

EXPANSION OF THE CITY: AN ECO-CRITICAL ANALYSIS OF MAJID AMJAD'S POEM "TOSEE SHEHER"

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Abstract

The current research provides an eco-critical reading of Majid Amjad's poem Tosee Sheher (expansion of the city) that focuses on the effects of urbanization on the environment and society. Urban expansion means destroying the natural habitat and thus altering the interface of man and nature. Amjad gives this aspect an important attention in his poem. Therefore, understanding the role of literature in deconstructing anthropocentric developmental paradigms and promoting environmental conservation is the core rationale for this research. The research is a qualitative content analysis study, conducted with an eco-critical approach. It aims at identifying the environmental aspects and strategies that can be found in Tosee Sheher including imagery, metaphor, and the tone of the text. Amjad's criticism of the process is explicit: the urban environment turns nature into commodities, and fractures natural organisms. Therefore, the study finds that Amjad's poem is a literary critique of environmental exploitation in today's world calling for more proper balance between social development and the protection of the environment. The study prescribes the enhancement of critical views on ecology into urban planning solutions to ensure that the development is not destructive to the environment.

Keywords: Eco-criticism, Urbanization, Environmental sustainability, Anthropocentrism

Background of the Study

Recent studies have shown the trends of fast urbanization have influenced geographical and environmental settings, clearly leading to considerable metamorphosis of ecological and cultural environments. Most people move to these areas in search of job opportunities and other basic needs hence the effects cause a decline in space for habitation by other animals thus affecting the sustainability of the environment. Literature therefore provides the critical evaluations of such changes in the human-nature relationship. Majid Amjad is an Urdu poet who explores these two issues in *Tosee Sheher* (Expansion of City). Facilitating the analysis of semiotic signs and inversion of cultural clichés, Amjad telegraphs the effects of urbanization on the landscape and people.

Ecocriticism, a literary critical approach provides an examination of the relationship between literature and the environment and its ability to shape ecological perception (Glottfelty & Fromm, 1996). According to Clark (2015), today's phenomenon of climate change, pollution, and reduction of bio-diversity mean that eco-criticism is relevant in modern environmentalism. This research incorporates the eco-critical perspective of Amjad's *Tosee Sheher*, on the impact of the urbanization process on ecosystems and population (Buell, 2005). Hence, the research and analysis seek to strengthen the existing body of knowledge regarding the potential of literature in combating environmental problems.

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The domain of analysis of eco-criticism has now shifted towards consideration of further cultural ramifications. According to Garrard (2017), eco-criticism makes it possible to now recognize a bird's song as the equivalent of poetry as this view fills a gap between human and other worlds, enriching the literary and expanding environmental perception. Heise (2008) has indicated that literature is important in the interpretation of ecological understanding particularly due to present-day environmental challenges. Nixon (2011) also analyzed the idea of slow violence, which means the damage that is done to the environment is not dramatic and shocking but rather happens over time like the themes in Amjad's work. Thus, using the principles of eco-criticism, this research contributes to thinking about the consequences of urbanization for nature in the long term (Garrard, 2017; Heise 2008).

Amjad's work *Tosee Sheher* captures the vicissitudes of urbanization and its effects on the environment. Explaining his work, his use of descriptive imagery paints a picture of negative interference done to the natural environment through the replacement of trees with structures, concrete, and steel structures (Amjad, 1989). This is in agreement with Stable's (2010) assertion that literature is used to define and fashion the endowment that is nature. Kroeber (1994) is of the view that literary works subvert the common strong recovery discourses that are oblivious to environmental health. In response to Amjad's critique of modernization, this study seeks to perform intersubjective stage conversation based on Kroeber's (1994) theoretical principles explaining how poetry as a conceptual mechanism helps to balance people to the environment.

The poem also tries to depict the social impact of urbanization, and how people change ecosystems in urban systems. As Plumwood (1993) opined literature responds to speculative and philosophical issues involving environmental depredation this can be applied to Amjad's rich portrayal of urbanization. His work also makes the readers consider the appeal made to civilization to change habitats for personal gains. This accords with Glotfelty and Fromm's (1996) suggestion that eco-criticism ought to enhance moral treatment of the environment. Using the work of *Tosee Sheher* analyzed to the maximum extent of this work in this study, it is shown how literary texts can influence the non-recognition of anthropocentrism and respect for the natural environment.

