, and her own family, she secretly practices her religion in an environment that is hostile to men. A woman is denied subjectivity in a patriarchal culture, according to Martha Nussbaum (1995), which means that her experiences and feelings, if any, are not taken into consideration (p. 257). And it is extremely difficult to oppose a society in which women struggle in two ways: first, to survive in a society dominated by men; and second, to uphold and adhere to her foreign religion. However, Maryam attempts to preserve her distinct identities as a pagan and an independent woman while carrying out her religious rites in a patriarchal and hostile Muslim community. Maryam is a Gujjar woman from the original indigenous clan. She has her own special style of learning from the natural world and connecting with its spirits. She genuinely represents what it means to be a biophilic—someone who wants to engage with other living organisms in their natural habitat. Her logic reminds me of William Wordsworth's counsel to "come forth into the light of things" from "The Tables Turned," which alludes to a realization of supernal forces. Maryam is able to live a happy and purposeful life because of the rivers, winds, mountains, and plants that surround her. Maryam's practice of Shamanic ceremonies strengthens her connection to nature in all its forms. Her perspective is that she is a part of nature, both giving and receiving care from it. Because of her indigenous, mystical personality and her lineage in the surrounding flora and wildlife, Maryam has strong and spiritual connection to the environment. She is able to decipher the messages conveyed by the ecosystem and is seen communicating with the biotic community of the land through her body.

The Virgin Mary, a revered person in both Islam and Christianity who represents love and peace, is reflected in the name Maryam, which has additional significance. Maryam's persona exhibits a similar level of composure in the face of Kiran's death, her young daughter. Maryam's persona reflects traditional values and ideals.

"Maryam lives her life with butterflies, (Thinner 148) fliting around bright stars,(3) drawing the night around her shoulder like a shawl (3), walking along the shores of the lake (2) and mountains (2)."

The treatment of women in her valley provides a glaring example of gender inequality and discrimination, with individuals clearly biased and prejudiced against women. Because of this, women are not allowed to walk beside men; instead, they should always follow the men and remain at their backs. Women strive to occupy as little space as possible and are more constrained in their movements than males are. In addition, women's clothing and footwear limit their range of motion (Bartky, 1990, p. 68). While Maryam is very interested in hearing about the stories of the North, where women enjoy beautiful clothes and freedom from gender inequities, the men of the valley do not believe in equality. She tells the story of Marian Zaman, a magnificent woman who, according to legend, used to move stones off the route to leave it level and visible for the villagers. Mariana Zamani, whose name and life story constantly reassure Maryam that she is not just any Gujjar woman but rather a strong-

willed woman who lifts her spirits, is the inspiration behind her name. She also realizes that a woman must be stronger and more resilient in this patriarchal world, which is why she tells her daughter Kiran that she must develop a second skin as women are weaker than their skin. Therefore, it is untrue to say that women in the third world are politically immature and need be taught the tenets of Western feminism (Mohantay, 1984, p. 338). Photographer Nadir Sheikh specializes on landscapes and responds to the surroundings similarly. When he first sees the magnificence of the Kaghan Valley, he is overcome with amazement. He introduces himself by saying, "I wanted to excel at that landscape," the speaker said (10). Nadir's lovely excursion to a valley tucked away deep in the mountain is the focal point of the tale. The story transforms into a fantastical portrayal of a prince seeking beauty. Walking toward the river, Nadir is observed "inhaling a mid-summer chill deep into [his] lungs" (8). The "purity of the place" and the fulfillment he seeks are communicated by the atmosphere, which makes him find it delightful to breathe.

"Which was why it was here, more than anywhere else, that I came closest to feeling I'd rather be here than anywhere else (9). He loves running beside the river in a valley shadowed and graced by nomads'" (9).

He gets motivation from running beside the river. This makes me feel as though the novel is a realistically romanticized work that takes me back to the early romantic age. Nadir seems like a Wordsworthian figure from today's poetry, someone who would grow depressed about the outside world and go into the wilderness. Two environmentalist characters who initiate more ecological patriarchal debates are Wesley, an American acquaintance of Nadir's, and Farhana, a German-American-Pakistani companion. They are crucial to the plot because Farhana intends to go from the Ultar Glacier to the Batura Glacier in order to study the glaciers in Northern Pakistan. Holding a copy of Nature, Farhana informs Nadir that she dropped out of medical school to focus on the environment, demonstrating her enthusiasm once again (93). Nadir is happy to hear that Farhana enjoys being outside and the landscape of Pakistan. He says:

'She was passionate about the glaciers. How many Pakistani women know two things about them? It was Farhana who told me that Pakistan has more glaciers than anywhere outside the poles. And I've seen them'! (37).

