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Abstract: *This research study examines ethics, culture and ecology in the Sorrows of Sarasvati by investigating the contradictory perspectives on wildlife conservation and cruelty. It examines from an eco-critical standpoint and specifically via zoo-critical lenses, the harm caused by the ideologies and culture society on wildlife, which poses ethical and ecological dilemmas. This book aims to elucidate the ideological and ecological foundations of conservationist and exploitative narratives around animals, intending to enhance the discourse on the literary ecology in elucidating ecological concerns. This research employs an eco-critical lens with a specific focus on zoo-criticism. In order to analyze the representation of animals in the Sorrows of Sarasvati and by stressing the role. Ethical, cultural and ecological elements of the story. The study assesses the effect of social norms and cultural traditions of human-animal relationships in which conservationists, as well as ethno biological, exploitative activities. With reference to the book, it demonstrates how such acts concord with research or violate their ecological moral norms, and when these two criteria will unleash certain amounts of trust or punishment are used at the same time. The findings assess the ideological underpinnings that shape the characters' attitudes toward animals and look at how these attitudes reflect broader societal values and environmental issues, which has implications for current debates over species protection. In the end, this research will improve understanding of literary works as tools for challenging social and environmental norms and offering fresh perspectives on how literature can address actual ecological issues.*

Introduction

"If an animal has intrinsic value, it is usually deemed unethical to kill it merely for practical reasons". (Inglis, 2020 P.301)

Background to Study

Literature has long been used to depict issues such as the relationship between humans and animals, the environment, cultural values, moral quandaries and conflicting social norms. Wildlife protection is a problem that is closely related to environmental, moral and cultural issues that impact how people

engage with nature. The tension between these elements in Trar's book *The Sorrows of Sarasvati* produces a compelling narrative that highlights the disparities in treatment between animal protection and use. Certain due to their cultural or religious significance, while others are constantly hunted down and their habitats destroyed, regardless of the role they play in the ecosystem. This discrepancy is a result of larger social issues where moral issues are frequently conflict with political, cultural and economic goals. The main focus of this story is eco-criticism, which examines the relationship between environmental harm and human culture activity. The anthropocentric mindset that prioritizes human desires and values over those of other species is criticized by eco-criticism. This is the root cause of the ecological imbalance that exists in the world today. Tarar illustrates how cultural customs which are frequently based on tradition and religion have the potential to both protect and harm the environment through her portrayal of the competing standards in animal preservation. These selective practices highlight a serious inconsistency in how society views nature as the same species may be revered or ruthlessly hunted depending more on their symbolic value than their true ecological significance. Analyzing these problems using the framework of eco-criticism clarifies the moral ambiguities present in the relationship between humans and nature. A serious moral conundrum is revealed by the selective preservation of some animals based on cultural and religious beliefs: how can society demonstrates its dedication to wildlife to conservation when such initiative are frequently motivated by anthropocentric Reasons rather than genuine concern for ecological equilibrium? These tales become crucial as society struggles with the growing environmental issue because they highlight the ways in which moral and cultural biases influence how we treat animals and their habitats. Through a careful examination of *The Sorrows of Sarasvati*, this study seeks to clarify the complexities of these dual standards and their implications for ecological sustainability and animal conservation. By highlighting the intersections of ethics, culture and ecology and providing insights into the ethical implications of wildlife conservations techniques as well as their cultural underpinnings, this research will advance the conversation on how humans affect the natural world.

As eco-criticism gains popularity, literature is becoming an increasingly significant tool for thinking about how humans interact with the natural world. More than just political or economic decisions are to blame for today's ecological problems, particularly the extinction of species and the emergence of environmental imbalances. Deeply ingrained religious traditions, moral principles and cultural values can all have a significant influence. Despite increased awareness of increased of environmental issues, selective wildlife protection is still practiced in many nations. While some animals are neglected or even killed mindlessly, others that are significant to religion or culture are typically protected. Such ethical issues are rarely thoroughly examined in Pakistani literature. Tarar's book *The Sorrows of Sarasvati* is notable in this regard.

Research questions

1. How does *The Sorrows of Sarasvati* illustrate the conflicting standards of animal conservation influenced by cultural, religious and ethical beliefs?
2. How does the book show the environmental effects of treating certain animals with respect and others with neglect?
3. How can themes of spirituality, tradition and moral ambiguity enhance the novel's critique of human-animal interactions within the larger context of eco-criticism?

Research objectives

1. To examine how *The Sorrows of Sarasvati* illustrates the conflicting standards in animal preservation shaped by cultural, ethical and religious ideas.
2. To analyze the novel's criticism of ecological imbalance caused by the selective conservation and exploitation of animal's species.
3. To investigate how literary storytelling can be used to challenge anthropocentric ideals and advance ecological ethics that are more inclusive.

Significance of the study

This research is very significant as it enhances the evolving domain of eco-criticism by providing a critical examination of *The Sorrows of Sarasvati* via the perspective of environmental ethics and human-animals interactions. By examining how cultural theological and moral frameworks impact the selective preservation and exploitation of animal life, it contributes to literary discourse by illuminating the contradictions in human interactions with nature. By examining the various animal conservation standards presented in the book, the research advances our understanding of how literature may highlight the ethical ambiguities and cultural prejudices that influence environmental decisions. It exposes the anthropocentric attitudes that underlie conservation efforts by critically analyzing the preferential treatment of some species over other, not on the basis of biological significance but rather on symbolic or cultural relevance. The study asks readers and specialists to reflect on the moral conundrums raised by religious and cultural customs that both protect and endanger animals. It highlights the necessity of developing an ethical awareness that is informed by the environment, goes beyond selective empathy and promotes a more holistic view of nature and non-human life. By relating literary representation to actual issues like habitat degradation, species extinction and biodiversity loss, the research also contributes to a larger environmental discussion. It demonstrates how fiction can both reflect and challenge social ideals, causing people to reevaluate their role in environmental protection. This study advances the conversation between literature, culture and ecology by demonstrating how fictional works like *The Sorrows of Sarasvati* are crucial tools for examining environmental ethics that expose cultural disparities and encourage more sustainable and equitable relationships with the environment.

