



RESEARCH PAPER

Tracing the Margins: An Eco-spatial Study of Khan's *Thinner Than Skin*

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ABSTRACT

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This research deals with Uzma Aslam Khan's novel *Thinner Than Skin* (2012) to explore social segregation and ecological imbalance in the Northern areas of Pakistan because of an unstable spatial production and spatial injustice. Northern areas of Pakistan, though abundant in beauty and natural resources, are being destroyed in the wake of growing consumerism, urbanization, technology, global commerce, politics of war and capitalism. This research takes into consideration Henri Lefebvre's idea of "Production of Space" and ecocritical concerns of Lawrence Buell within the context of space and its socio-environmental connotations. City spaces, planned according to the interests of the city capitals and planners, not only define the physical space but also the environmental and socio-political strata of society along with the identities and practices of its inhabitants. The conflicted and segregating spatial production creates 'spatial others' and 'urban outcasts' some of whom search for spatial and environmental justice.

Introduction

This paper explores Uzma Aslam Khan's *Thinner Than Skin* (2012) through Eco-spatial perspective to investigate the social and ecological plight of the northern areas of Pakistan. Socio-politically segmented society with an unstable spatial production has led to environmental deterioration despite these areas' being rich with natural resources and beauty. History of human civilization has largely been shaped through "struggle over geography" and can best be understood from an "assertive spatial perspective" (Soja, 2010, p. 2). Henri Lefebvre emphasized the "limitless dimensions of our social spatiality" and for "linking historicity, sociality and spatiality...in a

transdisciplinary triple dialect” (Soja, 1996, p. 6). The social dimension of spatiality allows us to see the geographical locations as spaces where social, political and cultural forces contest with each other. Such socio-political construction of space (or city space in terms of metropolitan cities) with unstable relations, gives rise to social hierarchies where some factions of the society are “spatially othered” or are declared “urban outcasts” because of “urban exclusionary practices” (Chakraborty, 2017, p. 2). An ecocritical dimension of spatiality, while keeping in view the interdisciplinarity of the idea of social spatiality, is pioneering to deal with our most pressing contemporary issue of environmental crisis (Glotfelty, 1996). Glotfelty, while talking about ecocriticism, further contends that “human culture is connected to the physical world, affecting it and affected by it” (p. xix) and traces the roots of environmental crisis in unstable spatial production. By taking into account the unequal construction of space with its geographical and socio-political repercussions, marginalization of certain communities and nature alike, this research employs eco-spatial perspective to explore the link between spatial and environmental crises.

Thinner Than Skin by Khan highlights the way Pakistani society is affected by politics of war, consumerism, global commerce, industrialization and the resultant urban expansion of space where socio-political interests are damaging not just spatially marginalized strata of society but also the environment. The story of the novel revolves around Nadir and Farhana’s journey to Pakistan from America as they travel to Karachi and then to Northern areas of Pakistan along with their friends. We come to know about the lifestyle, rituals and culture of the nomads and indigenous people of the Northern areas through the lives of Maryam and her family. Khan shows how the eco-friendly culture and practices of the people of Northern areas of Pakistan are disturbed due to the unstable spatial production by the city capitals and officials causing spatial and environmental injustice. The paper specifically focuses upon an unjust spatial production due to socio-political biases, hegemonic practices of the city capitals and spatial injustice leading to ecological concerns and imbalance.

Literature Review

Ecocriticism, instead of depicting romanticism associated with nature, focuses upon the impact of human activity, culture and an ever expanding urban landscape on environment. They are more interested in issues related to environmental injustices and expanded their argument towards deep ecology. It promotes the restructuring of modern human societies in accordance with a responsibility towards nature with a biocentric attitude (Carson, 1962). Carson’s *Silent Spring* (1962) challenges the scope of modern sciences by questioning the negligence and anthropocentric attitudes of humans with which they try to control nature. Pakistan, along with the rest of the world, is also undergoing climate change, extreme weather conditions, smog etc. due to global ecological crises. Germanwatch e.V., a Germany based non-governmental organization that influences and focuses upon public policy trade and environment, ranked Pakistan 5th among list of countries most affected in period 1999-2018 in its 2020 report and 7th in the same list published in 2021. Another report titled *Recharge*