Irfan is a different character, Pakistani who is involved in a project related to the local culture. The story's complexity, confusion, and damaged cognition are revealed through Ghafoor, a different figure who challenges Maryam's romantic, rustic, indigenous persona. The two protagonists are in love, but Maryam's commitment to the nonhuman world contrasts sharply with Ghafoor's alienation from it because of his involvement in harmful actions, such as bombing campaigns, that endanger both human and nonhuman life. Maryam loses Ghafoor, who the villagers refer to as "Farebi" most of the time. In Urdu, farebi means "cheater." He is determined to have destroyed some locations in the valley and is engaged in illegal activity. Khan uses his depiction of Pakistan's natural surroundings to support the country's spiritual and physical foundation. By means of Maryam and Nadir, Khan presents his admiration for nature as the loveliest companion and an outgrowth of the human ego. Kiran, Maryam's daughter, died symbolically; when someone dies for no apparent reason, it signifies the end of the old ways of being. Women were thought to be a burden, which is why they died.

It also serves as the common thread between Maryam and Nadir's personas. It is implied that Kiran is a true native of the north. Khan (111) said that she was a gypsy and that her nude feet were covered in mud from the mountains. Since Kiran is a symbol of nomads, her passing signifies the end of nomadic culture. She drowns while riding in a rowing boat with Farhana and Nadir in the frigid waters of the renowned and stunning Saif ul Mulook (69). Neither Farhana nor Nadir can help her when she falls from the boat. Maryam and the other Kaghan Valley inhabitants view these visitors as invaders who have brought suffering because they are not citizens of their country. Warmth, vitality, vigor, hope, and happiness are all symbolized by the word "sun rays," or "kiran" in Urdu. However, when outside influences undermine the tranquility of the valley, these elements perish. 'The tide did not recede. It was the same tide that had confounded us when we first got here: and we were intruders, duly rebuked by being splashed from all sides' (109).

The waves grew more violent as they rowed farther. As Kiran drowns, Nadir is filled with agony at not being able to save her. The catastrophe that these strangers, these urbanized individuals, visited upon this contented country family serves as a metaphor for the lack of love for a straightforward, natural life. The accident conveys a deep sense of bereavement. Even though the nomads "need to be protected from - tourists, men with guns, forest inspectors, or religious extremists," Farhana tries to assist them but ends up hurting them since she doesn't comprehend their hospitality (Jabeen). It represents the loss of a beautiful Aboriginal kid and is a time of grieving. As discussed in the previous chapter, Pakistan is currently concentrating on the Himalayan region and its nomadic culture is particularly suited, especially since it is essential to the China-Pakistan Economic Corridor (CPEC). Irfan holds the following beliefs even though he is aware of the nomadic way of life and actively participates in the effort to deliver water to the area:

Do they require it? Did they really need a man from the city to bring them taps and pipes if, for thousands of years, people had built irrigation channels from glacier melt to subsist, albeit with various degrees of success, despite their poverty and isolation? There was a thin line separating doing nothing from becoming a helpless bystander to an impending disaster. (Khan 71-2, original emphasis)

So it demonstrates that Khan has more in mind than just romance. Though it is vital to consider the advantages and disadvantages of industrialization before making this leap, she does not support everyone living like the initial settlers did. Khan's disclosure that nomads feel that a functioning community needs both sexes to have a profound understanding of natural resources greatly emphasizes this issue. The women chosen for the ice mating ritual were talented and had.

Knowledge of yak milk, butter, fertilizer, and, of course, wool' and the capacity to "cooperate" (40). The sustainable and healthful way of life was made possible by men who specialized in "firewood, agriculture, trekking, and herding". The soil, plants, and animals that were necessary for their sustainable way of existence are what it means that "they did not fall that which gave them life" (139).

A powerful example of a strong Pakistani woman can be found in the 2012 book *Thinner than Skin*. The novel's title comes from a poignant scene in which Maryam teaches her daughter Kiran how to disembowel a goat. Maryam responds,

'If a goat can be shred so easily so could a woman, to her daughter's question about whether her own skin is as thin as a goat's' (Khan, 2012, p. 124).

Maryam advises her daughter that in order to protect the thin skin, she needs to grow a second skin, but for that skin to be effective, it needs to be hidden. When it comes to women's objectification, males believe that women are in reality docile and object-like; the world seems to fit into their mental constructs. Maryam educates her daughter that she must face the hardships in the male-dominated society and would never give in to them, despite her comparison of women to helpless goats who will suffer in a patriarchal society. Khan transports the readers back in time to ancient Pakistani native culture and scenery by reminding them of past and breathtaking indigenous lifestyles and settings. The narrative, which emphasizes the biotic community as a vital component of rural indigenous life, is also the author's endeavor to save the fundamental cultural expressions and imagery of the nation. One of the key components of ecofeminism is the novel's second feature, which is the frequent addition of sensuous moments to the narrative. The majority of the novel's sexual passages feature Nadir and Farhana, the primary characters. They are in love with one another and are frequently spotted making love to each other without the ties of marriage. Beginning at the beginning of the book, Nadir describes arriving at the cabin without any clothes on. Then he walks over to the bed where Farhana is lying; she makes room for him and he can feel her body heat coming through the sheets.

