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# **Symbiosis of Nature and Ethical Consciousness: Eco-Buddhist Themes in Kaleem Omar's Poetry**

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## **Abstract**

This paper analyzes the intersection of ecological awareness and literary expression in Kaleem Omar's poetry set against the backdrop of Pakistan's heightened vulnerability to climate change and environmental degradation. It is an endeavour to view South Asian literature through the lens of an indigenous environmental theory, i.e., Eco-Buddhism, to highlight its ecological undertones. Employing Eco-Buddhism as a theoretical framework, the paper conducts a thematic content analysis of Kaleem Omar's selected poems. These poems have been analyzed to unravel the subtle dynamics between human activities, natural environments, and the ethical considerations entwined in them. His poetry reflects a profound engagement with environmental issues, articulating concerns about societal indifference and the moral complexities of human dominion over nature. In his poems, he views nature as a sacred being that must be revered and conserved. By integrating the Buddhist ethos of interconnectedness and non-violence with the concerns of ecocriticism, this research underscores the potential of South Asian Eco-poetic narratives in advocating environmental consciousness and addressing ecological crises.

**Keywords:** eco-Buddhism, eco-marginalization, environmental stewardship, interconnectedness, Kaleem Omar, South Asian eco-poetry

## **Introduction**

Kaleem Omar is known for his profound connection with nature, reflected vividly in his poetry. This study analyzes three of Omar's poems from an Eco-Buddhist perspective. It further investigates how literature can shed light on the role of industrial, imperial/colonial, political, and economic features of the Global North in objectifying and exploiting non-human nature, resulting in phenomena like climate change, eco-marginalization, and food crises in the Global South. In this way, it can expose how environmental degradation disproportionately affects marginalized

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communities and highlights the importance of environmental activism and advocacy. It is urgent to draw attention to the significance of literature/poetry as a space of discursive opposition to anthropocentric beliefs and behaviours hostile to the environment's health. The paper examines how the industrial and political systems of the Global North exploit nature, causing climate change and ecological crises in the Global South, while also highlighting its disproportionate impact on marginalized communities and the need for environmental activism. The study endeavors to elucidate the critical role of literature, particularly poetry, in fostering a refined understanding of human-environment relationships, promoting ecological stewardship, and bridging the gap between regional and global environmental discourses. This study advocates for an increased environmental engagement among the literary artists of the region.

According to a September 2022 report from the United States Institute of Peace, despite being one of the lowest carbon emitters in the world, Pakistan was listed as one of the most vulnerable nations in the world to climate change and extreme weather events in the Global Climate Risk Index for 2021 (Khan & Siddiqui, [2022](#)). Hasan Ali, in an article titled “Pakistan’s Floods Are a Wind from the West”, reports that the country first suffered a record-high temperature in the spring of 2022, and in the summer, it was brimming with heavy rains. Jacobabad, where temperatures reached 50 degrees Celsius in April, was submerged in floodwaters in July. After a monsoon season in which rainfall exceeded average levels by around 780 per cent, one third of the country got flooded, with more than a thousand people killed in what officials described as the worst climate disaster in Pakistan’s history (Ali, [2022](#)). Similarly, according to an annual report by a Swiss air purifier company, Lahore rose over ten spots to be named the city with the world’s worst air quality (Kaushik, [2023](#)). Another article in *Dawn* states: “Even before the start of cold weather conditions, smog has engulfed Lahore as it became the most polluted city in the world with the most hazardous levels of air quality on Sunday” (Hasnain & Gabol, [2023](#), para. 1). The average AQI in the city is hazardous and causes various health problems. Thus, Pakistan’s vulnerability to climate extremities calls for a crucial need for robust environmental strategies to address these escalating challenges effectively.