This work combines elements of textual interpretation and environmental science to provide a systemic picture of the effects of urbanization on the natural environment. Philosophical poetry by Majid Amjad speaks to today's politically conscious challenges in the environmental crisis. This research affectionately deepens the understanding and appreciation of *Tosee Sheher* written by Amjad as it investigates eco-critical approaches to unveil the environmental cost of urbanization. Urban development leads to the loss of habitat, resources, and societies fragmentation. Here, the topic emerges from an eco-critical perspective as the work reveals the environmental effects of growth and the necessity for making sustainable decision-making in planning developed countries.

The present work is devoted to Amjad's *Tosee Sheher* with an emphasis on the work's eco-critical approach and elements of stylistics. Thus, it appraises the social impact of urban sprawl and serves the purposes of eco-critical studies by addressing the literature in Urdu. As engraving

for the scope of the eco-criticism, the current work promotes a rethinking of the human-environmental connection and recognizes the ability of the literature to drive environmentalism.

LITERATURE REVIEW

Eco-criticism is a now recognized critical approach in the literary field that seeks to explore the relationship between literary texts and the environment. Especially literature, particularly poetry, plays an essential role in this consideration, as it reveals the historical and philosophical aspects of ecological issues and relations with nature. Environmental degradation, sustainability, spirituality, or the lack thereof in humanity's interactions with nature are issues that many poets have sought to depict in their poems. This body of literature is already educating people about ecological problems as well as protesting against destructive practices and for the rights of the environment. Consequently, it is possible to underline that the recognition of eco-critical poetry as a significant research field and cultural practice contributes to the growth of the context of ecological critique in postmodern poetics.

The research work of Fawareh et al., (2023) focuses on the application of ecocriticism in contemporary English literature, and how contemporary literary works treat the theme of environment. The relevance of this research lies in enhancing the understanding of the emergent focus on ecological issues in contemporary literature and the way writers address the key issues today impacting ecosystems including climate change, pollution, and deforestation. The authors opt for qualitative readings of the selected textual works with emphasis placed on how such digs out the representatives of humanity and their interaction with nature a critique. The analysis also shows that contemporary English literature is more and more concerned with ecological discourses: writers presenting their works as interventions in repressive practices and calls for Sustainability. The study opines that literature creates awareness about ecological issues and influences the general environmental discussion. Based on the study, there is a need to devote more emphasis to ecocritical analyses as a way of continuing to develop the relationship between literature and environmentalism.

Shrivastwa (2020) explores selected texts in Nepali, Indian, and English literature, particularly what these literary canopies do and do not about the environment and humanity's relationship with it. The present research focuses on the representation and depiction of nature in research compositions and how environmental issues are depicted cross-culturally and geographically. The study revealed that Nepali and Indian literature had similarities and differences in terms of the regard for nature while English literature, on the other hand, has some similar and some different treatments of nature and nature writing as a subgenre. English literature, with its rich history and diverse body of work, holds immense importance in broadening our understanding of human experiences and global issues (Li & Akram, 2023, 2024; Ramzan et al., 2023), including ecological concerns (Amjad et al., 2021; Ramzan et al., 2023). Its universality allows it to transcend cultural boundaries, providing a platform to reflect on and respond to pressing environmental questions (Ahmad et al., 2022; Ramzan et al., 2023). By drawing upon literary traditions that include Romantic poets like Wordsworth, who celebrated the sublimity of nature, to contemporary eco-critical works, English literature serves as a bridge connecting humanity's

artistic expressions with the need for environmental stewardship (Ramzan et al., 2023). Such focus of the research is important and valuable since the comparative analysis allows revealing how different literary traditions respond to ecological questions. In its turn, the study suggests that more specific research should focus on less-researched regional literature and their potential to advance the concept of eco-criticism. These arguments and settings expand the horizon of eco-critical study by comparing different threads of South Asian and Western literature enriching the global appraisal of environmental literature.