She turned back to him and gave him the gift she had given Nadir on their first date night as he leaned me over at her back. She placed a finger against his navel. His lower body was covered in hair from Farhana, and she was petting his very cold skin with her very tasty breath. And as soon as he found himself in her mouth, he was ecstatic to discover that she was making love to him today rather than with her. *'Her lips enclosed me, I thought, Bliss!'* (Khan, 2012, p. 14)

Nadir says he watched over Farhana closely while they were at Kaghan, even though she was still asleep in the morning. He turned to taste her delicious morning breath as he moved his mouth to meet hers. He felt Farhana's lips fullness with the tip of his nose. She didn't have lipstick on, which pleased him. *"Because her naked mouth blended beautifully with the rest of her"* (khan, 2012, p. 18).

Upon their initial encounter at the Golden Gate Bridge, he observes that Farhana is conversing without a bra on underneath her T-shirt. She adds that she would have stripped off for him despite not having breasts. Nadir notices how Farhana's braid is tucked around her shoulder even as she focuses on her appearance. She's called a "calla lily," a flower with undertones of yellow and white, by him. Suddenly, she looks up at Nadir, takes off her shirt, sways her head, and says she'll see him tomorrow. By integrating these sensual moments and depictions of female body parts, the author not only illustrates the love between Farhana and Nadir but also gives this work a feminine vibe. There are other topics as well, on which the author is intently focused. The thought of Pakistani people living between mountains covered with dark green trees, veiled in snow and buffeted by chilly summer winds, can be imagined.

She gives an incredibly accurate description of several well-known lakes and glaciers. The novel's characters are the fourth topic that has to be covered. By separating the characters in the book into two categories—male and female characters—we may conclude that the author gives the female characters in the book greater weight than the male characters. First-time female author Farhana introduces a seductive and bold figure reminiscent of Mehwish from *The Geometry of God* (2008) and Dia from *Trespassing* (2003). She resides in America with her father, but she and his partner, Nadir, relocate to the northern regions of her own nation.

He came here to pursue a career in photography by capturing images of these regions' stunning glaciers. Two additional pals of theirs are Wes and Irfan.

Farhana's longtime buddy Wes is traveling to Pakistan with them. Furthermore, Irfan is Nadir's longtime friend who resides in Karachi (Khan, 2012, p. 21). Since none of them are familiar with Pakistan and are new to the nation, Irfan joins them. Maryam and Kiran are two additional significant female characters. Kiran is a little child and the daughter of Maryam. Her age is indicated by the first words of her look, which state that she is less than ten years old because of the dirt stains on her cheek and the missing front teeth. There was a wet, racking cough, Nadir claims to have heard. There were some large necklaces around her neck, and lovely bracelets were encircling her wrists. Farhana makes some really encouraging comments about this young child, stating that although she is lovely, she would be even more so with proper care.

'Around her neck were heavy necklaces and her wrists were encased in even heavier bracelets' (khan, 2012, p. 66).

Furthermore, according to Khan ("The Assisi Declarations on Nature" 1986), Pakistanis have an obligation to preserve the "unity of God's creation, the integrity of the Earth, its flora and fauna, its wildlife and natural environment" as Muslims. As an example of how religion is waning in the lives of the protagonists, Khan portrays Maryam as a fervent practitioner of Shamanic rites that keep her connected to the natural world. Nevertheless, Maryam's Muslim spouse is not happy with her and is unaware of the importance of environmental protection in Islamic doctrine. While many Pakistani Muslims have ignored the environment, Khan highlights that few have. Pakistani readers are reminded by Khan that Muslims have a responsibility to protect God's creations, which includes the earth and its ecology. Other Muslim characters, such as Ghafoor, are similarly depicted as disobeying Islamic environmental teachings. However, Maryam's Muslim husband is not pleased with her and does not understand that Islamic beliefs emphasize environmental preservation. Khan draws attention to the fact that, in contrast to many Pakistani Muslims, others are concerned about the environment. Reminding readers in Pakistan that the planet and its surroundings are God's creations, Khan emphasizes that Muslims have a duty of care for them. Ghafoor and other Muslim personalities are likewise depicted as disobeying Islamic environmental principles. In their relationship, Farhana and Nadir engaged in sensuality and appreciated the beauty of their surroundings without being married. Additionally, after snapping images of their nude bodies, these two lovers take turns photographing themselves.