Pakistan to Address Environmental, Water Challenges (2021), published in daily *Dawn* highlights the need of “resilience to climate change through ecosystem-based adaptations” in Pakistan where there are emerging environmental crisis such as floods, droughts and widespread rains due to changed climatic patterns. *CBD Fourth National Report-Pakistan* (2009) reveals that “it is feared that Pakistan is experiencing the world’s second highest rate of deforestation” (p.7) which is leading towards disappearance of trees, flora and fauna that has severe impact on Pakistan’s biodiversity and in turn, “serious implications for the nation’s natural and agro-ecosystems”. (p.7) Waheed Wahid in *Deforestation in Pakistan* (2019), published in *The Nation* reveals that according to the ministry of climate change, only 5% of country is covered with trees. All of these facts and figures from different reports inform about the deteriorating situation of ecological crises in Pakistan.

Pakistani literary writers in the past few decades have also focused more on the environmental issues in their literary writings and have contributed in propagating eco-consciousness. Mohsin Hamid, Kamila Shamsie and Omar Shahid Hamid have specifically focused upon the issue of city space of Lahore and Karachi in their novels from gender, socio-political and cultural perspectives. Khan’s *Thinner than Skin* is narrative that foregrounds multiple issues in the Pakistani society. Javed (2018), in her unpublished thesis, *Distortion of Ecosphere and its Effects: An Ecocritical Study of Uzma Aslam Khan's Trespassing and Thinner than Skin* argues that in the novel, “love, betrayal and quest for identity run parallel amid the historical, political and geographical details of Pakistan” (p. 39). She also talks about the “atmospheric crisis that lurks across Pakistan” and draws “upon a relation between human’s culture and their ecosystem” (p. iv). Andrew Tolle (2013) focuses upon “religiously...ethnically and linguistically” diverse characters whose “complex depictions” help in understanding the South and Central Asian culture (p. 133). He further contends that this novel “offers many dynamic examples of strong Pakistani women” (p. 133) and “punctures many common ethnic and religious stereotypes” (p. 132). Elen Turner (2014), in *Of Shadows, Skins and Stones*, believes that representation of “tough, smart, and independent” female characters by Pakistani fiction writers is “a response to stereotyped western notion of the seclusion and fragility of Pakistani women” (Turner, 2014). Though Khan’s *Thinner Than Skin* has been explored and analyzed through different perspectives but there still remains a lot to be deconstructed. By employing a spatial dimension in correlation with ecocritical paradigm the current paper focuses upon the various socio-political forces behind unequal spatial production which in turn lead to spatial and environmental injustices and crises.

Theoretical Framework and Methodology

Henri Lefebvre’s idea of the “Production of Space” (1991) in conjunction with the ecocritical concerns of Lawrence Buell (2005) provides the basic theoretical framework for this paper. The ideas of space with its socio-political connotations and the way these are manipulated to create environmental crises and injustices are explored through textual analysis of *Thinner Than Skin* for this research, through a

single lens of eco-spatiality while converging their similar socio-cultural and socio-political concerns.