Literature review

The concept of zoocriticism is an emergent ecocriticism area that scrutinizes the link of humans and animals in literary portrayals. It emphasizes the representation of animals in literature and stresses on how animals are represented in literary manuscripts. Zoocriticism frequently criticizes the anthropocentric views of humans about animals. The term zoocriticism was invented by Graham Huggan and Helen Tiffin, in their textbook *Postcolonial Ecocriticism, Literature, Animals, Environment* (2010). Their focal point of focus is not only restricted to the depiction of animals in literary portrayals, animals. Small number of works has been already done in this literary field by various academics and authors.

Anna Barcz (2017) in chapter five of *Animal Narratives and culturally vulnerable realism* by Anna Barcz, presenting an animal narrative theory or zoocriticism. She presented the concept from a zoocritical approach in the chapter of this book. The animals may be viewed as agents in the texts, and the animal narrative could be distinguished from reality and literary texts. Cary Wolf's (2003). One of the first book to critically analyze the relationship between people and animals was Cary Wolf's book *Zoontology* (the question of animals), Wolf's writings emphasized the moral intellectual and cultural boundaries between humans and animals and asserted the conventional humanist viewpoint. It is a compilation of

academic papers that examine human decentralization and consider non-human animal's role in culture literary theory.

Shakoor, Shah, & Ahmad, (2024). They have explored the man-animal relation in D.H Lawrence's novel *The Rainbow*, and *Women in Love*, they stated that animals symbolize nature, therefore how humans treat them reflects how they handle nature and harming animals may be seen as harming nature itself" (p.544) they further said that Majority of the literary portrayals of animals in different manuscripts do not contemplate them as similar counterpart to person and provide them subordinate position and significance in comparison to other humankind. In some instance animals are sighted as either reliable escort to humans or any how as beneficial equipment to humankind, and frequently mistreated and (P.545). Moreover, they said that Zoo-criticism scrutinizes statements from the angle of animals as emissaries and their sensitive and interactional repertory.... It is also akin to speciesism, which castigates the manipulation of other living organisms by humans. (P.545). and Zoo-criticism strives to spread knowledge about the aim of the animals in the universe's environment and denounce human centered approach and nature catastrophe as menace to animal survival on earth. (p.545) and so on. Thus, the contaminated and degraded surroundings of the industrial landscape led to distortions in human behavior, impacting not only interpersonal relationships but also the connections between humans and animals. (p.545). further they said that the imbalance of nature and degradation of Eco-environments have significantly impacted the human connection with nature, the physical world and other species within it (P.546).in other page they said that the unregulated expansion of industry and deterioration of ecological systems result in societal and environmental breakdown, impacting the interconnectedness between humanity and the natural world.(p.547) further they said that Lawrence finds the sense of superiority and arrogance exhibited by humans to be repugnant. He seeks to humanity, favoring the companionship of animals and birds instead. (p.549).at last they said that those who align themselves with the natural environment experience fulfilling connections with animals. The characters who, conversely, struggle to coexist harmoniously with nature and are shaped by societal influences, derive a twisted sense of satisfaction from exerting control over the natural world. (p.551)

Majumder (2019), Mjumder stated that Desai's portrayals of the inquisitive individuals in the museum, along with the narrator's response, prompts an examination of human empathy towards non-human entities in nature. The absence of human compassion for animals is a pivotal issues in the novella being examined (P.43) further she stated the narrator, representing Dseai, criticized hunting as entertainment refer to lines like this: My father was a hunter and I do not enjoy seeing his trophies or hearing about his adventures, which my mother finds pompous. I saw the mottled, scaly skin of a crocodile or python, like shattered debris or fading netting. My moods were not lifted by the stuffed birds in the next room. The only observable organisms win these rooms were spiders making bird shrouds and geckos feeding on them. During a door bang, a gecko left it is frail skeleton stretched on the plaster, like a spider's web until it peeled (pp26-43) moreover Desai strongly condemns the mistreatment of marginalized animals in our anthropocentric environment. The famous phrase from Shakespeare's as you like it delivered by the elderly duke, evoke the idea of killing venison, forked headed inhabitants of this arid metropolis should have gored round haunches in their own boundaries. (II.i. 21-5) (P.43), in reality animals have historically been viewed as distinct from us, and we regard ourselves as fortunate. This phenomenon can also be referred to as skepticism in her novella; Desai distinctly challenges the marginalization of nonhuman species. The multitude of animal's carcasses preserved in the museum caste shadow of melancholy over her novella's narrator. It would be beneficial to reference lines such as: their melancholic obsolescence captive me, and all I desired was to escape and run away. (35) The narrator