"I photograph series of black and white prints as lay on her side, legs in dark sheets, muscles bright as planets' (khan, 2012, p. 96)."

'By evening after making love once and trying again without success we collapsed naked and in love (khan, 2012, p. 97)."

The author uses colorful language to depict the two lovers' lovemaking, which makes it easy for readers to understand. The couple are seen making love. Furthermore, although being originally from Pakistan, both of these young people are now citizens of the United States of America, a country where premarital relationships of this kind are accepted by the general public. When government agents view everything around them as merely objects of consumption, whether for luxury or as a way to release frustration, imperialist, aggressive, and exploitative inclinations are evident. The story only draws the reader closer to the cause of ecocriticism, which aims to protect and increase sensitivity towards the nonhuman world.

The officers seize land for new installations; they kill trees and native species of sheep and cows in order to further their own selfish interests. The story is so graphic in its depiction of these acts. This reminds me of a few Hadiths (verses 75) that the Prophet Muhammad mentioned regarding planting and safeguarding trees. Even if the end of the world seems imminent, make sure you plant your sapling if you have one if you have the time.

"If a Muslim plants a tree, the portion of its produce that men eat will be given to him as alms." He will also accept any fruit that is taken from the tree as almsgiving. For him, eating what the birds eat will also be an act of almsgiving. Any of its yield that is consumed by humans, so reducing it, will be considered a charitable donation to the Muslims who planted it.

While this is going on, Nadir mentions a book titled *The Male and the Female Figure in Motion* that describes a naked man and woman engaging in a variety of activities. He draws a comparison between them and that pair, noting that their version was a little different—instead of flinging handkerchiefs over their shoulders, they threw filthy underwear. They opened three wine bottles, but they only drank two of them and threw away the third. Since the text under consideration presents some difficulties that are crucial from an epistemological perspective, the article examines ecological issues and the interaction between humans and environment.

The story revolves around two main characters: Nadir, a young Pakistani landscape photographer attempting to advance his career in the United States, and Farhana, an American Pakistani girlfriend who visits Pakistan for the first time in order to study and compare the growth of Pakistani glaciers in the western Himalayas with those of Mount Shasta in northern California. Farhana, his best friend Farhan, Wes, his American colleague, and Nadir traverse the mountains of Pakistan. The book's topic breaks down into multiple levels of interpretation as they make their way through the difficult terrain. In order to bring attention to the terrible realities that the region is currently dealing with, such as issues with security, environmental degradation, and indigenous people's rights to their land, the project sends Farhana and her companions to Northern Pakistan to study glaciers. Entering a world of doubts, Nadir Sheik, who is meant to provide his American audience a look of Pakistan that represents "the dirt, the hopelessness" (p. 10) something more authentic, plunges into "the beggars and bazaars or anything that resembles "his culture" (p. 12). The international press anticipated more "genuine" depictions of "The Wild East" in pictures related to "war," and Nadir Sheik was expected to astound everyone with his certainty of carnage. (p.13). He travels into an area of northern Pakistan while keeping these objectives in mind as he passes the river Kunhur and the snow-capped Karakorum Mountains. Khan's book is notable because it draws on a sense of cosmopolitanism and some aspects to create a more expansive and nuanced canvas than just Pakistani nationalism. Thus, the book might be read as a global portrayal of Pakistani place consciousness that captures both the local and the global at the same time. This could be the cause of the representation of Northern Pakistan as more than just landscape. Instead, it becomes a path that leads to its mysteries and secrets, the stories of the world around us that influence the local. He enters a territory in northern Pakistan with these objectives in mind as he travels across the river Kunhur and the snow-capped Karakorum Mountains. As a result, a highly developed network of cosmopolitanism crosses national borders and has connections to China, Tajikistan, Afghanistan, and the ancient Silk Road. In addition, references to US drone operations, the rise of terrorism in the northern mountains, and illegal cross-border trade all support the work's political viewpoint. Although there are many issues covered in the novel, the debate that follows is mostly focused on the

various ecological risks that arise from anthropocentric activities. The novel's rich indigenous culture and numerous allusions to folklore allow the Eco critical lens to expose Pakistani society at the grassroots level in the modern day. Because of this, Khan stands out among Pakistani authors of modern fiction as being especially significant. Khan never stops adding layers to this book. She sets her story against the backdrop of Pakistan's indigenous populations and ancient practices.

Water plays an important part in the life of the people thanks to Khan's preservation of Urdu themed customs through mythology and local stories. She uses themes from her native Pakistani culture to address environmental challenges on a worldwide scale. Residents of the Kaghan Valley are not reliant on material possessions, in contrast to people who reside in cities. This illustrates how rural Pakistani communities, where native customs coexist with the natural world, are structured culturally. It is clear that significant aspects of the natural environment are reflected in Pakistan's identity since the State Emblem of the nation is a shield quartered with wheat, cotton, jute, and tea.

