

## **SUSTAINABLE CO-EXISTENCE OF NATURE AND CULTURE: AN ECO-CRITICAL ANALYSIS OF HAMID'S FICTION**

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### **ABSTRACT**

This research paper is of interdisciplinary nature which establishes a sustainable relationship between Fiction and Ecology. Mohsin Hamid, a well-known Pakistani fiction writer's two novels, *Moth Smoke* and *How to Get Filthy Rich in Rising Asia* are selected the texts for analysis. The Eco-Critical theory serves as a theoretical and methodological/ conceptual framework of this research. The paper under discussion is of great significance because it finds out how culture and nature are not hostile to each other rather support the impact of each other by hinting at sustainable co-existence. The assumption supported through this research is that consciously or unconsciously the writer has endeavored to make the masses feel love and respect for the deteriorating natural environment along with a careful advancement in culture.

**Keywords:** Culture, Nature, Harmony, Ecocriticism, Ecology, Hamid's Fiction, English literature

### **Introduction**

In the present state of affairs, the planet Earth has become a home of constant transition from the agrarian culture to Industrial, postmodernist, universal culture, in which daily Scientific discoveries and inventions have enslaved the Mass ideology. People have forgotten their much-cherished values of love and respect for mother earth and environment and many ills of the modern world have crept into the lives of common masses as a haunting dream adding to their anxiety, confusion and post-war nostalgia. Environmental pollution has become a hazard and an insoluble problem of the modern over-crowded World. Peace of mind has become an unreachable luxury which only a few enjoy these days. Aesthetics of Modern Culture have failed to return the much demanded, peaceful environmental conditions. Impurity and disrespect for Nature have grown to the maximum. Most of the critics assert that it is the result of excessive culturation. They argue a hostility of culture with nature and stress on the fact that revival of nature is a must and thus ecocriticism has assumed the dimension of a popular and useful theory, which, if applied can educate the masses to live in harmony with nature. The Third World Countries need to be more careful as the shift from agriculture to the industrial mood of Production has made the citizens of these countries blind of respect and due care of flora and fauna of the land.

Pakistan as an independent, sovereign state came into being on 14th August 1947 as a result of a long time struggle of the Muslims of combined India, under the dynamic leadership of Quaid-e-Azam, Muhammad Ali Jinnah. The demand for a separate territory was justified on the grounds of the establishment of a separate homeland for the practice of Muslim ideology and culture in the true sense of the words. The same was resisted by the majority of the population, namely, Hindus on the indivisible nature of geography, landscapes, bioregions and water channels. So, since the inception of Pakistan, there is a unique problematic of co-existence of sustainable relationship between culture and nature in it. However, after its establishment, Pakistani writers in English took the responsibility on their shoulders to inculcate the love for Mother Earth in the transitional minds of the masses. This transition was the establishment of an enlightened, scientific and industrialized Pakistan instead of an agrarian country. So a conflict of nature and culture was prevailing because of this transition. However Pakistani fiction writers in English well emphasized a relationship of love and respect for the Mother Earth along with steady cultural development. Hence this research paper is meant to throw light on this issue of national peace and stability of the sustainable co-existence of nature and culture John P. Herron, in his book, *Science and the Social good: Nature, Culture, and Community, 1865-1965* has well emphasized the harmony of nature and culture in American society and its making.

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He says:

In the Victorian era of the 1870s and 1880s, interwar America of the 1920s and 1930s, and postwar America of the 1950s and 1960s, massive social change, economic collapse and recovery, and the crisis of war and its aftermath prompted many Americans to look to the nonhuman world for answers to contemporary problems. As their contemporaries struggled with the unmooring of social norms—industrialization and the new modes of business, rising consumerism, evolving notions of family and gender responsibility, shifting ideas of faith, the increasing authority of the federal government—these scientists embraced the physical world as a means to improve America's social health. (Herron, 2010, p- 5)

From the above said words by Herron, I have taken the clue that same kind of attitude and ideological assumptions have been cherished by the Pakistani Writers in English and specifically by Hamid, as most of them have directly experienced the changing scenario of American love for the land and its impacts on their society. So there is a sense of responsibility among them towards the rights of the mother Earth.