The Global South is paying in numerous ways for the industrial transgressions of the Global North. During the last two decades in Pakistan,

changing weather patterns have caused a series of extreme climatic catastrophes. Another source on environmental research indicates that the regions of Khyber Pakhtunkhwa and Balochistan saw sporadic floods and rain-related landslides during February and April of 2019 (Shabbir et al., [2023](#)). The previous major flooding disaster occurred in July 2010, wiping out millions of acres of productive agriculture along with the lives and livelihoods of nearly twenty million people (Otto et al., [2023](#)). Ban Ki-moon, the secretary general of the United Nations, said the scope of the devastation was beyond anything he had ever seen at the time (Ali, [2022](#)). From this, it can be anticipated that the magnitude of disasters will continue to escalate in the coming years unless appropriate measures are implemented to mitigate the root causes of this devastation. Therefore, if substantial efforts are not undertaken on an international platform to address environmental issues through all available means, we must brace ourselves for more calamities akin to those mentioned above.

Therefore, it is crucial for literary artists and researchers, especially from the Global South, to awaken to this earnest issue. The current study is an endeavour to advocate for this cause. The aesthetic engagement of the environment and environmental concern in literature is not new, as literature and the liberal arts have been interested in depicting physical surroundings, and the relationships between humans and their environment since prehistory. However, the wide range of literary and nonfictional works addressing how people's relationships with the natural world are changing have been inspired by the contemporary environmentalist movement, which initially developed in the late nineteenth century and, in its more recent form, in the 1960s (Buell et al., [2011](#)). The study aims to critically analyze and admire Kaleem Omar's eco-poetry and advocate for an enhanced environmental engagement by the poets of the region, making a shift from an anthropocentric to an eco/geocentric approach, thereby raising their voices for climate justice, hence bridging the gap between Global North and Global South.

### Research Methodology

In recent decades, the field of ecocriticism has emerged as a vital multidisciplinary approach within the humanities, addressing the increasingly urgent environmental concerns that threaten global ecosystems. This critical framework, as Glotfelty articulates, examines the intricate relationship between literature and the environment, positioning itself at the

intersection of ecological and literary studies (Glottfelty & Fromm, [1996](#)). This expansion of focus in literary studies is a response to the profound environmental degradation witnessed globally, a concern that intersects with cultural crises (Worster, [1996](#)). The role of literature and the humanities in exploring and understanding the complex interactions among humans, nature, and the environment is thus underscored, reflecting a shift from traditional anthropocentric perspectives to a more eco/geocentric approach.

Ecocriticism's evolution, as a novel approach among sociological, psychological, and linguistic schools, is marked by its emphasis on the critical examination of nature and literary expressions related to it. Environmental criticism has grown significantly, avoiding confinement to a singular definition and adapting to various intellectual, historical, and scientific perspectives (Glottfelty & Fromm, [1996](#); Oppermann, [2006](#)). This flexibility allows for a diverse range of theoretical and practical applications and adaptations, making it a dynamic field within literary studies. One such adaptation is Eco-Buddhism which provides the primary theoretical framework for this research paper.

The integration of religious and spiritual perspectives, particularly those from Buddhism, enriches the scope of ecocriticism. The recent surge in eco-literature and eco-poetry, informed by religious traditions, reflects a global response to environmental degradation, global warming, and species extinction (Harris, [1995](#)). Buddhism, with its intrinsic connection to nature, as exemplified by the *Bodhi* tree and the practice of seeking enlightenment in nature, aligns closely with the principles of ecocriticism. This alignment is further solidified in the concept of Eco-Dharma, which combines the environment-friendly teachings of Buddhism with ecological concerns, providing a unique lens for analyzing literature, especially South Asian eco-poetry (Henning, [2002](#)).

Eco-Dharma, as Loy articulates, involves practicing in the natural world, understanding Buddhist teachings concerning the environment, and applying this knowledge to contemporary eco-activism (Loy, [2019](#)). This perspective offers a rich analytical framework for examining the aesthetic propagation of non-violence and love for nature in Kaleem Omar's poetry. Eco-Buddhism combines the environmental concerns of ecocriticism with Buddhist reverence for nature and the philosophy of non-violence (*ahimsa*) and harmony. The study of Omar's eco-poetry through the lens of Eco-

Buddhism is particularly pertinent to the research paper's objectives as it aims to analyze and advocate for an enhanced environmental engagement by regional poets, advocating a shift from anthropocentric to eco/geocentric perspectives, thereby raising voices for climate justice and bridging the gap between the Global North and Global South.