Residents of these regions will likely approach outsiders and tell them folktales replete with descriptions of bizarre animals. By depicting the customs, way of life, locations, mythologies, and involvement of nonhuman life, Khan has effectively rewritten the tale of the bucolic rural Pakistan that served as the basis for a great deal of Urdu literature. The feeling of oneness Khan conveys with the natural world through Maryam is the essence of a green reading. Khan helps the reader become proficient in perceiving animal voices, which helps us rediscover the natural world, give it meaning, and shape our imaginations. Genuine empathy between people and nonhuman animals grows as a result of it (Aizenstat, 97). Maryam understands the unique link each cow has with them beyond just being property, and her views her cattle as companions that she wants to thrive with. Maryam loves creatures because;

‘When you call, they come; she looks at the buffalo Noor who has ‘a stalk of grass between her lips that she twirled like a cigarette’ (Khan Thinner 3), she speaks ‘tenderly to the two horses tethered outside their hut’ (207). ‘She knew every colour and curve of this family’ (3). She gives human names to these animals to feel closer to them. The filly, Loi Tara (Morning Star) nuzzles Maryam’s neck; “What do you want me to do?”

Maryam petted the filly and then the mother, asking questions. Maryam's palm caught Loi Tara's eye. When Loi Tara saw that Maryam's palm was empty, she gave herself permission to examine her finger. Maryam commented, pointing to the forelock, "She elegantly curved the flawless nose's edge" (208–09). Animals love Maryam unconditionally because they see her as a member of their family. She enjoys their companionship and the strong bond they share. Native people and nonhuman objects like sheep, goats, cows, horses, birds, lakes, mountains, and forests are attempted to be brought from the peripheral to the center by Khan, even though they can be seen as suffering and neglected. The several brothers' presence in the nonhuman community is disclosed to the audience by Khan in this story. In addition to people, Khan highlights the diversity of living forms.

The ‘horse’, ‘sheep’, ‘buffaloes’, ‘goats’ (1), a beautiful ‘owl’ (7), ‘lizard’ (20), ‘seagulls and the swifts’ (34), ‘hummingbirds’ (35), ‘sheepdogs’ (65) ‘Kingfisher’ (89,129) ‘An audience of eagles and hawks dipped and twirled in a sky.(140) ‘doves’ and ‘hawks’(145) ‘butterfly’ (148). As the narrative progresses, Khan gives more information about the natural world:

The ‘wind’, ‘lakes’ (1), ‘mist’ (2), ‘sunlight’, ‘sky’(2), ‘water’s depths (3), ‘river’ (9), cactus . . . Joshua trees . . . purple clouds’ (10), ‘moon’, silhouettes of the trees’ (11), ‘clouds’ (13), ‘pinewood’ (18) ‘rounded hills’, ‘sprouting thick forests of deodar and pine’ (19), ‘sun’(34), ‘cliffs and cypresses’ (34). The purple flowers with the bright white hearts!’ (35) ‘Glaciers’ (37).

Similarly, Nadir loves: “And seminomadic tribes who made their summer homes on the lake’s shore” (65). “They’d come with their cattle, horses and sheepdogs’. Nadir spotted “a few goats” near the lake and some on the hills to the north of the lake. Nadir's lengthy hikes are used by Khan to support his claim that maintaining our natural selves requires that we responsibly use the wilderness. Nadir might be searching for his inner self and attempting to draw inspiration from nature for what Mathew A. Taylor refers to as "naturalness ("The Nature of Fear" 356).”

"I believe that Nature has a subtle magnetism that will guide us aright if we unconsciously yield to it," writes Thoreau in "Walking" (Thoreau: Collected Essays and Poems 2014). When 84 in Nadir begins to feel heart-weary, he walks to calm his nerves. Rushing out of his "solitary walks," Nadir considers a "disturbed man" as he leaves (Khan Thinner 59):

‘My body seemed to have preprogrammed the route it wanted to take, knowing where it wanted to go from an earlier time (59). He values his evening walks because he believes that giving them up would entail giving up normalcy (92). Nadir adds, "I turned off my phone," looking upset and irate. I turned off my computer, took a stroll, and (104).

At one point in the story, Nadir is shook and then at home (in Pakistan) at the base of a hill beside the nomads' tents, feeling at peace once more, reflecting, "I was now entirely at peace" (71). T.S. Eliot's final poem from his 1942 Four Quartets expresses similar feelings when it starts, "We shall not cease from exploration and the end of all our exploring will be to arrive where we started and know the place for the first time." I find this poetry to be rather moving. (Little Joking) In pursuit of tranquility, Nadir strolls along the immaculate waters of the River Kunhar, which are known in Iranian tradition as "nain sukh, that which soothes the eye" (Khan Thinner 11). This helps him feel calmer, more refreshed, and able to get his thoughts back on track.