### **Research statement**

Representations of Culture and Nature in Hamid's Pakistani fiction in English are not hostile or antagonistic to each other rather there is a harmonious sustainable co-existence of respect and love between them.

### **Objectives of the Research**

This research paper fulfils the following objectives.

- Establishment of a meaningful rhetorical dialogue between Literature and Ecology.
- This paper dresses the wounds of Nature inflicted by the man in his lust for material gains.
- It paves a way for environmental protection through intellectual writers' stance.

### **Impact of the Research**

This research is an eco-critical analysis of Pakistani Fiction in English by Hamid, which is interdisciplinary research as well. It will not only be a useful critical study for the students of M. Phil and PhD in English literature but also of great use to the researchers in the field of Ecology. As a dialogic process is started between literature and ecology and it will attract a large number of new researches and novel interests from academia, educational institutions and NGOs working for environmental protection. The research paper well establishes that Nature is not a commodity for sale rather it is a distinct entity which needs preservation for sustainable life on the planet earth. The paper attracts tourists from the foreign countries as the natural beauty will be exposed for observation which will enhance the impact of Pakistan's natural beauty and it will mystify the imagination of the readers like the Wessex novels of Thomas Hardy. So the research creates a useful link between theory and practice.

This interdisciplinary research has far-reaching impacts on the economy of the country, as it provides us guidelines and motivation for the preservation of flora and fauna of the country which in return proves a competitive basis of the market for plantation and forestation and even it paves a way for planned and organized sustainable industrial units. The research exerts its impact on the imagination of the stakeholders and will prove beneficial. The mystification and romanticization of the centuries-old natural beauty of Pakistan described by the writers in the form of food metaphors create a harmonious and rational sustainable relationship with modern culture which has given a new linguistic turn to the modalities of market-based fiction and global agents have been largely attracted towards the fiction written in pursuance of these trendy principles which if highlighted through this research will further be marketed and hence Pakistani fiction in English will earn more revenue for the country.

### **Review of literature**

Pakistani literature in English is a flourishing field of study as a considerable number of works are available to the lovers of literature and some of the writers have doubtlessly acquired an iconic status because their literary productions are acknowledged and liked worldwide. This can be proved through having a look at the awards won by these Pakistani anglophones and diasporic writers. To mention a few, the works of Ahmad Ali, Mohammad Hanif, Mohsin Hamid, Sara Suleri, Bapsi Sidhwa, Nadeem Aslam And Uzma Aslam Khan are the best illustration of widening the horizon of Pakistani literature in English. These Writers have the

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multi-dimensional stance on various issues of the Mundane World. In spite of having a rigorous terrifying amount of pressure from colonizer nations on various issues, one thing is praiseworthy in their writings that they have not forgotten their roots and love for their land and a glaring respect for the landscape, natural beauty and their colloquial language as in almost all the Pakistani writers in English we can trace evidence of moral, social and political commitment to their country and its socio-ecological aspects.

Dana Phillips has given his stance on eco-criticism by way of coming across the accuracy of ecology is greater difficult than its practitioners have led us to believe, both due to the obscuring outcomes of hyper-reality, and for 2 additional motives as well: (1) Nature is complicated; (2) Nature is very well implicated in new literary culture, and culture is very well implicated in nature. by way of chastity of my own disciplinary education, the question all this raises for me are those: what's the Sojourner fact of ecology in to this point as that accuracy is addressed by using literature? How properly does literature deal with that fact? those questions have Menachem start to be requested inside the branch of English through ecocriticism, a brand new (Phillips, 1999).