desired to “bring the tour to an end” (p.34), yet the guide had no intention to allowing that to happen. Instead, he led him “to what was evidently the end of the extensive compound” (36) to reveal the final gift sent by Jiban to his mother. To his complete surprise, he observed an elephant standing restrained.(P.43-44) further she took the lines from Desai’s novella *The Museum of Final Journeys*, “I observed him place his hand on the great beast’s flanks with profound gentleness; it resembled the touch a father gives to a son with limited understanding, a daughter who has lost her mind, or a wife is unwell, tender and filled with despair, as she also offered him the very reason for his existence the deep affection exhibited by the curator towards a nonhuman animal strongly implies Desai’s assertions that we must cease the exploitation of animals, who possess very right to inhabit this planet.(p.44) moreover she add the nightmare from novella that a beast “ravaged a whole forest, leaf by leaf, blade by blade, until it was completely destroyed, and then it lifted its trunk and advanced to the tree where I [the narrator] was hiding.” (40), in this context “beast” refers to all nonhumans creatures that are subjected to pain and anguish by so-called civilized humans. Large-scale deforestation robs elephants and other species of their food and refuge, ultimately resulting in their demise. Many non-human species are becoming extinct as a result upsetting the global ecological equilibrium. (p.45) at last she added that egocentricism must take the place of anthropocentrism. But in the current situation, understanding the ecocentric philosophy of life and the impending ecological catastrophe is insufficient since meaningful social and political action is desperately needed. We could have done more than “Stale iterations of yesterday’s theory,” as the phrase “could I have done more?” suggest the big bang of ecocriticism: A review of practical ecocriticism: literature, biology, and the environment by *Harold Fromm* (7) in actuality, protecting the wild and the savage is necessary for our existence. And when Coleridge states, “He prayeth well who loveth well,” I believe he is using poetic language to express this to his audience. He prays best for those who love the most, whether they are humans, birds, or animals. Everything, no matter how big or little was created and loved by the loving God (612-617). (P.45)

Sotome, (2019), Sotome stated in her paper that speciesism is one of the key problem that postcolonialism and zoocriticism talk about it. It is the idea that humans should not hurt other animals. Postcolonial zoocritics say that speciesism and racism is the same thing and that these concepts foster imperialism. (P.175) further she added that in these two groups, animals and nonwhite and indigenous people and their rights can be ignored. Their homes are seen as empty and free to use, and killing them is not seen as breaking the law. The imperialist idea of enlightening and christianizing the indigenous and training the animals is also seen as right (p.175) She added more that some postcolonial zoocritics say that the animals in the postcolonial literature may be thought of as subalterns. It seems that one of the main goals of postcolonial zoocriticism is to look at postcolonial and animals’ texts and see how they show animals as subalterns. Clavaron clearly said that giving the animals a voice in literary works means giving the subalterns a voice (p.176) she condemns more that Armstrong said that using metaphors to describe animals makes “the hollow phantasm” more stable. Derrida also warned against interpreting animal literature as simple stories: “We know the history of fabulization and how it stays an anthropomorphic taming, a moralizing subjection, and a domestication.” “Always a discourse of man, on man, indeed on the animality of man, but for and in man” (Derrida 2008: 37) From this point of view the idea of reading animals, much as European intellectuals speak for those who are lower down the social ladder. (P. 176) further she added that Weil said that there is a possibility that the animals may lose their status as subaltern (if there is one) when they speak the human language via metaphor and allegory. This would turn the animals into the “discourse of/on human”.(P.176) in addition she stated that Weil suggested using the term “critical anthropomorphism,” which comes from the idea of critical

empathy in trauma studies : “[W]e might then want to call an ethical relating to animals (whether in theory or in art) ‘critical anthropomorphism in the sense that we open ourselves to touch and be touched by others as fellow subjects and may imagine their pain, pleasure and need in anthropomorphic terms but must stop short of believing that we can know their experience” (Weil 2020: 16) (P. 177) at last she added that In “the snake Eater,” on the other hand, nature is not shown as being held back by speciesism. Instead, it is seen as the one that gives people the same amount of subjectivity and agency. Nature talks, thinks, and gives itself over as the topic. (P.179)

Heise, (2016), Heise argued about the anthropomorphism that people, businesses and even one those who do things that actions lead to habitat damage and species extinction put a lot of money into conservation projects.(P.4) further she added that why do we care about the fate of endangered animals on a cultural, emotional and economic level? What tales do we tell about them, and what narratives do we not tell? What do the pictures we employ to show them and what do they conceal. (P.4-5) moreover she writes that biodiversity rules show quite clearly that conservation is not merely based on scientific research, but also on the cultural imagination. (P.16) Further she stated that even while these attempts are frequently made in the name of nature and bringing back wild things that used to be, they are more like a group building of new natures that follow cultural rather than scientific rules. (P.5-6) in addition she writes that we kill barred owls so that spotted owls may live in the forest. We use military drones and infrared cameras to keep eye on pygmy rabbits. We carry migratory salamanders over busy roadways with our hands.(2013, 2) (P.5) Further she added animals and less often plants and other living things help people think about their families, their societies, their histories and their future. (P.6) further she added some biologists like Myers, Paul Ehrlich, and E. O. Wilson they said that this kind of evolution might be happening again today, but this time it could be caused by human actions. (Myers 1979; Ehrlich and Ehrlich 1981; Wilson 2002). (P.21)

Khursheed & Jan, (2021), khursheed and Jan argued that anthropogenic studies look at how human actions hurt nature and the environment. (P.9) In addition they said that changes in environment, which are natural issues, happen when people do things that do not take into account how they affect the environment.(P,2) further they added that seeing or coming across specific animals or other living organisms might mean that something is about to happen. Animals or plants might send a message that something will happen. People think that butterflies, insects, lizards and flora like clover leaves that grow in the wild are signals from the God that show them away. (P.5) in addition they said that Apocalyptic literature is a form of writing that appears to have a “voice of God,” or at least one where people regularly use predictions to talk about things in the world. Apocalyptic literature is writing that cares for the environment in a manner that depends on mysterious forces that are hard to anticipate. People might see inexplicable natural events as secrets, and these kinds of things can lead to apocalyptic writing. Apocalyptic literature and anthropogenic literature may sometimes mix with one other. When the environment is hurt, burnt or attacked for instance. (P.8)