Dana Philips mentions Thomas Lyon in the preface of *This Incomplete Land*, when he describes a transcendental experience as an awakening of the psychological and spiritual senses. According to Lyon (*The Truth of Ecology* 232, 235), this type of awakening of awareness is comparable to an ecological method of perceiving that is significant for nature writers. In the early morning, Nadir has simple, rustic, pure, and spiritual sensations when he sees the lake "resting, even asleep" (Khan Thinner 120). He said, "I noticed the tents were exhibiting the first indications of life. Pots clattered and water ran. The dogs were seen scratching themselves. In addition to buffalo and goat bells, I heard a deep, prolonged low that sounded as soulful as a call to prayer (121– 122). As he listens to the call to prayer, azaan floating in from the hills, he feels at ease and at peace, his mind as clear as the air. Nadir feels that the Kaghan valley has the feel of a living being and compares the water and glacier to a buffalo. He represents each of the 236 known natural phenomena. In Nadir's mind, the land is just as alive as any other human or nonhuman being. According to one interpretation, this eliminates all bias toward the land, the earth, and places the nonhuman element of the ecosystem on par with animals and himself. This is a crucial statement because it eliminates any distinction between the animate and inanimate components of the biosphere, equating a

valley with a living, moving entity. Readers learn that Farhana intends to "read the ice" in order to conduct research on Pakistan's glaciers, which leads to further exploration of nature (94). Khan uses the scene of the ice mating to illustrate how humans have a natural inclination to form bonds with the natural environment. Nadir marvels at the proceedings. By metaphorically imputing human characteristics to the lifeless ecosystem, he personifies the glaciers. For the sake of the ice-mating ceremony, Nadir must swear a pledge of silence, stating that "there was a belief that words disturbed the balance between lovers-intransit" (41). He calls the union idea as the most beautiful thing he had ever seen and calls it 'A pilgrimage to love on the sacred soil to which the ceremony belonged (41). For him, this is what's most lovely. Nadir, who adores the outdoors, has a romantic relationship with the glaciers' language. He enjoys drinking the water after cleaning his eyes and loving the harsh taste of glacier melting in his tongue and occasionally freezing salty glacier water inside of him (12). He saw glaciers as they "cracked and crept, galloped and groaned." Their mouths were nasty. The glaciers were placid, lethargic, and prone to sudden outbursts of fury (95). Their ancient bones creaked and moaned and squabbled between stasis and thrust, always adjusting and readjusting themselves (43).

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But some voices, like those of the Romanticists beginning in the late eighteenth century, draw attention to the destruction of the environment and urge readers to develop their ecophilia in order to establish a connection with nature. Khan replies with her own ecological lens to the academic community's ecological consciousness. One of Pakistan's many striking features, in her opinion, is its natural beauty, which she feels shouldn't be compromised or taken for granted. This work is critically relevant because it raises a vital subject on how Pakistanis have been influenced to disregard the rights of indigenous people and the beautiful qualities of their land and culture. Underpinning these trends, Khan provides a compelling analysis of the shifting socio-political and ecopolitical structure of Pakistani society.⁸⁹ Nadir saw that Pakistan had "the army on the ground and the drones in the air" (Khan Thinner 25), which "signaled" (12) an impending American invasion and the ensuing environmental violations that would ruin Pakistan's land. "A bird swung circles in the sky, and people blew themselves up around us," Nadir claims (241). What Nadir is referring to is, in fact, an American drone, a Predator MALE unmanned aerial vehicle equipped with Hellfire missiles. They are "medium-altitude, long-endurance" (102) that frequently "gaze" over the area from a "Playstation in Cactus Springs," Nevada, with "stupid eyes" (101). The drones managed to record "whole villages. "One thing turned into a non-target, then another into a target. It is possible to preserve the world before a camera could distinguish between them (100-103). The book makes the argument that tales like this are only ever told through Western media, and that native cultures, abandoned communities, and extinctions are never discussed. Violence is the only means by which the world is shown to be saved from misery. Khan goes into more detail about this when he quotes Nadir as stating that soon after the conflict began, a Pakistani shepherd found unexploded US cluster bombs. He'd accidentally kicked one of his sheep while shearing the others. It made the news, incited fury, and tore off his hands and legs. Ever

since, the tale was lost whenever a shepherd lost any of his limbs. (104). Khan reveals that Pakistanis in the northern area breathe air polluted by concentrated bombing missions. The alarmingly high pollution levels are hardly ever covered by the media. Khan also talks about two bases that are part of "Operation Enduring Freedom" to strike the Taliban: Shamsi Airfield in Pakistan and Cactus Springs in Nevada (103). According to Nadir, affluent Arabs launched a separate predator from Pakistani Airfield. Falcons. They were brought in by jet to hunt the Houbara Bustard, a rare pheasant whose meat is said to have aphrodisiac properties. However, the true source of pleasure was witnessing a falcon shower a Houbara's feathers.