Anupama (2014) predicts the approach to compare literature and ecology with the help of chosen poets from North East India. This study is uniquely important because it addresses the issue of ecocriticism in older Indian texts, specifically the regional literature from a beautiful unexplored corner of India. Anupama uses poetry to compare and contrast its findings with and about these poets and their appreciation of nature and the environment. The analysis shows that the poets chosen for the present research do not represent nature as a background but as an unforgettable protagonist intertwined with culture and ecology. The result of Anupama's research proves the poets' immediate relation to the environment and reveals the lack of analysis of ecological concerns in the field of literature. Thus, the study suggests the future appropriations of eco-criticism to regional literature to analyze the cultural and environmental discourses of hegemonic societies.

Alvi et al., (2019) compare and contrast an ecocritical view of the philosophy of nature in the poetry of Pakistani poets Ghulam Sarwar Yousef and Wordsworth. This study is important since it brings together the two worlds of poetic thought from East and West showing how both poets view nature even if they are from two completely different worlds. The authors apply a qualitative method to study the philosophical and ecological views of the works of Yousuf and Wordsworth based on the thematic representation of nature. As the study shows, both poets are similar in their conception of nature as a source of spiritual and moral insight, yet cultural differences entail different perceptions. The study focuses on indigenous implications across multiple literary cultures, stressing more extensive intercultural ecocritical investigation. Thus, the study suggests carrying out additional comparative analyses to gain more insights into ecological approaches in the world of poetry.

Eco-critical perspective has been employed in Adama's (2016) work with a focus on the socio-political features of Tanure Ojaide's *The Activist* and *The Tale of the Harmattan*. The importance of this study can be seen in the light of recognizing the environmental crises and unearthing how literature can advance the ecological struggle in the Niger Delta region. Employing an analytical qualitative research approach, the researcher examines how Ojaide brought an anti-environment degradation theme through the exploitation of oil and the repercussions on the communities. The consideration also shows that Ojaide is very passionate about the environment, where nature is depicted as vulnerable to human gargantuan desire and as strength. The study emphasizes environmental justice, exemplified in Ojaide's writings, and insists on discovering more of the ecological aspect of literary works in postcolonial situations. The study further suggests that there is a need for other researchers to establish more eco-critical

studies on the African literature needed to unravel the dynamics of nature, culture, and exploitation.

Drawing on the oil exploitation in the Niger Delta, a region in Nigeria, the eco-critical approach explored by Eebor (2017) in his analysis of Helon Habila's *Oil on Water*. This is an important area of research because the issue of environmental pollution and human anguish are analyzed, the devastation of the environment being equated to the subjugation of marginalized populations. The nature of the study is qualitative to try and capture the essence of the metaphor of 'raping' the land and resources to demonstrate the effect of oil drilling both on the land and people. The study also discovers how Habila paints nature as a victim of corporate and political ill-advised approaches thereby portraying the effects of environmental vices. This research thus stresses the importance of embracing the environment, and environmentalism, as well as protecting the rights of marginalized communities. Due to this, the author suggests that there is a need for more research on African literature from an eco-critical perspective to fully understand the environment in postcolonial societies.

The available literature on eco-criticism and poetry shows a wealth of themes and approaches to analyzing environmentalists' work and people's attitudes toward nature. Nevertheless, a major drawback is that published research significantly lacks eco-critical poetry from non-Western and other marginalized parts of the world that can shed a unique cultural angle to looking at environmental issues. Despite a recent trend concentrating on Western canons, more research and background exploration are required in regional works, especially in postcolonial studies, to enhance readers' and critics' experience of global ecological contexts and their cultural implications.

Research Methodology

The approach taken in this research is qualitative content analysis, the specific focus being an eco-critical analysis of the literary text *Tosee Sheher* by Majid Amjad. Eco-criticism as the theoretical framework of this research is concerned with the analysis of literature and the environment. It also looks at how literature responds to environmental issues and the relationships between people and the environment. Textual analysis is used to examine how the work of Amjad and his poetry portray the effects of the ecological side of urbanization and the harm it inflicts on people.

In the assessment of *Tosee Sheher* selected end lines of the poem are taken to read the imagery, Figurative devices appendix similarly to try as much as possible to pinpoint the poet's representation of nature and the expansion of the city. It helps to reveal how a method accomplishes the study of how Amjad portrays nature as reacting to anthropocentric development. More specifically, analyzing the texts, key discourses of the environment which can be named as the commodification of nature, destruction of ecosystems, and the alienation of people from the natural world will be considered.