Aldoory, (2024), argued disappointedly that some individuals do not care about animals that are not human, therefore they use them badly. (p.246) Further she added that the way animals are shown in meta-modernist literature, as in the book we looked at, is experimental in terms of narrative tactics, vocabulary and character depiction. This goes beyond the definitions of objectification and thing fiction to show an anti-speciesism point of view (p.246) further she added that there are many ways that people mostly from western countries utilize animals and animal like language to destroy or make fun of other cultures. This makes it harder to carefully evaluate animal status. (P.247) in addition she writes that throughout history individuals have used to comparison to animals and categories to justify cruelty,

dehumanization and enslavement (p.247) further she argued that specialists just consider animals as means to an end, ignoring their whole lives, wants, needs and complex histories. (P.247) further she added that most human groups agree that it is normal to be biased towards creatures of other species. (P.247-248) further she writes on superstitious beliefs that in the past many cultures including the Greeks, Romans, Babylonians and Egyptians thought highly of the crow because it was so good at seeing things and solving things and solving problems.(P.251) further she writes that some cultures say it has unearthly or ethereal abilities. In many cultures crows are seen as guardians or protectors. People think they may be able to help spiritually warn of danger or provide advice. People think of them as a sign of divine help and watchfulness while they are around. (P.251) moreover she writes that one significant part of animal's ethics is the issue of animal suffering. This includes the agony animals feel in places like slaughterhouses and labs, as well as the anguish they feel in the wild. (P.251) thus she argued more that Greif is the thing with feathers talks about important moral issues related to making people's interactions with animals better. In other terms the novella goes against the idea of speciesism. (P.251) further she added that putting Crow in the form of a gigantic bird brings up the issue of recognizing and changing the balance of power. (P.251) she writes more that Crow's representation is not only about its magnitude and the strong, powerful words it uses. Crow's part in dad and the boy's sadness is another way that it is shown. (P.252) further she added that all of these functions put crow in a position that makes it a power agency. So, we might say that porter's description of crow is an effort to get crow is an effort to get "us" to speak for "them" using Meijer's when animals speak: Towards an Interspecific Democracy (2019), (P.252) in addition she writes that yes, that's right. I consume newborn bunnies steal from nests, ingest dirt, dodge death, make fun of the hungry homeless and provide false information. Hey, stab it! A lot of time squandered but I really do care. I think people are boring unless when they are sad. There are very few things that fascinate me, like health, tragedy, starvation, brutality, beauty or normalcy. But the motherless children do. Motherless kids are just like crows. For an emotional bird raiding such nest is ripe, rich and that. (17-8) (P.253) further she writes of the novella that Dad, please lower or get rid of the boundary that separates people from animals.(P.253) moreover she writes that the fact that the creatures we enslave, turn into objects and make work for us so we may eat some of their luxury would put a kink into the system. (P.255) at last she added that people and animals are the same when they and when they are in pain. They feel the same anguish when they are hurt and their blood is split, and they smell the same death, the violent and barbaric ending of life. (P.256) (Berkani, 2022), argued that British colonialism did not simply cut down trees and consume up the earth's resources; it also killed animals, birds and changed the shape of the country. It also took advantage of impoverished workers who were brought in from other areas to work in terrible conditions without any promises. (P.8) further she added that it looks at the lives of subaltern, who were used by the colonizers and turned into weapons that destroyed their own country.(P.9), she added more that the research looks at the colonial oppression that hurt the indigenous' social, economic and cultural lives as well as their natural environment. This study also looks at one of the most recent issues in eco-studies which has to do with animals especially since some species like elephants have gone extinct because of the cruel hunting of this innocent animals and its cruel use as a means of transportation during the years of colonialism.(P.9) further she writes that using natural resources and growing industrial crops like rubber and cotton led to soil degradation, deforestation and desertification. (P.18) in addition she writes that this nasty, greedy game did not leave out animals. Hundreds of species including elephants, tigers and crocodiles have been on the verge of extinction due of decades of their colonial overexploitation Buddhists saw animals as holy and revered. They used them to move tones of

goods such teak and wood trees. People hunted other species for fun or not serve as ornaments in British dining rooms. When the colonizer used cow and pig fat to lubricate the cartridges of firearms, he openly insulted the religious beliefs of Muslims and Buddhists. (P.19-20) further she added George Orwell's lines that Orwell had to kill the animals because hundreds of Burmese people were following him and thought he would shoot the elephant. He says, "They saw the rifle and all yelled excitedly that I was going to shoot the elephant" it was enjoyable for them just as it would be for an English audience. Plus, they wanted the meat. It made me feel a little nervous. "I did not mean to shoot elephant" (34). Orwell goes on to say that killing a functioning elephant was a big deal since it cost a lot of money and was essential to both the indigenous and the plantation owners. I had to do it because the people expected me to. I could feel their two thousand wills pushing me on. And as that time with the weapon in my hands, I first understood how empty and pointless the white man's rule in the East was... it was inconceivable to come all that way with a gun and two thousand people behind me just to go away weakly after doing nothing. People would laugh at me and for me the rest of my life, as well as the lives of all white men in the east, it was a constant battle not to be laughed at. (36) Orwell says that the owner was quite upset, but the police did not care since he was Indian. Also "a mad elephant has to be killed like a mad dog, if it is owner could not control it" (39). He remembers that Europeans had different opinions. The elder guys believed he did the right thing, but the younger ones claimed it was a tremendous loss to kill an elephant for murdering an Indian man since the elephant was worth more than a coolie. (39),(P.19-20) at last she added that post-colonial ecocriticism also known as green post-colonialism came up because people saw problems like pollution, deforestation and the loss of species are all linked to colonialism.(P.34)