Although Pakistanis were not allowed to practice falconry, the nation produced more falconry equipment than any other, all for the benefit of its Arab clients. Put it in the name of hospitality.) The irony was that bustards could no longer be hunted on the same scale after the war began and US forces began using the airstrip. But individuals might. Had the CIA been given permission to use Shamsi Airfield to launch Predator MALE? These are the questions Irfan threw at me. (103) In addition to criticizing the US incursion under the guise of the war on terror, Khan also takes aim at the Pakistani government for its continued support of this brutality. She questions the morality of Islam and the unlawful falconry used by Arab imperialists to hunt endangered animals, as well as the lack of a government reaction to this. An American interviewer asking Nadir, "Where are the beggars and bazaars or anything that resembles your culture?" is another example of how the media manipulates its audience. (12), believing Nadir's photos to be devoid of "authenticity." The interviewer ignores the landscape that Nadir has photographed. When Linde Waidhofer's prints are noticed outside the workplace, Nadir becomes uneasy and feels taunted. He believes: It is possible for a Waidhofer to capture the natural beauty of the West, but a Sheikh has to capture the action of the Wild East! The world needs to be amazed by him, not by his self-assured grace. He must excite everyone with his confident terrifying demeanor. (13). In addition, Khan emphasizes the significance of the environment in this area when she notes that "Central Asia [is] divided not into states, but into mountains and steppe, desert and oasis" (138). This has drawn the attention of foreign countries that want to exploit its natural resources. Khan also makes reference to the war in the East, but he does it deftly and in relation to geopolitics and environmental degradation. It appears that few have explained how war is war on the environment and human populations working, living, praying, and learning in it, according to Hall, who claims that environmentalists "frequently characterize capitalism as a metaphorical "war" on the environment" (17). "Social inequalities by disturbing environmental burdens and benefits" is how she describes the force of environmental literary violence (18). Furthermore, "it increases the security of some lives and ways of living while increasing the insecurity of other lives." Therefore, the military aggression in the environment maintains unequal power relations (18). Khan also draws attention to how strong nations have dominated Pakistan in geopolitical settings by removing resources in order to further capitalist development. This is akin to "environmental military violence," when the state is attempting to maintain control over its resources (17). Nadir's views on this are similar to those of Danish, who expresses amazement at US national policy in *Trespassing* (discussed in chapter four of this dissertation):

White clouds drifted up in the sky. Neither fog nor haze. Not beggars, burning trash, potholes, kidnappings, or overthrown regimes. This breathtaking scenery can be found in the nation that accounts for 30% of global energy consumption, 25% of carbon dioxide emissions, the highest military spending in the world, and fifty years of nuclear accidents that left the oceans rife with radioactive waste like plutonium and uranium, not to mention other

deadly substances. (Khan Invasion of 48) Khan draws attention to the fact that first-world nations appear to have clean environments because they are "dumping" all the pollutants "on them" (Khan 2012, 48, original emphasis), ignoring the principles of environmental justice. According to Jabeen, this is an example of "selective justice" (362). The word "them" is used here to emphasize how US actions, which disregard human existence elsewhere and deny other countries the opportunity to preserve their environment, other people. The American interviewer states, "We might be interested in you but not in your landscapes," as you continue to read (Khan Thinner 39). This troubles Nadir because, as someone who only knows Pakistan through Western media, Nadir worries what pictures Farhana will like to see when she says she wants to come. However, he thinks that through talking about Pakistan and seeing it with her own eyes, she will come to appreciate its beauty. Later in the narrative, Nadir returns to the subject of Pakistan's position, wondering why Farhana had become hesitant to visit the country a few months prior to their departure because she had heard from American news outlets that Pakistan had "border badlands... al-Qaeda hideouts, suicide bombers, bearded fanatics" (Khan Thinner 102). Similarly, when he snaps a picture in Karachi of "children and beggars running naked in the street, sucking mango pits and smearing their sooty cheeks with orange stains," he gets irritated (24). The American interviewer asked him why he was wasting time photographing American landscapes when he had material right outside his door, so he snapped these pictures. We are in the business of selling pictures, sometimes for a very high price. The United States already knows its trees... Take some pictures when you get home the next time. Bring the dirt to us. The suffering. Take no time in attempting to become a nature photographer. Take advantage of your advantages. (11) Nadir's goal is to capitalize on the "misery" of his war-torn homeland for a global market. This also demonstrates the way in which native people are used as props to maintain violence. The world is given a stereotyped view of Pakistan thanks to the photos that are shot and shared. Nadir, though, ultimately presses the camera's delete button. Other serene and lovely features of Pakistan, such as its great ethnic diversity, linguistic diversity, lush scenery, picturesque waterways, traditional village celebrations, Sufi music, etc., are rarely represented in the international marketplace.