The critical approach adopted in this study is called the eco-critical theory since it focuses on ecological considerations in literature. Eco-criticism developed in 1990 as a result of

the environmental crisis and the consequent demand to assess how texts depict and interpret social relations with nature. Eco-criticism as stated by Glotfelty (1996) to some extent stresses on reframing of human-nature interactions asserting the rightful human accountability towards the environment.

From the perspective of eco-criticism, this research also explores how Amjad's art negates the anthropocentric attitude and focuses on the urgency of developing cities at the expense of saving the natural environment. By developing the morality and ethical issues of being an urban entity, the eco-critical approach can promote the equilibrium of human technological advances and the environment. By applying this framework, the study not only points out the highlighted environmental motifs in Amjad's poetry but also indicates the cultural and ecological consequences of massive urbanization.

Data Analysis

These analyses of the poem explore urban growth as well as interactions between people and the environment from an eco-critical perspective. Using details and metaphors, Amjad gives an aesthetic portrayal of the tree's position in the development and conservation of the environment casting the trees as guardians of the terrain. Yet here harmony is broken by forces of urbanization reducing landscape into commercialized and ultimately destructive products of nature. The scrutiny of the lines parodies the superstitious attitude to the concept of anthropocentric development, which ignores the non-replaceable resources to use them for overcoming the existing challenges momentarily. This study presents a reflective eco-critical reading of Amjad: The Poetry part to understand how Amjad's poetic representation is mourning the lost environmental balance as well as a wake-up call to reframe the approach towards urban development. The poem in its latter part calls readers to appreciate the inherent significance of nature and to promote sustainable development which will not disrupt the biological equilibrium between the process of urbanization and the biological world.

Lines from the Poem:

بیس برس سے کھڑے تھے جو اس گاتی نہر کے دوار
جھومتے کھیتوں کی سرحد پر بانکے پہرے دار

English Translation:

"For twenty years, they stood by the singing stream,
At the boundary of the swaying fields, like proud sentinels keen."

These lines describe the stationary position of trees right from the side of the stream the trees were protectors, at the edge of the fields. In these verses, Amjad uses metaphoric rich language to depict these trees as guards for nature and they have been depicted as extremely important to sustenance the equilibrium in the world. From an eco-critical perspective, the lines depict the relations between the natural components, and human existence, as these trees serve to sustain the flow of the work's nature. The term 'بانکے پہرے دار' means that these trees are not only plants or plants but are guards of the fields and the stream that enrich the ecological and aesthetic background of that land.

They also represent nature-stalwart, perennials whose fortitude urbanization encroachment imitates. The trees, having been planted and growing for twenty years, come to symbolize a commitment to the land and a permanence within the face of transitory and at times destructive human occupation of the city. This imagery is used to question why nature is no longer preserved or protected when growth dominates the natural aesthetics and productivity of the environment.

In the context of the diffusion of urbanization shown above, the lines portray the negative consequences of such expansion, namely, species extinction and habitat loss. Apart from that, in depicting trees as guardians, Amjad makes readers both appreciate the trees as assets and condemn the anthropocentric worldview of the society that tends to disregard the value of trees to yield consumerist benefits of urban development. The poem therefore encourages a re-orientation in development activities that erode the life-supporting structures of the natural world and calls for a measure of respect to the natural world.

گھنے سہانے چھاؤں چھڑکتے بور لے چھتار
بیس ہزار میں بک گئے سارے ہرے بھرے اشجار

English Translation:

"The dense, delightful shade-casting trees laden with blossoms galore,
Were sold off for twenty thousand, all the lush green trees no more."

These lines illustrate the fact that nature has been commodified, and trees, which were tall enough to offer compound shades and beautiful aesthetics have been reduced to ratios. Amjad stresses the dual role of trees in ecology and then questions the commodity status of their removal. The once viable and fruitful trees with many flowers that in the past brought the optimization of effectiveness, of the ecosystem, or the beauty are degraded and then bartered for a piece of crap for a measly one.