As a result, Eco-Buddhist thematic content analysis in the study of South Asian eco-poetry provides a comprehensive approach to understanding the complex interplay among literature, environment, and religious philosophy. This approach is vital in addressing and mitigating the environmental challenges faced globally, especially in regions like Pakistan, which are highly vulnerable to climate change and extreme weather events.

Some critics may criticize the constraints of the paradigm of Eco-Dharma or Eco-Buddhism to tackle the issue of eco-crisis and ecopolitics. Nevertheless, Buddhism is not a fixed religion but a group of interrelated paradigms originating from the same root; hence, it can give birth to new theories and accommodate contemporary issues (Sullivan, [2015](#)). Moreover, the dharmic theory of non-violence and love for nature essentially engages with these problems. For example, David Loy quotes Tenzin Gyatso, the Fourteenth Dalai Lama: "We have entered the uncharted territory of a global emergency, where 'business as usual' cannot continue. We must take the initiative to repair and protect this world, ensuring a safe climate future for all people and all species" (Loy, [2019](#), p. 21). Therefore, contemporary Buddhist practices are completely informed by the gravity of the environmental crisis. Hence, the theory of Eco-Dharma suits the purpose of this research.

Thematic content analysis is applied as a research tool for the current study. It determines the existence and frequency of concepts in a text. Researchers view it as a flexible method for examining text data (Cavanagh, [1997](#)). As it offers a variety of approaches for studying qualitative data and textual details, the flexibility allows the researcher to select a particular approach based on their theoretical and substantive interests. The use of thematic analysis as a method or technique to deeply analyze written, verbal, or visual communication messages has increased with the advent of mass communication and in-depth literature reading (Cole, [1988](#)). These messages may be in the shape of written text (books, papers, and poems), oral text, iconic texts, or audio-visual text and hypertext, i.e., text available

on the internet (Vimal & Subramani, [2017](#)). Thus, thematic content analysis is suitable for conducting the present qualitative research.

The selection of Kaleem Omar as the subject of this study is based on two primary reasons. First, Kaleem Omar is recognized as an advocate for environmental activism, making his work highly relevant to ecological discussions. Second, his inclusion reaffirms the importance of originality and indigeneity, as he belongs to the native cultural and geographical context. To explore these dimensions, three of his poems have been selected for analysis based on their prominent ecological themes.

### **Significance of the Study**

The study's central originality rests in its emphasis on comprehending the politics of the environment, as shown in the selected poems by Kaleem Omar. A non-hierarchical representation of the human-environment interaction and an emphasis on the value of the environment as a self-contained and independent system are features of the poems chosen. According to the findings, it is imperative to reconsider how we communicate with the outside world. It may also add to the growing writing on environmental politics and tense circumstances. This paper demonstrates the scarcity of contemporary scholarly research on the literary portrayal of environmental problems affecting South Asia. The current study tries to address this gap by looking at and evaluating literary depictions of environmental disasters brought on by conflict, construction projects, and urbanization. The project explores the narrative constructions of ecological subjectivities, focusing on current Anglophone poetry from South Asia.