Limbu, (2020), limbu argued that people know what happens when nature is out of balance, yet they nevertheless control and abuse animals. In this way, this research uses zoo critical methods to look at animal difficulties. The growth of people has changed the world in a big way. Humans pose a hazard to millions of living things including themselves and the planet's ecosystem. This is causing mass extinction of species loss of biodiversity on earth is in danger is because people are using too much of it. People are running the homes that plants and animals require to live. The anthropocentric worldview of humans is holding the natural resources people are on the edge of running out of them. It is having a very bad effect on the animals and plants that live on earth. (P.3-4) further he added that the interaction between people and animals are not simple. As much as working together, fighting is a component of that partnership. Man is an animal, and in his desire for survival, he has discovered means to both rule and fight other species throughout the lengthy course of development and existence. This control sometimes involves taming the animals much as man's strong desire to keep all riches of the world for himself. This chapter looks at the duality of the human-animal interaction by looking at the two books black beauty by Anna Sewell and White Fang by Jack London. The connection between people and animals goes back a long time. People and animals have lived on the same planet for thousands years, this they are quite close to each other. In truth, mankind and animals complete each other. People require animals for their daily lives and animals may also profit from the care they get from people. However the connection between the two is highly weighted towards people as the major benefactor. (P.17), In addition he that people in many parts of the globe also revere animals as a divine spirit. Animals have also been seen as religious symbols of some gods. In Hinduism, Buddhism, Christianity and the ancient religions of the Greeks and Romans, just few animals are said to be connected to God. The Greeks thought that the owl was a sign of intelligence and that Athena was goddess of wisdom. They also thought that Athena had a unique connection to a bird which is why she is

typically seen with an owl. The lamb is a symbol of Lord Jesus Christ in Christianity. The Gospels of John (1:29), when John the Baptist sees Jesus and says "Behold the lamb of God who takes away the sin of the world." John (1:36) shows the Lamb of God again. Hinduism, Jainism and Zoroastrianism all see cows as holy animals Hindus adore cow as a holy cow and call her "Kamdhenu" and "Gou Mata" which means "mother of all cows" (Mani. 1975). Worshiping animals was big aspect of the religion of ancient Egypt. People worship snakes as Apophis the Egyptian god of chaos who took the form of a snake. People in India also worship snakes. (P.19-20), at last he added that you might compare the way people and animals interact George Wilhelm Fredric Hegel's "master-slave dialect" The man on the island usually makes White Fang do his work. He moves from one hand to another to make his masters happy. Beaver guides them to Indians camp, where they meet Lip-lip and other dogs and pups. Beaver has had a number of dogs, such Kiche and White Fang, which indicates that people are better than other animals. Again, the fight between Lip-lip and White Fang is about more than just life; it is also about power, control and being the best. Beaver sells Kiche to another Indian to pay off his debt. White Fang loves being with Gray Beaver but he does not enjoy being with White Fang. Instead he only wants White Fang to obey him and respect him. This illustrates how careless people are with animals and how they simply utilize them to get what they want. (P.31)

Nahdhiyah, Rahman, Abas, & Pattu, (2023), Nahdhiyah, Rahman, Abas, & Pattu argued that for many millennia now, the interaction of humans with their surrounding has caused great conflict. Seen as passive receptacle, degraded methods of thinking or the mechanically progressing attitudes of people towards nature have caused extreme stress symptoms. Rarely if ever is an effort made to seek the cooperation of the community to discover the sources of the issue (Arora et al., 2020, p. 2). In this situation natural issues that is change in the surroundings are either purposefully or accidentally brought about by human's actions neglecting environmental sustainability. These issues would be more obvious if major operations like mining or industrial pollutants produce different sorts of harm to the surroundings (Rahman, 2019). Many literary works are inspired by nature; some of them give voice to issues connected to it. Many books show the relationship between people and their surroundings and nature is usually seen as being under danger from human activity. Descriptions of natural events and features harmed or destroyed by human activity abound even in the far past, in the scriptures. Nowadays, the issue of destruction of nature shows itself in a great flow of literary creations. The authors of such works understand the creative process grounded on the aim of presenting events in such a manner as to criticize different human behaviors with harmful effects on nature while at the same time increasing human understanding. (P.2) further they added that literary works of authors like Hemingway, Frost, Eliot, Neruda and Tagore reflect nature as a major component. Their depictions of seas, woods and animals reveal environment as more than just background; it is vital to human to human existence. Ecocriticism sees literature as both a reflection to ecological concerns such pollution, species extinction and deforestation. Thereby examining the relationship between literature and the surroundings. Combining philosophy, value and knowledge it investigates how nature influences literary meaning as Endraswasa(2016) notes. Apart from reflecting beauty and crises of nature literature motivates awareness and action to preserve it.(P.3) moreover they write that human should not or cannot treat nature arbitrary since their position as caliph on the earth is as a custodian and thus does not automatically grant them the right or power to exploit the wealth of the earth without respects to the consequences on ecosystem and the ecological balance of the biosphere.(P.8) further they added that this study unequivocally supports the theory that Paolo Coelho's book the Alchemist shows a harmonic interaction between people, nature and God since it investigates how the existence of nature,

natural events, sign of nature lead humans into deeper respect of the creator of man and nature, namely God. Nature is also shown in a manner that emphasizes how closely God cannot be isolated from the interaction between man and the surroundings. This is the consistent with perspective of Muslim intellectuals who see nature as a part of the songs of God whose life will only reinforce conviction of the reality of a creator. (P.9) further they added that being caliphs on this planet who should not take all of the planet without considering ecosystems and the balance of nature human cannot treat nature haphazard.(P. 9-10)