Henri Lefebvre's idea of "Production of Space" (1991) with its socio-political context, provides a conceptual triad for construction of space with "physical, mental and social" connotations (p. 11) or in other words a "logico-epistemological space, the space of social practice" (p. 12). Lefebvre's three phases of spatial production are: "Spatial practice", which is the "perceived" space; "Representations of space", which is the "conceived" space; and "Representational spaces", which is the "lived" space (p. 33). The "dialectic relationship" (p. 39) of this triad emphasizes the socio-political construction of urban space with unstable relations, giving rise to social hierarchies where some strata of society are spatially othered and marginalized with exclusionary practices. Such space with socio-political interests of the planners, acts "as a tool of thought and of action" and "a means of control" and "domination of power" (p. 26). Lawrence Buell (2005) talks about the relationship of ecocriticism with the idea of space that the "environmental criticism arises within and against the history of human modification of planetary space which...has greatly accelerated since the industrial revolution" (p. 62). For him "place is space to which meaning has been ascribed" which is "defined by physical markers as well as social consensus" (p. 63). Lefebvre (1991) also argues that "nature is now seen as merely the raw material out of which the productive forces of a variety of social systems have forged their particular spaces" (p. 30). Lawrence Buell (2005) suggests three directions of his "concept of place" regarding environmental criticism, that is "toward environmental materiality", "toward social perception or construction" and "toward individual affect or bond" (p. 63). By dealing with these three directions in considering the ecocritical concerns in all three "perceived, conceived and lived" phases of spatial production, suggested by Lefebvre (1991), we can analyze the place given to environmental consciousness in the social hierarchy constructed by unstable spatial production because "social space works (along with its concept) as a tool for the analysis of society" (p. 34) and "natural space...is the origin...of the social process" (p. 30). Lefebvre further argues that "[s]ocial space is a (social) product" in which inhabitants live (p. 26) and the existence of humans is always within some natural environment. Buell contextualizes text's representation of its environmental ground which "matters aesthetically, conceptually and ideologically" sometimes to expose the limitations of text's representation and sometimes to evaluate the text's representation and its impacts (p. 33). The principle to which he strongly appeals is "Environmental praxis" (p. 34). Buell defines ecocriticism as the "study of the relation between literature and environment conducted in a spirit of commitment to environmental praxis" (p. 49). He considers environmental representations as a product of the "effects of culture upon nature" and ecocriticism tries to "redefine the concept of culture itself in organicist terms" (p. 21) to give rise to such visions "that would break down the hierarchal separations between human beings and other elements of the natural world" (p. 22). Lefebvre (1991), while talking about his spatial triad, mentions that the "(physical) natural space" which is "the origin, and the original model of the social process" is "disappearing" (p. 30) and "everything conspires to harm it" that it is now difficult to

see it as it was “before the intervention of humans with their ravaging tools” (p. 31). As argued earlier Lefebvre believes such interventions motivated through a will to control and dominate the marginalized *other*, be it humans or environment.

Representations of space i.e. the “conceptualized space” is the first phase of Lefebvre’s spatial triad, which is the space of “planners, urbanists, technocratic subdividers and social engineers” etc. all of whom identify “what is lived and what is perceived with what is conceived” that then takes the physical form (p. 38). This is the “dominant space” (p. 39) of society where technocrats, planners and urbanists design city space for others while defining the limits for some inhabitants giving rise to spatial injustice. This phase determines social and political practices and the “established relations between objects and people in represented space are subordinate to a logic” delineated by planners (p. 41). Buell (2009) links the idea of special materiality with that of “environmental materiality” (p. 63). By dealing ecocritically with this first phase of spatial production, it can be analyzed how the city planners and officials are dealing with the environmental concerns, like sustainability, fair use of natural resources, care for other species along with humans and equal distribution of natural resources. The next phase of Lefebvre’s spatial triad (1991) deals with spatial practice or the “perceived space” in which space shifts to the mind of the people from the maps and plans designed by the city planners. He asserts that the “spatial practice of a society is revealed through the deciphering of its space” (p. 38). It includes the “most extreme separation between the places it links together” because of the difference “between daily reality (daily routine) and urban reality (the routes and networks which link up the places set aside for work, private life etc)” (p. 38). It is here that people are controlled through different rules and limitations imposed on them, set by the planners. Buell’s (2009) second direction for concept of place is “social perception or construction” (p. 63). It is here that the conflict arises because the limitations, planned in the first phase, hinder stable social experiences and resources for the inhabitants and ecosystem as a whole. Third phase of the Lefebvre’s spatial triad (1991) is Representational Space, which is “the space of inhabitants and users” as “directly lived through its associated images and symbols” (p. 39). This is the “dominated space” that “overlays physical space, making symbolic use of its objects” which are decided by socio-political interests of the planners for the inhabitant to “passively experience” it according to the designed city space (p. 39). It assures to imply the “conceived” and “perceived” designs to the “lived” experiences of inhabitants. Buell’s (2009) third direction for concept of place is “toward individual effect or bond” (p. 63). In this phase of spatial triad, inhabitants are bound to live their experiences within the limitations of the designs and plans set by the city capitals with all the instabilities that control their identities and practices. Because of the conflicted and segregating spatial production, it is here that the resistance towards spatial injustice starts emerging from some inhabitants because this is the space “which the imagination seeks to change and appropriate” (Lefebvre, 1991, p. 39). And for environmental criticism “place often seems to offer the promise of a politics of resistance against modernism’s excesses - its spatial colonizations” (Buell, 2005, p. 65).

Ecocritical analysis takes into consideration the spatial injustice to deal with the environmental injustice as both are interlinked.