### **Objectives**

This study strives to play a part in awakening the consciousness of the literary segment of society about the imminent ecological crisis. It also envisions exploring, underlining, analyzing, appreciating, and criticizing the aesthetic engagement of environmental concerns in the genre of poetry. Specifically, this research attempts to feature the possible role of South Asian anglophone literature in highlighting this environmental disaster on the literary map. It highlights how the capitalist and industrial Global North ecologically affects the predominantly agrarian Global South; and how effectively South Asian eco-poetry addresses this meta-problem. Ultimately, it contributes to the ongoing debate on the critical problem of ecological



crisis. Additionally, the conceptual and methodological structure of the research is guided by the following objectives:

- To draw attention to the significance of literature/poetry as a space of discursive opposition to anthropocentric beliefs and behaviours hostile to the environment's health.
- To investigate how literature can portray the industrial, imperial/colonial, political, and economic features of the Global North that have objectified and exploited non-human nature, resulting in phenomena like climate change, eco-marginalization, food crises, and eco-sickness in the Global South.
- To view South Asian literature through the lens of an indigenous environmental theory of Eco-Buddhism.

### **Ecological Consciousness and Ethical Responsibility in Kaleem Omar's Poetry**

Kaleem Omar's poetry artistically weaves together threads of human experience and ecological consciousness. It thereby creates a diverse mosaic picturing humanity's relationship with the natural world. His poetry is rooted in the rich soil of South Asian literary tradition. It goes beyond mere aesthetic appreciation and thereby offers profound reflections on environmental ethics. It is informed with a sense of responsibility to protect and save the nature. This study sets out to analyze three of Omar's important works; "March 1972," "Himalayan Brown," and "The Hunters in the Snow" from Eco-Buddhist perspective. This section examines Omar's artistic portrayal of human-nature dynamics in his verses. There is a deep note of vulnerability of nature and a call for action in his poetry. By conducting content analysis, this study seeks to elucidate the transformative power of literature in fostering environmental awareness and bringing a meaningful change. Literature, especially poetry, has a very important role to develop our collective understanding.

#### **A Call to Action: Kaleem Omar's "March 1972"**

"March 1972" (Omar, [1975](#), pp. 55–57) presents a realistic image of the modern human society and its relationship with the environment. The poem is a critique on the social apathy and is a call for environmental stewardship. The opening line, "A sense of loss, a sensible emptiness will not do" (line 1), provokes the reader to actively engage with the world's pressing issues,



rather than remaining passive. This call for action is a critical response to the environmental degradation and the other issues prevalent in the society. This advocacy for active engagement mirrors Eco-Buddhist ethos of active participation.

The poet critiques traditional practices and hollow spirituality that promote inaction thereby aggravating the social problems. He illuminates the ineffectiveness of such an approach using vivid imagery, as he says, “Bloody-minded tribal drums, dervish whirl and flailing chain will not do” (lines 7, 8). These lines portray outdated rituals that fail to address contemporary problems. Further, the religious practices are also fruitless. As he asserts, “Prayer rugs/ with corners folded and absent penitents/ will not do” (lines 15–17). This underscores a lack of spiritual engagement. Hence, the poet indirectly advocates for a shift towards meaningful actions that could positively impact the environment. Working for the betterment of environment is an important principle in Eco-Buddhist teachings.

There is a loud and clear call for a deeper and more active engagement with the natural world. For doing so, the human race will have to transcend mere observation. The lines “A man who goes into the mountains and notices nothing/ will not do. A man who cuts a tree/ and does not plant another/ will not do” (lines 18–21) epitomize this ethos, urging not only awareness but also tangible stewardship. These lines put an immense emphasis on the active participation in environmental conservation. It also advocates for reciprocity i.e., replacing what is taken from nature. This concept synchronizes with Eco-Buddhist principles. Buddhist principles stress the sacredness and interdependence of all life (Loy, 2019), thereby advocate for a symbiosis between humans and nature. Hence this poem moves a level above aesthetic appreciation and advocates a deeper cause i.e., a healthy interaction between humans and the environment. It serves as a clarion call for harmonious coexistence. It highlights the importance of preservation of environment that will indirectly preserve humanity. Thus, these verses call for an increased environmental consciousness and for endeavors to protect our ecosystems.

The notions of action and inaction are juxtaposed in the poem, particularly in reference to the environment. There is a poignant critique of societal and political hypocrisy as reflected in the line “Words that cannot see their way, through centuries of dirt will not do” (lines 40, 41). These lines effectively underline the ineffectiveness of rhetoric in bringing about

real change in the world. Thus, the poem underscores that an informed transition in human behavior is inevitable to save the world.