Urs,(2021), argued that considered to be responsible for the grave environmental crises ranging from global warming, ozone depletion and water shortages to the loss of biological varieties, the anthropocentric perspective is ubiquitous.(P.54) further Urs added that the anthropocentric perspective shapes assessments on interactions with living entities. Many times, these principles are invoked to justify treating other animals in ways that would be deemed ethically repugnant if humans were treated likewise. (P.54) further she added that animals underprivileged position makes them more receptive to human crimes and exploitation (p.53). She added more that Donna Haraway's aims to de-construct the notion that dogs are the other or less than human beings.(p.57) moreover she writes that "White Fang's feelings are not given thought." His emotions are mechanical and he is commoditized. (P.57) at last she added that human's arrogant attitude has changed food chains and threatened biodiversity. (P.57).

Dhar and Mallick (2022), argued that humans have raised themselves to a dominant state, claiming their superiority over other species based on their supposed greater degree of civilization and reason (p.1775) further they stated that driven by the search of development and progress, human activities are changing the natural surroundings. These developments provide a major danger to the survival of many living forms and aggravate the global environmental problem. (P.1779) moreover they said that humans and animals have a long history of coexistence. People and animals have coexisted on earth for millennia developing a strong interdependence.(P.1778) moreover they write that animals are used in many different fields including manufacturing, entertainment and testing, reflecting a general view of them as inert objects rather than as living organisms with subjective experience and self-awareness.(P.1778) at last they added that the story investigates dependency between human survival and animal death, implying that either the survival of people depends on the death of wild animals or on the other hand the survival of men depends on the death if domesticated species. (P.1779)

Shahnawaz, 2018), Shahnawaz argued that in Africans civilizations, some traditional conceptions and beliefs of spirituality that include animal life forms and personalities exhibit significant similarities.(P.411) Shahnawaz further added that the whole narrative of *Memoires de porcepic* is permeated by the concept that all life forms human animal and terrestrial are inherently equal and interdependent.(P.414) moreover he added that "but the narrative shows that the animals are controlled, mistreated and used for terrible purposes by people who are greedy, bloodthirsty and power-hungry".(P.414) she added more that in addition to the cruelty of people to one another, the cruelty of humans to animals is also shown.(P.417) he added more that man is thus condemned and exposed as a destroyer of a nature for irrational ends.(P.418) moreover he writes that the porcupine sadly tells the story of how we felt after each murderous mission. The reticence shows how compassionate he is against the killings, which his master forces him to do: But he had to kill an innocent baby to keep going and do what his master wanted because Kibandi was angry at his parents. (P.415) he added little more that people make animals do evil things.(P.413) at last he stated that I like the randomness of life in the wilderness more than the cages where some of my friends were kept, which would eventually lead to their being cooked by human beings. (P.418).

Inglis,(2020), Inglis argued that the federal agency in charge of keeping an eye on invasive species, the department of wildlife services, is said to have killed some 40 million creatures in the last 15 years in the USA alone.(P.299) further she argued that it is wrong to demonize “invasive,” especially when it leads to the slaughter of the animals in issue.(P.300) moreover she stated that if an animal has inherent worth, then killing it only for instrumental purpose is most instances and immoral.(P.301) in addition he writes that the red squirrels are already doing well in new woods that are full of non-native flora like the Skita spruce (Humphery 2005). Another thing that most people do not know is that red squirrels were formerly thought to pests. The highland squirrel club killed some 82,000 red squirrels between 1903 and 1933, saying that the squirrels were removing tree bark and causing environmental damage (save our squirrels and this is a charge that is no put on the grey squirrel, but not usually on the red squirrel. This shows that there is a double standard in how deadly policies have been aimed towards creatures.(P.307-308) at last she stated that so far in this post, I have said that the difference between native and non-native is: (1) scientifically problematic (both in theory and practice); (2) utilized to explain or justify behavior that we would otherwise think is wrong (p.308).

Methodology

Research paradigm

This research is based on the interpretivist paradigm, aiming to examine the cultural, ethical and symbolic portrayals of animals in Mustansar Hussain Tarar’s *The Sorrows of Sarasvati*. The interpretivist method is appropriate for this study since it examines subjective meanings, ethical dilemmas and the cultural underpinnings of humans-animal interactions. It presupposes that reality is socially created and that meanings arise via cultural, religious and interpretation. The research examines how the literature depicts selective animal preservation and ecological imbalances, highlighting the influences of moral and cultural ideas on human perceptions of animals. This paradigm makes it easier to thoroughly analyze the novel’s symbolic and ethical elements within the larger framework of eco-criticism.

Research method

This study examines how ethical, cultural and ecological elements are portrayed in *The Sorrows of Sarasvati* using a qualitative method based on literary and cultural analysis. The study attempts to identify the two wildlife conservation standards depicted in the story, examining how literature both reflects and questions societal attitudes regarding animal ethics and the environment. For interpretive analysis of language, themes and symbolic representation, a qualitative approach that allows for a thorough engagement with the text is most appropriate for this study. The method creates an interdisciplinary framework now the novel formulates and communicates environmental issues within specific cultural and ethical contexts by fusing ecocriticism and cultural criticism. This research aims to expose core ideological tensions and narrative and strategies that address the complexities of animal conservation through the application of this analytical viewpoint. This approach enables us to understand how literary works can be cultural objects that challenge the social beliefs and environmental discourse through imaginative storytelling.