Dr Munazza Yaqoob, of international Islamic university Islamabad, has given a very remarkable view of Hamid's *Moth Smoke* in the context of Marxist Ecology; Humans in Lahore do not live their existence in alliance with nature. as a substitute they live as commodities in industrial capitalist society. This irrational status quo of identities engages humans in a blind struggle to accumulate wealth, capital, cloth luxuries forgetting that they may be human beings blessed with a soul and a humane heart. Non secular satisfaction, emotional purification and intellectual sophistication are irrelevant problems and alien phenomena to humans residing as commodities. Accumulation of wealth for obtaining the strength of purchase turns into the logic for residing an amazing existence for the human beings whose identities are associated with capital rather than with human values. one of the giant examples in this regard is the character of oz.. he's the handiest son of a corrupt bureaucrat and represents the extravagance of the customer culture. For Hamid (2000), He "more than most guys, sought to master his surroundings". He loves air-conditioners with "a ardour unrivalled via his love for any other species of inanimate (Yaqoob, 2010, p-105)

Tahira Naqvi, a Pakistani short story writer has given a realistic and impressive impression of a harmonious relationship of Nature and Culture in her collection *Attar of Roses and other Stories of Pakistan*. The word "Attar" has a metaphorical significance, as it is the essence of Roses which gives a very sweet smell and people adorn themselves with it to look more socialized, civilized and cultured. Now roses are an inseparable part of Nature. So, in this case, the lady who has sprinkled attar of roses becomes an attraction for the school teacher on the first encounter at a bookstall and he follows her for many months and at last purchases himself the same sweet smelling attar of roses for his wife. This arouses our imagination of sweetness of Nature and its bond with culture (Naqvi, 1999)

Aamer Hussein, an Anglophone diaspora short story writer of Pakistan has used the phrase "City by the Sea" Many times in his stories and this phrase has become a metaphor of a combination of Nature and Culture. Word City is representative of Modern culture and Sea is that of Nature and the combination, City by the sea, hints at a close relationship of the both. So city and Sea are in close vicinity, neither one is antagonistic to other rather both give space to each other, as in the story "Turquoise" we see a relationship of love and respect as sea near the largest city of Pakistan, Karachi has receded and sky kissing buildings have occupied the place. Even then Sea and city are never at confrontation (Hussein, 2002).

Another very significant example of a harmonious relationship between Nature and Culture is the presence of the Gulmohar tree on alongside a Karachi road. Gulmohar Tree is transplanted and is the transcultural tree. Its existence in Karachi symbolizes the existence of Natural beauty in an industrialized area, which once again hints at the co-existence of Nature and Culture (Hussein, 2009).

### **Ecocriticism (Theoretical Concerns of the Research)**

Ecocriticism is a current area of research and literary theory. This interdisciplinary field of research has been recognized as a paradigm shift in traditional literary criticism. It has established a strong rationale for its theory and practice by combining Ecology and Literature which evokes imagination and contextualization of ideologies in the form of epistemology. Ecocriticism is defined and explained by a large number of critics and is practiced even by a larger number of investigators and researchers in both the fields of research. The phrase Ecocriticism has a vast range and has been expressed via many literary modes of studies. some

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of the widely known eco-critics are Lawrence Buell, Cheryll Glotfelty, Simon C. Estok, Harold Fromm, William Howarth, William Rueckert, Suellen Campbell, Michael P. Leg and Glen A. Erotic love. The phrase "Ecocriticism" first appeared in William Rueckert's essay "*Literature and Ecology: An Experimentation in Ecocriticism*" in 1978. However, it was only in the 1990s that Ecocriticism emerged as a subject, although it is a fact that the relationship among man and his physical surroundings had continually been a means of interest to the literary critics. Their approach is on the scientific degree in addition to numerous phases of literary Interpretations. Humans have a natural quest to discover their roots and be an essential part of the natural surroundings that they belong to. However, at the same time, man has exploited natural sources and nature to its fullest to assist the cultural sustainability (Rueckert, 1978).