Overall, “March 1972” is a testimony of Kaleem Omar’s environmental and social consciousness. The poem has intricately interwoven environmental themes amongst a loud call for action. Hence it advocates a shift from an anthropocentric approach to an eco-centric approach. Thus, it serves as a manifesto for environmental and societal change. Omar’s strong narrative voice calls for reevaluating our relationship with our environment. This is one of the most important poems in South Asian Poetry that has such profound environmental consciousness and ethical considerations.

### **Hunting and Ethics: Human-Nature Relationships in “Himalayan Brown”**

“Himalayan Brown” (Shamsie, [1997](#), pp. 127–128) builds a unique narrative regarding human-nature relationship with a particular focus on the activity of hunting. The poem encapsulates the ethical complexities and emotional undercurrents of this relationship through its empathic imagery and touching narrative structure. This poem is a poignant critique on destructive human activities against the natural world.

The opening line of the poem, “smoking him out of the cave, he had occupied all winter” (lines 3, 4), clearly establishes a scenario of human intrusion into the peaceful realm of nature as it pictures an aggressive encroachment into the bear's hibernation sanctuary. This imagery represents the harmful human intervention in the natural world. The act of forcibly dislodging the bear from its winter refuge through smoke artistically depicts the violent nature of human disruptions in ecological systems. The cave, in this poem, is a natural haven for the bear. It turns into a battleground when the bear's right to its habitat is overridden by human actions. Omar’s deliberate choice of words conjures a scene akin to a military invasion as the bear's peaceful existence is shattered by a warlike human intrusion. This portrayal highlights not just the physical act of disturbing the bear but also underscores the broader theme of humanity's destructive attitude towards wildlife and nature. This evocative imagery raises a critical question whether it is moral to invade someone’s territory without any offense or invitation. It is clear that this narrative serves as a microcosm of the larger ecological conflicts in the modern world whereby human actions frequently disrupt and dominate natural habitats and wildlife. These activities are

leading to irreversible problems for ecosystems. Hence the opening of the poem is very powerful and sets the ground for discussion about the serious environmental issue.

In the subsequent lines the cruel and cold act of hunting is portrayed as “Every gun in the party, fired at once, no one was taking any chances” (lines 13–15). These lines show a calculated and unemotional approach. This elucidates the human mindlessness against the innocent creature. The mechanical nature of the hunt, devoid of any semblance of empathy or connection to the bear is the stark opposite to Buddhist concept of “inter-being”. This act is criticized by the poet as it would have been criticized by Buddha himself. There comes a brief moment where the bear's bewildered reaction could be noticed but “There was no time to notice/ how bewildered he looked” (lines 23, 24). This line portrays the mournfully miserable interaction between humans and the nature (bear here). The bear's bewilderment in the face of imminent danger humanizes it. Thus, it not only reinforces the concept of interconnectedness of beings but also prompts the readers to empathize with the bear's misery. These lines indirectly question the moral justifications of hunting.

The bear serves as a symbol to depict the natural world's vulnerability in the hands of human beings. This representation is dramatically emphasized through the graphic and empathic details of the hunt. The natural theme is pivotal throughout the poem set against the backdrop of the Himalayan landscape. The bear embodies the wilderness's raw spirit that is tragically reduced to an object of human pursuit as the narrative progresses. In this way, Omar's narrative technique transforms the bear from a symbol of nature's untamed majesty into a mere target, as if it were inanimate, in the hunters' sights.

An unflinching depiction of the culmination of the hunt is presented in the concluding lines of the poem. There is a deep reflection on the act of killing. The poem's narrative reaches its climax with the line “We dropped him good and dead and made a job of it. Afterwards he just lay there” (p. 128). This line shows the hunters' clinical detachment and the irrevocable nature of their actions. This imagery starkly contrasts the earlier depiction of the living bear's bewildered emergence from the smoke. Now, it has been transformed from a living being to a lifeless object, a casualty of human recreation.