Data collection

The primary source of information for this study is *The Sorrows of Sarasvati*, written by Mustansar Hussain Tarar. This literary work has been specifically selected due to its thematic relevance to the study’s objectives, which includes its analysis of moral dilemmas, cultural narratives and ecological consciousness in relation to animal conservation. The choice is supported by the novel’s intricate plot, which deftly blends moral dilemmas cultural customs and environmental concerns. We’ll pay close

attention to specific passages, discussions and descriptive sections illustrate how people view animals, cultural customs and the environment. Secondary sources such as critical essays, reviews and publications on eco-criticism, cultural studies and environmental ethics are used to support and contextualize the analysis.

Theoretical Framework

This study examines the moral, cultural and symbolic ways that animals are portrayed in Mustansar Hussain Tarar's novel *The Sorrows of Sarasvati* using a theoretical framework based on eco-criticism and some basic concepts from zoo-criticism. This paradigm clarifies how wherein literary works that deal with the environment and relationships between species either reflect, uphold or challenge anthropocentric notions. The intersection of postcolonial environmental theory with cultural traditions and animal representation is examined using Huggan and Tiffin's (2015) important contributions in postcolonial Eco-criticism: Literature, Animals and Environment. Their idea emphasizes how broad postcolonial power structures and cultural hierarchies are frequently reflected in the selective preservation of species. Barcz (2017) offers valuable perspectives on the narrative agency of animals in literature in *Narratives and Culture: Vulnerable Realism*. This concept supports the primary argument of the study, which is that animals play a significant role in the novel's morals and environmental critique in addition to serving as symbols or background characters. In *Zoologies: The Question of the Animal*, Wolf (2003) gives the study a philosophical component. Wolf questions the traditional human-animal division, which is mirrored in the critique of anthropocentric thinking in the novel. Eco-criticism is the primary theoretical framework, examining issues such as anthropocentrism, cultural ethics and ecological imbalance. By clarifying how animals behave, how morality may be ambiguous and how human-animal relationships can be contradictory, zoo-critical concepts enhance the study.

Analysis and Discussion

The Sorrows of Sarasvati: A Thematic Analysis of Eco-Criticism as a point of view in the current chapter provides a thematic analysis of the chosen primary data from *The Sorrows of Sarasvati*. The main goal is to critique the novel's critique of cultural, ethical and ecological practices that affect the contradictory standards of animal's preservations. The thematically structured analysis is based on eco-critical zoo-criticism and tackles two primary areas of research. The analysis explores how the novel reflects the opposing norms of animal conservation based on ethical, religious, and cultural instruction. It also reflects the ecological implications of selective respect and disregard for other animal species. Topics inferred through the treatment of various species of animals include ritualized hunting, anthropomorphism and kinship, internal moral conflict, utilitarian exploitation, and sanctification of animals on a selective basis.

Selective Animal Sanctification

Respectful treatment of the Zebu bull is a good portrayal of the subject of selective sanctification. Certain animals have strong religious and cultural meaning, it is stated in the novel "It is dead, but it is a Zebu bull, not an ordinary animal; even its carcass is sacred because Mana lives in it." (p. 322). Because it is thought to embody Mana, a supernatural being, the Zebu bull is not only respected when alive but even when dead. This differential respect is the groundwork of species hierarchy, as per which some things are cherished and others are accorded lesser regard. This quotation portrays speciesist thinking from the perspective of zoo critique, with respect to writing by Lippit & Wolfe. It does so by bestowing animals with greater regard based on cultural mythology instead of ecological need or awareness. The Zebu bull is safeguarded against harm by virtue of its religious status, but minor sacred forms are expendable and subject to violence and exploitation by human hands. Such duality of animals between

the sacred and expendable is an epitome of dual standards of wildlife conservation. In contrast between the recurring slaughter of migratory and weak birds and the unwillingness of society to relocate the carcass of the Zebu bull out of their path in the face of urgent necessity, a moral dissonance is invoked which zoo criticism seeks to analyze.

Inner Conflict and Moral Dissonance

A time-tested moral conflict between personal ethics vs. societal expectations is embodied by Gagri. Her actions were followed by emotional turmoil, as it is evident in the following sentence which has been taken from the novel "Though she was always filled with profound sorrow while killing a bird, still she would go to the woods... and hunt whatever she found." (p.-66). Despite the fact that she is driven by survival by barter and social obligation, she suffers from the bird's suffering. She was consistently feeling conflicted and tore apart when hunting as it is illustrated in the following lines from the novel "Something inside her... implored Gagri, 'Do not hit, do not kill' and she could not hit." (p. 69) it is also a manifestation of inner conflict. This inability to resort to violence in this case indicates a fleeting disavowal of anthropocentric dominance. This is due to Gagri's moral reluctance that readers are prompted to consider animals as beings with emotions and not merely objects. Zoo-criticism, and specifically in the work of Erica Fudge and Matthew Calarco, is extended to highlight these emotional outbursts as moments of resistance in human-animal power structures. Where there is moral responsibility, it reverses the violence of entrenched speciesism and brings to light the potential for interspecies solidarity.