From the eco-critical perspective these lines, deflate the anthropocentric outlook which views nature in the light of how it can improve the lives of the beholder. Turning trees into money for twenty thousand in total overarches the propensity for the devaluation of dignity and specific independence of the natural world in association with modern trends in creating cities. This transaction illustrates the aggressive stabbing of a city into a piece of this land and the exclusion of the latter from an ecological plan based solely on potential financial benefits for the developers rather than the many years that might take to bring this piece of land into ecological maturity.

This saying for 'گھنے سہانے چھاؤں' Fig trees enable concentrating on their uses and productivity, as well as their aesthetics and life-enhancing qualities that lower soil and ambient temperatures and enhance the landscape. But their sale for a low price means their degradation of such important roles, which is in line with the world tendency that puts priority on the expansion of sales and industrial zones, ignoring the issue of environmental conservation.

These lines also figuratively represent obliteration, environmental, and historical, since the trees that grew from the section of Franklin the inhabitants shared with nature are cut down for timber. It is important to underline this is a twin loss, easily noted in the geography of the area but also

in its absence of the natural signs that are substituted by constructions of the city. This is why Amjad's critique is not simply of the act of felling the trees and their sale: rather it is concerned with the values that the process of urbanization embodies. So, through this imbalance, the poem pleads for the attitude change of society that treats nature and the integration of ecologically planned ideas into the architecture of cities.

جن کی سانس کا ہر جھونکا تھا ایک عجیب طلسم
قاتل تیشے چیر گئے ان ساونتوں کے جسم

English Translation:

"Each breath of theirs was an enchanting spell, a mystic breeze,
The murderous axes tore through their robust trunks with ease."

These lines draw attention to the terrible absence, in nature of a magical and nurturing force: the trees of which the very breaths were compared to spells. Amjad continues the comparison with the trees as if they are alive and directly involved in human breathing, which gives people a magical touch. It is not just that the trees are present in the text, but they are active, performing, and contributing, in impact, air, shade, and giving a possibility of peaceful and amazed emotions.

From an eco-critical angle, these lines present the disturbing of this equilibrium by using the metaphor of "قاتل تیشے" (murderous axes). The use of the word "قاتل" which means murderous gives gun-personified tools of urban expansion to be conscious and deliberate in their use to harm the living, breathing trees. This is so due to the way this particular piece of work personifies the various natural attributes and how people disrespect them and bash them incredibly recklessly in their pursuits of modernity.

This idea that the breath of trees is a breeze of a mystical kind implies that such systems of order carry not only functional ecological worth but spiritual meaning as well. It provokes the anthropomorphic interaction between man and nature, the nature which has been replaced by concrete jungle as man progresses from relatively primitive structures and settles into cities. That is why the 'murderous axes' are cutting through the trees, it is progress, human need coming before the desire and need for balance with nature which feeds us.

Cities represent progressive growth but, when painted in this manner, Amjad condemns the destruction of nature which is most often embraced with the construction of those cities. The poem requires readers to appreciate the consequences of such actions, something that puts into equipoise the motives that underpin the sprawl of cities. This is associated with the recognition of the intrinsic worth of nature and the resistance to its destructive handling by the forces of modernization, striving for the distinctive integration of the urban growth method concerning ecological standards.

گری دھڑام سے گھائل پیڑوں کی نیلی دیوار
کٹتے بیکل جھڑتے پنجر چھٹتے برگ و بار

English Translation:

"With a thundering crash, the wounded trees formed a blue wall as they fell,
Their trunks were cut, skeletons crumbled, and leaves and branches dispelled."

These lines show the terrible and tragic decrease of trees that metaphorically represent other natural barriers that cease to exist and give way to urbanization. To describe moments of the tree's dignity but then their fall to the ground, Amjad uses the powerful imagery of a 'نہلی دیوار'. The phrase reflects the sight and the feeling when such powerful structures as the trees in the forest become just pieces of wood.

Given the bio-philosophical preoccupation, these lines spoke volumes for the destructive chaos that human beings had unleashed on the biosphere. Formerly, they grew, forming an extensive natural barrier; now they are destroyed, and their trunks are broken. This destruction is typical of the breakdown of natural systems under the gradual impact of urbanization. Through words like 'کٹتے ہیکل' (cut trunks), this study acknowledged the irreversible change that the trees which it called 'جھڑتے پنجر' (crumbling skeletons) underwent; and that these trees were much more than the mere physical structures they represented, they were ecological icons that symbolized continuity.