Glotfelty and Fromm in their essay, principles of Ecocriticism have attempted to set up a relationship between Environmental technology, Language, criticism and Ethics in the following edition from Lopez. He says, in reading Lopez or some other nature author, I try to apply a fixed of informed, accountable concepts, derived from four fields of knowledge: Ecology, ethical precept, linguistic verbal exchange and criticism. To me, they provide combinations of concept and technique that explore environmental literature. An interdisciplinary science, ecology describes the relations among nature and culture. The applied philosophy of ethics gives approaches to mediate historical social confrontation. Language concept examines how language represents man and nature. criticism as a field of research Judges the relations of nature and literature as transferring, transitory and innovative (Glotfelty & Fromm, 1996). Ralph W. Black, of New York college has given his view on ecocriticism in the phrases that "human acts occur within a community of relationships, strategies, and systems that are as ecological as they're cultural." While talking of histories of the Great Plains, but we, invested as we're in the natural world and its literary illustration (Black, 1999)

Christopher Cokinos, Kansas State Commonwealth University, says that we do not allow ecocriticism to become merely another "ism"-machine for publication and tenure, thus transforming it from crucial professional and social necessity to just another generator in the academic manufactory; and 2) that we start now to use eco-critical lens to seriously call in question the various canon we have received as "given" and which continue to be taught as though nonhuman nature and the human place within it didn't matter( Cokinos, 2013).

Thomas K. Dean, Cardinal Stritch College says that eco-criticism is a combination of various parts of culture. In his view, Eco-criticism is a report of culture and cultural ware (artworks, piece of writing, scientific theories, etc.) that is in some way connected with the human relationship to nature. Eco-criticism is also an answer to needs, problems, or crises, depending on one's perception of urgency. First, eco-criticism is a response to the need for the humanistic understanding of our kinship with nature in an age of environmental destruction. In large part, environmental crises are an upshot of human race's disjunction from the natural world, brought about not only by increasing technology but also by particularization; that is, a mentality of specialization that fails to recognize the interconnectedness of all affairs. In damage of the academy, eco-criticism is thus a response to the scholarly specialization that has gone out of control; eco-criticism seeks to re-attach scholar to each other and scholarship to the real concerns of the world (Dean, n.d).

### **Analysis of Hamid's Fiction**

Hamid is one of the prominent fiction writers of Pakistan who have revolutionized Pakistani Literature in English. It is he, who along with others, have made Pakistani literature in English recognized throughout the world. He was born in Lahore in 1971. His father was a professor who earned his Ph. D from American University and took his family along with him. So from the early childhood, Hamid had been in America but had to return to Pakistan with his family and received his early education from Lahore and this period left a deep impact on his patriotic fervor for Pakistan and his birth place Lahore which is time and again reproduced through his novels. When he was eighteen, once again he left for the United States of America, got admission in Princeton University and passed Summa cum Laude degree with flying colours and started working there for some time to pay the student loan. During his stay at Princeton Hamid got the chance of meeting giants of literary world like Joyce carol Oates and Toni Morrison, who inculcated the love for fiction writing in him and he started writing *Moth Smoke*, which was completed and published in 2000 and was a great hit.

### **Sustainable Harmony of Culture and Nature in *Moth-Smoke***

Setting and pastiche of this novel is the second largest city of Pakistan, Lahore, which is known as the cultural hub of the country. Lahore is well-known for the existence of the socio-



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economic, historical and cultural heritage of the Muslims as a nation from ancient times. Moreover, it is well selected by the author for its cultural variation. All kind of class structures, Bourgeoisie, petit- Bourgeoisie and proletariat are seen in abundance in the novel and in real life too. This culture flourishes in the lap of nature, as the city is representative of Pakistan's bioregion, being situated on the bank of river Ravi. Upward social mobility of the lower classes and down-gradation of the elite is practically evident and discursively proved by Hamid through various Lahori characters. The novel follows the story of a drug-addict, ex-banker, Daru (Shahzad) who falls in love with his friend's wife, Mumtaz. The novel has an innovative structure that successfully experiments with narrative techniques. It employs narration from multiple perspectives. Besides its structure, the contents of the novel hold a larger meaning as it touches upon the trivial issues and magnifies their importance. *Moth Smoke* instantly became a cult hit in South Asia and was selected as the finalist for the PEN/Hemingway Award. The introduction of the novel is interesting because of its fragmentary nature. The novel starts with the tale of Struggle for the rule, between the children of Mughal ruler Shah Jahan. However, the difference is that the heroes in this novel are in a time of atomic testing, in the year 1998, in the present city of Lahore. The struggle between the sons of Shah Jahan is a very appropriate metaphor for the strife between various classes of unequal social status in terms of economic and cultural capital as well as ideological and political circumstances which are a part of nature.