This spatial triad of Lefebvre (1991) suggests the disintegrated construction of social space because he contends that the “relations between the three moments of the perceived, the conceived and the lived are never either simple or stable” (p. 46). This shows that the construction of an urban space is controlled by the city officials and planners who help the capital to not only define the physical space but also the environmental and socio-political structures of society; and ultimately the identities and the practices of its inhabitants.

Textual Analysis

In *Thinner Than Skin*, Uzma Aslam Khan deals with socio-political and environmental problems of the Northern areas of Pakistan which are being damaged by growing consumerism, politics of war, state institutions, technology, capitalism, global commerce, industry and urbanization. She captures the landscape’s beauty but also deals with socio-political tensions which has direct role in region’s social segregation and environmental crisis. Khan shows social and ecological plight of the Northern areas of Pakistan and draws attention to Pakistan's growing concern about environmental degradation. It shows a plea for impoverished and marginalized factions of the society with the interconnectedness of environmental and social problems that damages both humans and the non-humans.

From the very start and throughout the novel there is abundance of natural imagery and ecocentric themes. In the very start of the novel, there is discussion about “barbed wires”, “tearing down the trees”, “forest inspectors telling the nomads to stretch their limbs barely as far as the length of a blanket, only to deprive them of a blanket” (2012, p. 5), “the snowmelt” that “had been too strong this year, obsessive even” (p. 4), foreign “Australian sheep” that “the government tricked them into buying”, in a valley where “cry rang” and “every living creature had felt the horse impale himself” with “barbed wires” (p. 3). From the start, the novel shows ecocritical concerns and highlights writer’s dealing with socio-environmental issues that affect every human and non-human equally.

Thinner Than Skin mainly deals with social and ecological plight of the people in Northern areas of Pakistan but for some part, it also deals with socio-environmental issues of Karachi which are linked to its spatial production. Coming from the USA, Nadir finds Karachi as a city damaged by attacks, “each more malevolent, more multi-pronged” where “talk was mostly of disappearances, young men picked up on the streets” and “every time a plane flew” they think about “the CIA condemning some dead soul to hell” (p. 26). Such situation of the city with politics of War on Terror, religious extremism and administrative failures has left people afraid and frustrated. It represents the deteriorating picture of Karachi where international and national politics are destroying not just city’s peace and safety but also socio-economic structure and environment. Almost forty percent of Karachi’s population “had no

access to drinking water" and "50 percent no sanitation" and where Nadir could "smell the open gutter out on the street" (p. 33). The metropolitan city is divided through class difference where Nadir observes at a restaurant that "the best-fed man at the table...was the one being lavished" on the other hand the "three-quarters of the Pakistani population lived under \$2 a day" (p. 33). It shows that not just natural resources are being destroyed due to poor sanitation systems and exploitation of water but the poor have also no access to even the basic survival needs. Socio-economic factors are putting the poor into that stratum of spatiality where they are deprived of even basic needs and their locations are environmentally damaged. Unequal distribution of natural resources is one of the major tools with which certain factions of the society get marginalized by the capitals and planners. Soja (2009), in the context of spatial justice, agrees with Lefebvre that "it involves the fair and equitable distribution in space of socially valued resources and the opportunities to use them" which this poor class of Karachi is unable to have, so are "spatially othered" (p. 2).

Khan (2012) highlights that unequal distribution of natural resources because of unjustified spatial production, is putting not just certain strata of society at margins but also animals and ecosystem as a whole. In the construction of social space, socio-political interests of the city planners and officials have little or no place for the vulnerable, both human and non-human, who highly depend on natural resources for their livelihood, especially in the Northern areas of Pakistan, creating social and environmental imbalance. Khan also focuses upon the plight of animals and birds in her narrative. She shows the city of Kaghan, a famous hill station in the north of the country, and other nearby areas in ecological crisis where people and animals are suffering because of socio-political and spatial imbalance and are spatially othered. Discussing a text's representation of the environment, Glotfelty (1996) argues that "nature ... is not the only focus of ecocritical studies of representation", other issues, such as animals, cities, specific geographical regions, rivers, mountains, technology, garbage etc. are also included" (p. xxiii). There is "disemboweled goat" laying "in a pasture" with her "skin peeled" (p. 126). Because of the "riots" the "doves" and "hawks" don't come there (p. 148). Many species are endangered and on the verge of extinction. "The endangered Houbara Bustards" which is a "pheasant with aphrodisiac meat", are hunted by the "wealthy Arabs" even though "falconry was forbidden" and restricted officially in Pakistan (p. 106). Strengthening and maintaining political ties with Arab countries is more important for the government officials than saving the endangered species. The narrative also deals with the discrimination of people on the basis of caste, religion and ethnicity such as "Uyghur businessmen, Kazakh cattle-breeders, Gujjar buffalo herders and nomads" (p. 147).