Species Kinship and Anthropomorphism

The animal vs. human split is aggravated by the anthropomorphism of the bird Bhookar. Having seen the image of Sapan in it, Gagri did not shoot it, and this speaks about her emotional bond. "I was about to hit it when I saw our Sapan in it... How could I kill our Sapan with the cane?" (p. 78) At home, he would also crawl in the same quick motions. How was I supposed to use the cane to murder our Sapan? By creating this equivalence, Bhookar becomes kin, rather than prey. In recognizing the similarity of Sapan in the bird, Gagri avoids the objectification of animals and sets the ontological distance between species aside. For zoo-critics such as Donna Haraway and Kelly Oliver, this moment is a vision of seeing the self in the other, which is an unconventional yet necessary departure from anthropocentrism. Along with this, Gagri's sympathy for the bird creates ethical problems regarding complete killing, perhaps similar to what she would feel if her child were injured. These narrative strategies introduce a relational ethics of empathy and sympathy and a reconsideration of human privilege.

Cultural perception of violence and ritualized hunting

Hunting is also tolerated as a daily occurrence with stiff opposition. The following line discusses how they were engaged in hunting as a hobby "The fish meat also formed an important part of their daily food intake. But they would relish the meat of a migratory bird as a rare delicacy." (p. 65). Additionally, they normalized the killing of stray and weak birds rather than taking care of them which reflect the human brutality. As it is stated in the novel "They all used to hunt down the fatigued stray birds isolated from their flocks... But such chance delights were rare (p. 65). It shows that opportunistic predation is tolerated by society. Their vulnerability is underscored by the fact that the target birds are described as "exhausted" and "lone." In claiming dominance over the most vulnerable beings, ritualized hunting in this manner guarantees human over lordship that zoo criticism tries to challenge. Because such action is driven by fleeting desire and cultural tradition and not sustainability, the ecological implications are clear. And in all the more humiliating manner, they encourage violence: Whenever they felt a craving for this delicacy... they would beg Gagri to hunt for them, with the promise of a bowlful of wheat for her at

the harvest time.” (p. 66) this culture commodifies violence and overlooks their sentiments. The bird is a currency. It is not Gagri's talent that is valued, but her ability to serve the collective's exploitative needs.

The Vanishing Terrain and Degradation of Nature

Moreover, the book also relates to the worldwide consequences of not taking care of the environment. Now there were fewer birds in the woods and the trees had sparse leaves; the sun was more visible through the foliage than ever before (p. 233). The sum of uncontrolled human activity is seen in this scene of desolate woodland. Selective respect indirectly benefits the environment by causing a decrease in forest cover and lowering bird numbers. The whole biosphere is not dealt with the same reverence as some animals. Loss, imbalance, and degradation are the products of the two worlds of care. Conservation must go beyond the culturally important species, zoo-criticism says. The stability of the ecosystem and diversity are disrupted by selective conservation. The ordinary, delicate, and unobtrusive species all must find their places in genuine environmental ethics, as per Nigel Rothfels' theoretical model.

Conditional Ethics and Utilitarian Exploitation

During periods of complete scarcity, they used animals to do hoeing and other activities in the fields. It further raises ethical questions over the human-centered behavior by neglecting animal's emotions and conditions. As it is evident in the novel, “They were left with only a few meagre animals; they had to force the animals to haul hoes (p. 320). These were not the grand sympathized-with Zebu bulls, these far from visibly flagging even in situations of desperate necessity. Alternatively, the ordinary, non-sacred animals labored under a penetrating hierarchy of worth based on cultural constructs and not on essential value. The provisionally of human sympathy for animals—where respect or reverence is given selectively in proportion to symbolic utility—is made clear here, as Kari Weil (2012) explains. Zoo-criticism, particularly in Randy Malamud's (2012) work, resists temptation to exploit animals perceived as ordinary for pragmatic ends and keep ethical concern for species that are considered to be spiritually or culturally superior. They are viewed through Malamud's “Instrumental gaze” in this instance which is profoundly anthropocentric ethic and the idea that they are resources, symbols or instruments rather than sentient beings. This contradiction is revealed throughout the book. The book reinforces the idea put forth by eco-critical zoo critique to investigate the symbolic economies of animal life by illustrating such as hierarchy. The disclosure of how cultural myths elevate some animals while subjecting others to labors and weariness upsets the symmetry of sympathy. *The Sorrows of Sarasvati* accomplishes this by questioning the boundaries of human-animal interactions in times of crises and exploring the moral conundrum of upholding traditional ecological ethics.

Conclusion

Examining *The Sorrows of Sarasvati* through eco-critical and zoo-critical lenses was the main goal of this thesis which focused on how the books depict contradictions influenced by ethical, religious and cultural factors. According to this study, the book critically portrays the selective preservations of certain species demonstrating how frequently guided more by symbolic meaning than biological significance. These animal representations serve as both cultural icons and windows into deep moral tensions in human society. The findings challenge the anthropocentric viewpoint that predominates in the both literary and real-world discussions and emphasize the significance of non-human life in literature. The study uses eco-criticism and zoo-criticism to show how literature can challenge dominant cultural presumptions and change our moral views of the environment and animals. By concentrating its analysis on the ethical contradictions in the treatment animals, the work contributes to the growing body of south Asians literature. While acknowledging its limitations in scope, the study focuses on specific aspects of human-

animal relationships and symbolic animal representation in the book. A more thorough analysis of Tarar's other works or other South Asian could clarify how cultural and spiritual traditions influence literary ecological viewpoints. Future studies could challenge this analysis by looking how ecological justice is portrayed in different regional literatures or by incorporating additional theoretical frameworks like post-humanism or deep ecology. Understanding animals as ethical subjects and story actors could significantly alter our understanding of the moral foundations of environmental and our everyday live.

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