From the story of the novel, it is evident that very distinct class stratification of various characters hints at the fact that it is economic position which divides classes from one another but intermixing of various class characters designates that boundaries are blurred between various classes on the basis of social and cultural values and it is a characteristic of culture as a social construct. We can clearly see that Murad Badshaah, a rickshaw driver is a representative of a lower class, Daru (Shahzad), a banker, is a member of the middle class and Ozi, Mumtaz and Khurram Shah are representatives of an elite class. However, this demarcation between the classes proves futile and transitional very soon, as every one of them is seeking refuge in the company of other for socialization. Murad Badshah tries to conceal his origin of the lower class by speaking English as it goes in the novel: "He speaks what he thinks is well-bred English in an effort to deny the lower-class origins that color the accent of his Urdu and Punjabi. But like an overambitious toupee, his artificial diction draws attention to what it's meant to hide (p- 44)." Daru (Shahzad) intermingles not only with Ozi's family, but also moves in the upper class people and enjoys ball parties and dance parties under the garb of his connections with Ozi and his family. These ball parties and dance parties take place in natural resorts where there is no artificial culture and quite natural farm-houses and havelies in the lush green areas are selected for this purpose. The elite of the city and natural environment present a harmonious mix of nature and culture.

On the other hand, Mumtaz is unhappy in the company of Ozi and returns to Daru for her satisfaction in various matters of life. So this all makes one thing evident that nothing in this world is permanent and Hamid wants to teach us through this story that we can reconstruct our socio-economic condition by careful adaptation of egalitarian notions, as the present economic deterioration of the nation is not permanent like the characters in the novel. Daru (Shahzad) is the most disturbed but central character of the novel. He, in his discussion with Murad Badshah, says: 'At least a caged soul is well fed by its handlers.' 'Well fed, my left buttock, if you'll pardon the expression. A man who works for another man is a slave (p- 45). These words are actually a message by the writer for the reader and at a broader scale for the whole world. We, as a nation can grow if we take these words serious and this is a hint of a mixture of nature and culture as the institution of slavery is a cultural construct and working of man is quite natural and instinctive. Mumtaz enjoys the company of Daru (Shahzad) at his house, in spite of electric shut down and no A.C. installed and working in his house because she wants to come out of the artificial culture to enjoy the natural climate. She visits old city Lahore at night in the company of Daru to have contact with mother earth in calm hours of the night.

Hamid wants to teach us that we should treat others on equal standing and here others mean International organizations which earn billions by utilizing native resources and man power but there is no emancipation of the local workers. This is a socio-political agenda explored by Hamid to teach us how we can reconstruct the indigenous culture. In order to do so, we will have to give up slavery of colonizers or neo-colonizers and will have to return to the natural resources of our own land. In a larger sense, Hamid proclaims that the blindly following of the western traditions of discursive representation by the non-western writers, in order to show themselves in harmony with the mainstream literature is a form of slavery. By doing so the non-western writers feel the sense of inclusion but it proves disastrous for their true identity. Another

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important issue for the reconstruction of class, culture and power in Pakistan in Hamid's fiction, is the wrong concept that in order to keep pace with the progress of the world, we need capital. This is the determinant which works in Marxist ideology but Hamid has challenged it too. Daru, being an out of job, is visited by Murad Badshah, who suggests him to start a business. In reply to Murad's suggestion, he says: "Yes, but you need capital to start a business. I'm broke. The other day I received a notice that my electricity is about to be disconnected (p. 46)." And is countered by Murad that: "All you need is human capital: a strong mind and an obedient body (p- 46)."