The unique words like 'چھتے برگ و بار' Scattered leaves and branches continue the images of confusion and fragmentation that the destruction of the trees has caused. This fragmentation of previously uniform components of natural ones imitates the fragmentation of ecosystems as systems where connectivity between flora, fauna, and the environment is cut off due to urbanization. The felled trees symbolize a loss of the environment to advance; expansion is attained only from the detriment of the stability and overall health of natural land.

Amjad uses the fallen trees to show the audience the implications of the development agenda on forestry to support urban development. Thus, the poem also was a satire wherein it depicted Nature's might and the capacity of these natural guards to fall and disintegrate for which this reckless planning and development of cities was entirely responsible. The image of the blue wall being torn down symbolizes the frailty of nature whenever the power lust of man is at work and thus the looming need for a conservation form of utilization that properly appreciates the value of the fence that nature provides. The poem calls for a change of attitude, of perceiving nature not as a hindrance to development but as a component of successful city living.

سہی دھوپ کے زرد کفن میں لاشوں کے انبار
آج کھڑا میں سوچتا ہوں اس گاتی نہر کے دوار

English Translation:

"Amidst the yellow shrouds of sunlight lay the heaps of corpses, still and bare,
Today I stand and ponder by the singing stream, reflecting in despair."

These lines create a picture of despair where the fallen trees are used to compare to the dead buried shrouds of the sunlight. Perturbed by trees' chopped stumps, Amjad's sculpture Lack of Future Away uses the words زرد کفن کے دھوپ (yellow shrouds of sunlight); thus, denoting the finality where the rural views and the verdant vigor give away to the ugly maze of concrete

jungles. The “لاشوں کے انبار” (heaps of corpses) very much summarize the extent of this environmental expenditure or loss, which goes to show that what used to be teeming with life forms is now a wasteland of death.

From an eco-critical perspective, these lines depict the damaging effects that urbanization has on the environment that cannot be reversed. In addition to all the tree trunks being referred to as corpses, the reader can also see that they tore apart trees and cut them down so that they will no longer grow again; hence the broken relations between people and nature. The place, ‘گاتی نہر’ (Singing Stream) is where the poet gives us a moment of contemplation in the form of a stream singing the fairness of life and the backlash coming back to haunt civilization. The trees, which were full of life, grace, and functionality before other uses are dead structures that fetch no economic use apart from illustrating the tenderness of Mother Nature to the actions of human beings.

Any such arial looks, reflections by the stream array into making a profound statement against the anthropocentric approach towards environmentalism where much of the focus lies in enhancing the urban growth and economy at the expense of environmental conservation. Amjad’s musings are an extrapolation of the social concern of reshaping our attitude towards nature, realizing the inestimable worth of the stuff that urbanization obliterates. The of singing the clear water of the stream and the absence of trees add to the contrast, between the beauty of nature and the ugliness of destruction through the growth of civilization.

The metaphor of sunlight as a “زرد کفن” or a yellow shroud which adds to the theme of mourning and loss to the representation adds to this representation of the finality with which light once germinated life now emphasizes loss. This type of representation makes them quite similar to eco-critical motifs of degradation whereby facets of nature expected to represent life and persistence turn out to signify decay because of the results of human decision-making. This is why the poem calls for a change of development allying human wants with the need to respect ecological processes, and restoring the voice of the natural world as represented in the poem by the singing of the stream.

اس مقتل میں صرف اک میری سوچ لہکتی ڈال
مجھ پر بھی اب کاری ضرب اک اے آدم کی آل

English Translation:

"In this slaughterhouse, only my thoughts stand as a swaying branch still tall,
Now I too await a fatal blow, oh descendants of Adam, after all."

The finalizing lines express the poet’s aloneness in front of rampant environmental annihilation very well. Similarly, Amjad has used his thoughts as a ‘لہکتی ڈال’ to present his feelings of being a personal appendage to nature which now remains like a tree in the desert of destruction. These images show that even when the natural world is raped and rendered helpless by humanity’s actions the struggles of nature’s champions remain uncompromising.