Nomads, shepherds, herders and people like Mariam's family are suffering because of the "urban exclusionary practices" (Chakraborty, 2017, p. 2) where city planners and officers are depriving the inhabitants of their basic rights by snatching their natural resources and indigenous breeds and replacing them with their own interests to dominate the space and its inhabitants. Khan (2012) shows that the "government replaced the sturdy Kaghani goats and the fierce Kilan goats with those that yielded more mutton but ate all the feed and left the indigenous goats bleating in

hunger" (p. 196). They had lost their indigenous "goats" to the "greed of fat Australian sheep" (p. 306). The "government tricked them into buying" the foreign Australian sheep (p. 3). Like the indigenous goats there are other animals on the verge of extinction. The buffalos had "grown lean" (p. 248). Dogs are "poisoned" by the "men in tanks and spies in plainclothes" (p. 199). In Mariam's ancestor's time there had been the "Nukra, Bharssi, even the Yarkandi breed" of horses but now Mariam has "only two horses left, a mare and her filly, both Kaliani" (p. 212). She laments on the loss of all those breeds and worries that probably by the time when her daughter will be of her age "the Kaliani breed too might be extinct" (p. 212). For grazing their animals, they were "forced to pay fines" because those pastures were "closed to them" by the officials (p. 196). As Lefebvre's (1991) talks about the second phase of his model of the construction of social space, i.e., Spatial Practice, which is the "perceived" space in which space shifts to the minds of the people from the maps and plans designed by the city planners. Here conflict arises because of the difference between "daily reality (daily routine) and urban reality" (p. 38) as the limitations planned by the city planners and officials hinder equal and stable experiences and access to resources for the inhabitants and ecosystem as a whole. In *Thinner Than Skin* (2012), herders and their animals are restricted to certain areas because the others are "closed to them" because of the rules decided by government and officers whose violation will cost them heavy fines which they are unable to pay because of the lack of resources. Mariam's mare Namasha was "sick of lowland grub ... She wanted the air of the mountains". She was "on a hunger strike" (p. 298), refused to drink water and "stared at her, accusingly" (p. 213). Namasha grew "mean in this other world" where she had lost filly's father "who had leaped into a barbed wire fence" (p. 307). Even animals are questioning the anthropocentric attitude of humans where there is little or no care for non-humans. By depriving the people of their indigenous animals and grazing rights and by disturbing their natural lifestyle and biodiversity of land with their spatially biased policies, the city capitals are not just manipulating their lives but also their livelihood which became a tool to marginalize the nomads, shepherds and the grazers.

Exploitation of natural resources is also a dominant mode of spatial injustice through which the city capitals try to control the inhabitants and the entire ecosystem. Deforestation is one of the major harms to the environment and also to the people who highly depend on natural resources for their daily use. This socio-environmental degradation is also the result of the unstable socio-political construction of space in Kaghan as highlighted in *Thinner Than Skin*. Khan talks about the men from "forest department" who "leashed the forest and then leased it" and "tore down the old, old trees...and fenced off the land and charged the moon for two stems of ginger" (p. 199) thus creating the "lasting spatial structures of privilege and advantage" (Soja, 2009, p. 3). The timber mafia in the valley is responsible for spatial and environmental degradation, deforestation and smuggling the tree trunks, as the "bend of the Kunhar" was well-known because "it was a part of the river used for storing smuggled tree trunks" (p. 253). The one who filed a case against the timber mafia got murdered and "those who killed him were never called killers" (p. 201) because "each and every one of them slept in two beds: the mafia with the government, the militants with the mafia,

the government with the militants" (p. 211). Corrupt government officials, very strong capitalist mafia and the militants all are exploiting their hegemonic status to further destroy the natural resources of the northern areas of Pakistan and deteriorate the lives and habitat of those living there. Advent of modernization, imperial practices, urbanization and consumerism has altered the whole system of valley.