These concluding strokes serve as powerful commentary on the irreversible impact of human actions on nature. Omar ends the poem without a resolution or a moral epiphany which makes the reader empathize with the bear and grapple with the ethical implications of the hunt. The bear's death is not glorified or justified; instead, it is presented as a matter-of-fact outcome, a routine conclusion to the hunters' expedition. This absence of redemption or justification in the poem's closure reflects the complex and often an uncomfortable reality of human interactions with wildlife. It challenges the reader to confront the moral and ethical dimensions of such actions. Thus, this poem narrates more than a hunting episode.

"Himalayan Brown" is a deeply evocative poem that masterfully evokes empathy in the reader. Through Omar's skilled use of imagery and narrative, the poem captures the ethical, emotional, and psychological dimensions of human-nature interactions. The poem aligns with the Buddhist reverence for life and the concept of interbeing. This analysis elucidates that literature can play a very significant role in fostering environmental consciousness and ethical responsibility.

### **Dominance and Harmony: Human-Nature Dynamics in "Hunters in the Snow"**

Like the previous poem in "The Hunters in the Snow" (Shamsie, [1997](#), p. 126) the poet explores the profound relationship between humans and nature. Here again the subject of the poem is hunting but it is dealt differently here. The poem is set against a winter landscape. The main themes of the poem are human exploitation of nature, ethical considerations of hunting, and the contrast between human-induced violence and natural innocence. Again, very similar to Himalayan Brown, this poem explores the deeper ethical and emotional implications of hunting.

The poem opens with a vivid portrayal of a hunting campaign. The hunters are "Ankle-deep in snow, they loom above the village, their spears at slope" (lines 1, 2). This imagery sets a tone of dominance and intrusion. As the hunters are equipped with their spears, they represent a human force that is penetrating the peaceful natural world. The hunters "looming above the village" symbolize humanity's aggressive and dominating attitude towards nature. This stance is in stark contrast to the more harmonious

existence of the village life, and it resonates the dichotomy of the bear and hunters in Himalayan Brown.

The poem crafts a vivid juxtaposition between the visceral reality of hunting and the tranquil rhythm of village life, painting a picture of two contrasting worlds coexisting yet colliding. The imagery of hunters, “Ankle-deep in snow, they loom above the village, their spears at slope” (lines 1, 2), portrays human intrusion into the natural landscape. Just like Himalayan Brown, this intrusion is not just physical but also symbolic. As it represents the broader theme of humanity’s unbalanced, aggressive, and dominating relationship with the natural environment. The minute description of the hunters and their dogs “drenched with blood,” (line 7) having their complete focus on the hunt presents sharp contrast to the serene village life depicted as “busy with the citizens it sends across the ice” (line 15).

This dichotomy serves as a powerful metaphor for the broader ecological crisis in the modern world. Moreover, the poem reflects on the ethical and emotional disconnect in human-nature interactions that are essentially imbalanced. The hunters are oblivious to the tranquility of the village life below as they are absorbed in their pursuit for hunting. This is indicative of a broader societal indifference to the impact of human actions on the environment. Hence this serves as a poignant reminder of the often-overlooked impacts of human activities on ecological systems. Therefore, there is an earnest need for a more conscientious and sustainable approach to our relationship with nature.

This poem, like the previous one, juxtaposes the uncontrolled human pursuit and the natural world to create a greater impact. Similarly, the ethical dilemma of hunting is a central theme in the poem. Here again, the depiction of the hunters and their impact on the environment invites readers to reflect on the interconnectedness of all life forms. The poem essentially resonates with Eco-Buddhist principles, which advocate for a compassionate approach towards all living beings. The hunters, with their dogs and spears, become symbols of human dominance over other species, highlighting the power dynamics in the human-nature relationship.