Literary co-existence of culture and nature is possible if the Pakistani writers have 'strong mind' and an 'obedient body'. The oppression and hegemony of the mainstream literature can be reverted through this formula without considering economic capital. Daru is against the rat race of getting money by hook or crook, even at the expense of someone's life and symbolically relates Ozi's killing of an innocent boy on the road by careless driving in the words: "Some men drink the blood of other men, all I drink is wine," I quote (p- 48)." This single line is enough to expose the reality of the capitalistic system prevailing in the world of unequal distribution of resources, which becomes a basic cause of conflict in nature in the world and the elite culture of the world.

It also reflects the disgust of the writer for the state actors, who suck on the resources of the weaker nations for their vested interests. It also negates the fixity of the economic institutions and shows the writer's disgust with those blood sucking international institutions which are remnants of the hegemonic economic system of the world. At the same time, Hamid is compelled to think that this hegemony is not only economic rather socio-political, historical and cultural also. He unveils the greatest reality of the Pakistani nation and its historical background through Daru's dialogue when he comments on Murad. He utters in his mouth the words: "I don't like it when low-class types forget their place and try to become too frank with you. But it's my fault, I suppose the price of being a nice guy" (p- 48). The physical environment of the protagonist is reflective of nature and his reflection of the capitalistic system is that of culture and both need to be in a balanced state, which is stressed by the writer.

Sustainable Harmony of Culture and Nature in *How to Get Filthy Rich in Rising Asia*

Edmund Gordon has said in a review of *How to get Filthy Rich in Rising Asia* (2013) that, "Hamid's audacious novels have changed the way we see Pakistan. His electrifying new work is his most impressive yet" (Gordon, n.d). No doubt this third novel is highly impressive and paradigm shift narrative in which all the characters are unnamed, hero named as 'you' and heroine as 'pretty girl'. This technique of narration generalizes all the socio-political links of an individual with a larger spectrum of the whole world. As we know that 'you' is singular and at the same time plural. The Ecocriticism, as theory seems in practice as the hero, heroine and all the major and minor characters of the novel show transition, fluidity, indeterminacy and iteration which are all representatives of social change. Social customs, rituals and celebrations are essential factors of any culture and Hamid's *How to Get Filthy Rich in Rising Asia*, (2013) is full of these elements. Existence of nuclear family, traditional one-room homes for the families, working in the fields from day to night, scanty modern facilities, meagre economic resources and abundant contentment, traditional cousin marriages, conventional conflicts of mother in law and daughter in law are all narrated by Hamid very skillfully. A very encouraging break of this circle is shown through the first step taken by You's father to shift his family to the city which is the reconstructive step for our culture as Hamid's discourse shows the intention of You's father that in a salary of ten thousand rupees per month he can fetch his family to the city. He says, "At the moment he is able to send most of his salary back to the village, where it is split between your mother and the rest of the clan" (p- 11) and if gathered up this amount may be sufficient to shift the family from the village to the city. 'You' becomes an entrepreneur with his education and hard work from being a sick child in the beginning. Thus we can easily deduce from the above discussion that Hamid has tried to revisit and reconstruct the Pakistani culture through his fiction. Culture and literature of any community are inseparable entities, so this cultural reconstruction is literary reconstruction too. Mention of all village life, crops, animals, green fields, unpaved muddy streets and road are all representative of nature while on the other hand city life, markets, bazaars, business units and fashionable artificial life are representative of culture, however, these traits of human life are quite in harmony with each other and the former lead the protagonist 'you' to the later.