The nomads and indigenous people there, used to live "according to the cycles of nature, carrying goods on their backs, sharing their assets, welcoming guests, and driving their herds from one pasture to the next so a field was never overgrazed" (p. 219). For thousands of years Mariam's family was "[a]lways on the move" (p. 79) but with rapidly changing economic, ecological and political situations, now their "motion had no rhythm" (p. 199). Their "free grazing lands are turned to state farms" (p. 251). Now living solely "on cattle rearing was becoming a curse" for them because their "indigenous breeds" were "dying" and there are "restrictions on grazing in a diminishing forest" (p. 220). So, they tried to be "cultivators" that their elders always opposed (p. 220). As Lefebvre's (1991) third phase of the spatial production, i.e., the representational space is "the space of inhabitants and users" as "directly lived through its associated images and symbols" decided by socio-political interest of the planners for the inhabitant to "passively experience" it according to the designed city space (p. 39). In *Thinner Than Skin* the inhabitants are bound to live their experiences within the limitations of the designs and plans set by the city capitals with all the instabilities that control their identities and practices. They always believed that "only with seasons and stars, sturdy animals, and fresh spring grass, came peace" (p. 220). They use plants for treatments, like "diar, bhentri, chalai... asmani booti, birmi, and muther" (p. 265). But now they were "running out of supplies" (p. 294). While some "traveled the world", became familiarized with commerce and "came home rich" (p. 220). But shepherds, herders and those, like Ghafoor, Mariam's husband, who "refused to change" the natural lifestyle (p. 220) suffered even for their basic needs. Even to rebuild their lowland dera, they had to "lease timber and thatching grass from the forest department" (p. 256). Ghafoor retorts that it is happening "to the east, in Kashmir and in Turkestan. To the south, in Waziristan. To the west, in Afghanistan. If not the Russians, it is the Chinese. If not the Chinese, Indians. If not Indians, Americans. And Pakistanis" (p. 226) and urges Mariam to resist the forces that changed and destroyed their lives. Lefebvre (1991) talks about the possibility of resistance against spatial injustice in "lived space" where "the imagination seeks to change and appropriate" (p. 39). Ghafoor is spatially othered and an urban outcast of Kaghan from where he was exiled on charges that he "burned the forest inspector's home" (Khan, 2012, p. 294) to avenge the destruction of their lands. Ghafoor was told to leave the valley because of the resistance that he always had in himself (p. 201). In *Thinner Than Skin* it is not just Ghafoor, along with other locals, who are frustrated and angry over the manipulation and the resultant degeneration of their space but the nature is also beginning to react to the human intervention. Khan writes that, "glacial growth and decline were equal indicators of global warming" (p. 47) in Pakistan, "eastern Himalayas, Alps and Greenland" (p. 46) due to anthropocentric attitude and negligence of humans (p. 51). Mariam while describing the flood describes it

unprecedented as the glacier was “done with keeping all that pressure locked inside, it let the world feel its pulse, taking the fields, the homes, the cattle, and the grain” (p. 347). On the loss of Balakot, Maryam believes that “the goddess had finally unleashed upon their valley the full weight of her wrath, and more men, women, and children than she had ever seen now lay buried beneath it” (p. 347). The narrative reaffirms human dependency on nature and suggests that it is beyond us to control it or intervene in its ways.

Conclusion

The paper focused upon the injustice and manipulation of the spatial production in which spaces are planned and designed according to the socio-political interests of the city capitals and officials in power rather than the interests of the inhabitants as highlighted in *Thinner Than Skin* by Uzma Aslam Khan with a particular focus on the northern areas of Pakistan. Analysis established that an unstable spatial production that favors power structures creates hierarchies in the society and lead to injustice. A resistance to the hierarchical social is seen both through characters, like Ghafoor, and nature, in the form of natural calamities, in order to get spatial and environmental justice and restore balance. Uzma Aslam Khan highlights the prejudices and discriminations with which humans deal each other, other species and ecosystem as a whole. The research further establishes that in increasingly urbanizing societies, city capitals plan and design the expansion and development of space according to their own socio-political interests with bias and injustice which in turn creates spatial others, urban outcasts and social and ecological imbalance. We, as human race, need to revise and rethink our relation with nature and the way we manipulate space in our pursuit of capitalist designs.

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