From an eco-critical point of view, the word “مقتل” or the slaughterhouse paints the degree of environmental annihilation of urbanization not as progress but as a violation that tangibly

annihilates nature. The poet himself takes an active part in it by pointing out that he is also waiting for death now: “مجھ پر بھی اب کاری ضرب” (now I too await a fatal blow). It postulates that in its relentless quest for building up the concrete jungles, Man not only harms the environment but goes on deeds that denude him of his human qualities, fellow beings, and what is more, the spirit of life inherent in Nature.

The phrase “اے آدم کی آل” (oh descendants of Adam) targets humanity, and thus includes all in the culpability of the ecological plague. This invocation works as a call to wake up and rethink human control over the nonhuman world, which historically has meant its domination and erasure. In this way, Amjad overthrew his thoughts as the last branch, in the slaughterhouse left, to criticize the entire society for their disconnection from nature, at the same time this entails great danger to the whole of humanity.

These lines also align with Nixon’s (2011) so-called ‘slow violence’ the gradual and invisible damage inflicted on the environment. The concept of a “Fatal blow” that the poet feels, is in line with the general long-term accumulation of harm that people have undertaken to the world and their subsequent eradication of its harmonious balance.” This is a strong message that calls for respect for and harmony with other species because all forms of life are bound to face destruction if the current pace of expansion of urbanization is sustained.

Amjad’s reflective and anticipatory positioning of the reader challenges the reader into a critical active role in the question of the environment. It critiques those progressive ideologies of development that ignore the ecological consequences by portraying an innovative and sustainable model of urban planning that embraces the necessary natural attributes vital for a sustainable environment.

Conclusion

The poem *Tosee Sheher* written by Amjad directs despair and sorrow over the growth of urban sprawl and the negative impacts it has on the environment and then society. By pointing out the issues associated with postcolonial ecology, Amjad exemplifies how such development undermines environmental conservation as well thereby estranging people from their environment. The poem is very sorrowful, and the deep emotion the poem carries is the surrendering of natural grounds, such as old trees for construction projects. These trees, once full of life, are represented here merely as products they are being sold for comparatively small amounts of money. Amjad describes them as ‘proud sentinels’, ‘mystic’ and significant, creative, and sustaining agents that regulate ecological processes essential for human existence. Their destruction is testimony to anthropocentric thinking where human claims are laid on space to accommodate growing urban centrality.

Modernization is described by Amjad as one that is destructive as the powerful images created by the writer such as ‘murderous axes’ and the fall of trees. This is significant not simply as a destruction but as a removal of cultural and moral connection between civilization and nature, on par with animals. Using trees with ‘swaying branches’ and ‘trees breathing’ also gives trees an active limber and a living part. Their fall is shown dramatically while celebrating human

exploitation of nature's resources. Indeed, it is a reflective poem in which readers are expected to ponder on the theme of the irreversibility of many environmentally destructive processes that characterize the growth of cities. The poet contemplates the piles of cut-down trees once standing at a singing stream or river. Amjad is an example of what ecocriticism has termed as slow violence; the negative impact of humans on the environment which unfolds at a slow pace and the enormity of which does not receive any attention until everything is ruined.

Tosee Sheher carries out an appraisal of the effects of urbanization in the long run and challenges the community and architects on their development processes that prioritize temporary interest at the cost of the facial appearance of the ecosystem. Thus, focusing on the inestimable worth of nature, Amjad appeals to the reason for telling the stockholders and planning officials about their responsibility towards the Earth's sustainable development for future generations. In addition, the poem has the side of ethical dilemmas that arise due to the Industrial Revolution specifically urbanization. Amjad empowers trees as characters and uses gruesome descriptions that depict their cutting to spearhead Humanity's predation over trees for economic gains disregarding the repercussions in the future for both the forest and the people. He calls for more balance between natural environments and the built environment and for society to start embracing a shift toward sustainability.

Refereeing to the principles of eco-criticism, *Tosee Sheher* enriches the critical discussion on the impacts of the processes of modernization on the environment and the position of literature as a means for developing the ecological vision. Through Amjad's work, readers are provided with material that makes them question the sustainability of the process of ultimate urbanization. By raising eco-critical stakes of urbanization, Amjad's *Tosee Sheher* not only privileges and complicates urban studies, but also suggests an urgent need for their intersectional analysis. The poem is a strong message to people urging them to take care of the earth as they go about their development activities.

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