The novel is divided into twelve chapters, each containing a message of comprehensive nature for our practical life: Move to the City; Get an Education; Don't Fall in Love; Avoid

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Idealists; Learn from a Master; Work for Yourself; Be Prepared to Use Violence; Befriend a Bureaucrat; Patronize the Artists of War; Dance with Debt; Focus on the Fundamentals, and Have an Exit Strategy. The characters through which these messages are conveyed to the reader are without names, rather generalized arch-types, like, you, pretty girl, politician, bureaucrat etc. This shows that Hamid has allegorically depicted the generalized contemporary social change and consciousness of struggle which is a mixture of nature and culture (Hassan & Dzakiria, 2019).

A few years ago, Rana Das Gupta wrote an eye-opening article in Granta about India's new rich, in which he explained that the country's economic growth had been far too explosive, and thus the idea of the class has also become explosive. In case of 'you' becoming an entrepreneur from the poorest village boy, this is aptly a suitable explanation as Das Gupta says: "But they are surrounded by very different people – private businessmen, entrepreneurs, estate agents, retailers and general wheeler-dealers – who are making far more money than they are and wielding more political power. These people may come from smaller cities, they may be less worldly, and they may speak only poor English. But they are skilled in the realm of opportunity and profit, and they are at home in the booming world of overlords, connections, bribes, political loopholes, sweeteners – and occasional violence – that sends their anglicized peers running for the nearest cappuccino" (Das Gupta, cited in The Guardian, 2009; Iqbal & Hassan, 2015). It is indicative of upward social mobility, as precedents of progressive culture.

The discourse of this novel is full of examples and incidents which show social class, its transitivity, fluidity and non-fixity. The hero and heroine of this novel have emerged successful in the economic system as well as cultural status in spite of the fact that they belonged to impoverished families. 'You' is born as a sick child in a village and 'pretty girl' is also a girl of meagre economic means. Both have to work hard in order to get a respectable status in the society, as the narrative of Hamid's novel claims that, "What is clear to the pretty girl is that she must bridge a significant cultural and class divide to enter even the lower realms of the world of fashion. Hence her initial interest in movies, and in you"

Feudal system has been prevalent in the country for centuries and there is no body in the villages of the country who could meet the gaze of the rich landlords but Hamid has tried to show its transition too, as the bearded men have started to meet the gaze of the sons of the landlord because they do not work in the lands for their daily bread and have started working in the seminaries to earn money. This reflects the decline of economic power structures and supports the post-Marxist perspective of Pakistani socio-political and cultural structures. Hamid narrates, "Should the landlord or his sons drive by in their SUV, your father and his brothers will bring their hands to their foreheads, bend low, and avert their eyes. Meeting the gaze of a landlord has been a risky business in these parts for centuries" (p-10), and this tedium is reverted by the author by narrating, "Recently some men have begun to do it. But they have beards and earn their keep in the seminaries (Hassan & Aziz, 2019). They walk tall, with chests out" (p-10). The lines quoted show that with the passage of time the poor people, who live their life under the control of the feudal lords have started feeling the cruel behavior of the landlords and have started searching alternate ways of earning subsistence for their families. One example of this fact is You's father, who is not working with his brothers in the fields rather he works as a cook in the nearby city and earns ten thousand rupees per month. This money provides the basic necessities of the whole nuclear family. Moreover, all the above said situations are solid proof of the amalgamation of nature and culture. In other words, we can say that Hamid's fictional characters, his themes and plots exhibit a high tendency of a homogeneous blend of culture and nature.

## **Conclusion**

From the above discussion and analyses, it is proved that Hamid, a Pakistani Writer in English has tried to establish a harmonious relationship of love and respect in God made Nature and man-made Culture. His characters are embodiments of elite culture and settings of his novels are the God made natural land resorts. In this way, there is a harmonious blend of nature and culture in his fiction. So it is easy from his fiction to prove that Man's longtime survival on this earth demands this homogenous relationship and coordination of man and nature. If a man creates an imbalance in this, he will suffer from many hardships for his existence on the planet earth. Thus a sustainable co-existence of nature and culture is proved through this research.

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