And Khan is reviving that. During the conversation between Nadir and Mr. Rahim, Farhana's father, Khan makes gestures toward conquerors and the colonized. Rahim explains: my father detested the fascist eye with a ferocity. His fear sprang from its ability to imitate an unstoppable imagination. He complained about the way the First World, which is what these phrases refer to, views the Third World until his death. What he called, in Urdu, "ghoorna" (to stare)? Their eyes upon us. (53) Khan exposes the stereotypes of Pakistan in the western media once more with "Their gaze. On us." Pakistan's true image has been tarnished by western media projections, and regrettably, some local writers have contributed to this degradation. However, Khan aims to present the national and worldwide reading communities with an ecological picture of Pakistan. She advocates for world peace and happiness as well as the creation and restoration of human-nonhuman interactions through an indigenous story from Pakistan. She criticizes Pakistan's perception from the Western world's "lens" because of this. This perceptual lens is symbolized by Nadir's camera lens. Selected scenes are reproduced through the media lens with an imperialist bent. However, through the characters of Nadir and Maryam, *Thinner than Skin* attempts to present another aspect of Pakistan, seen through a different prism. Wes, an American friend of Nadir's, finds it tough to accept that Pakistan possesses a wealth of unspoiled natural beauty that is never highlighted by the media due to the stereotyped portrayal of the country. He remarks, "This doesn't look like Pakistan," when he first arrives in Pakistan (29). So what exactly is Pakistan? One that is

the product of war mongers and imperialists? Do terrorists just exist in Pakistan? If so, then by whom was it made? Why do well-known Pakistani authors continue a narrative that they started? These are a few of the issues whose investigation will advance knowledge about Pakistani environmental issues and geopolitics.

Conclusion

In this research, a thorough analysis of Uzma Aslam Khan's *Thinner Than Skin* was undertaken, delving into the Ecofeminism of various forms of gender and the unique experiences of double marginalization encountered by their female protagonists. This exploration successfully achieved its objectives by utilizing the lenses of Ecofeminism, patriarchal studies, and the concept of ecology to dissect the intricate layers within these narratives. The study revealed the intricate unraveling of various forms of Ecofeminism within novel, addressing the first research question effectively. It portrayed female characters not merely as victims of political turmoil but also as individuals contending with the compounded challenges posed by their existence as women in patriarchal societies. This analysis illuminated the nuanced ways these female characters navigate their identities amidst overlapping systems of oppression. In answering the second research question, the study highlighted the factors contributing to the experience of double marginalization depicted in the novel. It became apparent that cultural, societal, and political contexts crucially influence these experiences. Both narratives provide a poignant portrayal of female characters who face gender-based discrimination, compounded by the broader implications of their socio-political environments. The study's exploration of the third research question, focusing on the role of the environment and land, employed the narratives of personal struggles and broader socio-political conflicts in the novel. This approach shed light on how environment, both physical and structural, intricately interweaves into the everyday lives of the characters, profoundly impacting their experiences and shaping their identities.

Overall, the study successfully achieved its aim by offering a comprehensive analysis of *Thinner Than Skin*. In the light of the detailed study of the novel *Thinner than Skin*, the researcher has concluded that this novel can be termed as Ecofeminine writing. It illuminated the intricate dynamics of marginalization, identity, and feminism in conflict-ridden societies, significantly contributing to the discourse on the representation of marginalized voices in contemporary literature. By juxtaposing the Pakistani contexts, this thesis provides all those elements of the theory which are very clearly presented in the novel due to which this text can be named as Ecofeminine writing perspective on gender, politics, and culture in literature, enhancing our understanding of the complex realities faced by women in zones of conflict and strife.

Recommendations

The novel *Thinner Than Skin* (2012) by Uzma Aslam Khan is a feministic and Ecological novel. There are several options and for further work and research on the same topic, the novel can be compared with multiple novels, dealing with the same issues of human connections, gentrification and environmental disturbance due to capitalist community. This research work is limited to Ecofeminism, patriarchy and Capitalist analysis, and Psychoanalysis of characters in a capitalist society, so other categories are not examined in this thesis. It is recommended by the present study that, the novel comprises multiple themes including Ecofeminism and exploration of cultural identity, so the future researchers might get valuable arguments from this study and novel. There are also different elements of women struggle, girl-fear and the impact of political conflict on personal lives in this work which might help for the future research studies.

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