“The Hunters in the Snow”, as typical of Omar, extrapolates power dynamics between humans and the natural world. Through an effective use

of diction, he successfully underlines the ethical, emotional, and psychological aspects of these interactions.

### Discussion

Nature is the pivotal character in Kaleem Omar's poetry. His work is deeply rooted in the themes of environmental consciousness and ethical responsibility and hence serves as an important point for examining the broader ecological discourse within South Asian literature. His works, apparently about a particular event / topic, always contain some broader and universal themes.

In his "March 1972," Omar's critique extends beyond a mere acknowledgement of environmental degradation. He challenges societal apathy with a call for action thereby he evokes a sense of urgency and responsibility in the readers. This poem essentially resonates with the Eco-Buddhist principle of interconnectedness as it advocates for a shift from anthropocentrism to an eco-centric perspective. The imagery used in the poem contrasts societal inaction with the need for mindful engagement with nature. Thus, it aligns with contemporary environmental concerns and highlights the urgency of addressing global ecological crises.

"Himalayan Brown" deals with a deeper subject of ethical implications of human dominance over wildlife. This poem is a profound commentary on the moral complexities of the act of hunting. The juxtaposition of the bear's bewildered reaction with the unemotional approach of the hunters highlights the emotional disconnect in human-wildlife interaction. This portrayal invites the readers to reflect on the ethical ramifications of this relationship with mother nature and thereby echoes Eco-Buddhist teachings on compassion and reverence for all life forms.

Similarly, "The Hunters in the Snow" juxtaposes the brutality of hunting against the backdrop of natural harmony. The portrayal of the hunters, equipped with tools of dominance, symbolizes the exploitation of nature by humans. This poem is a reminder of the conflict between human pursuits and the natural ecosystems and habitats. The disturbance of natural harmony by human extravagances is a recurrent theme in Omar's verses.

Omar's poetry is completely informed by the earnestness of environmental issues. His verses are teemed with the portrayal of human-nature interactions. But he does not talk about the cross geographical and political perspectives of climate change. The focus is mainly on wildlife and

human dominance, and it leaves room for other aspects of environmental degradation such as climate change, pollution, and resource depletion. Nevertheless, his poetry paves a way for the younger South Asian Anglophone writers to address the environmental urgency more effectively and to fill these lacunas as well.

Moreover, while Omar's work is profoundly reflective of ecological concerns but, in most of his poems, he fails to develop a direct engagement with solution-oriented narratives. Later poets might contribute to this discourse by offering a more optimistic outlook by focusing on conservation efforts and sustainable practices. This expansion in thematic focus could enrich the tapestry of eco-poetry. Overall, his poetry marks a significant contribution to environmental literature, particularly in the context of South Asian eco-poetry. His works serve as a foundation for further exploration and discussion in the realm of ecological consciousness.

## Conclusion

This study highlights Kaleem Omar's role in the advocating the environmental consciousness in South Asian Anglophone literature. Employing thematic content analysis, the research has vivisected the intricate way in which his poems address the nexus of human interactions with nature. Moreover, he elucidates the societal responses to environmental challenges and the inherent ethical dilemmas. These poetic works not only reflect the environmental vulnerabilities characteristic of regions like Pakistan but also act as a clarion call for a reassessment of human-environment interactions. It advocates for active engagement and practical strategies for protecting and preserving the environment. His poetry vividly illustrates the interdependence of all life forms and the imperative for compassionate and ethical relationship with our planet and hence it essentially resonates with the Eco-Buddhist concerns. His work serves as a foundational text for future literary inquiries into environmentalism. This study stresses on the need for continuous and diverse literary engagements with ecological themes. It advocates for the inclusion of solution-oriented perspectives and narratives in the environmental literature making it aware of the cross geographical and political perspectives of climate injustice.



## Conflict of Interest

The author of the manuscript has no financial or non-financial conflict of interest in the subject matter or materials discussed in this manuscript.

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The data associated with this study will be provided by the corresponding author upon request.

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