

Language, Nature, and the Framing of Death: An
Ecolinguistic Analysis of Muneer Niazi's *Taiz*

Hawa Aur Tanha Phool



MS Thesis

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A thesis submitted to
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In partial fulfillment

of the requirement for the degree of

Master of Science in
English Linguistics

by

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Dedication

In memory of Muneer Niazi, the first speaker to
make me realize the silent tragedy of
environmental depletion. This work may serve
to promote in others the attention to the
language of the Earth.

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**Glory to Allah who is the Cherisher and Lord of the World,
and who is most gracious and the most merciful.**

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Abstract

Language, Nature, and the Framing of Death: An Ecolinguistic Analysis of Muneer Niazi's *Taiz Hawa Aur Tanha Phool*

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This thesis explores how Urdu lyric poetry, in this case, *Taiz Hawa Aur Tanha Phool* by Muneer Niazi (1994), is important in solving the global environmental crisis by promoting localized environmental ethics in Pakistan. The study uses the Ecological Discourse Analysis (EDA) according to the six-part framework of Arran Stibbe (Identity, Ideology, Salience, Metaphor, Conviction, and Erasure) to systematically deconstruct the way Niazi uses language as a positive, ecocentric discourse. The study is based on a qualitative, constructivist-interpretivist design, which examines twenty purposively sampled poems to fulfill two main goals: to examine how identity, ideology, and salience facilitate eco-consciousness, and to examine how metaphor, conviction, and erasure re-brand human mortality as an ecological flow. The main thesis is that Niazi manages to create an ecocentric worldview through the active agency of non-human things (challenging erasure), the creation of strong cyclical metaphors, and the creation of a moral belief in interdependence. This discussion moves the study of Niazi beyond conventional social interpretations, using a global approach to non-Western lyrical poetry and providing a resource base to South Asian ecocriticism and environmental communication.

Keywords: Ecolinguistic, anthropocentrism, ecocentrism, ecocritical, environmental-consciousness

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Chapter 1

Introduction

1.1 Background to the Study: Language, Ecology, and the Need for New Stories

A language is a potent instrument, particularly in the modern world, capable of shaping minds and behaviour. Ecolinguistics has developed over the last several decades into a specific interdisciplinary area combining linguistics, ecology, and environmental studies. The key concept of the field is that language is not a passive or neutral tool, but a dynamic process that determines our perception of, and approach to, the natural world. Major researchers in the field have contributed significantly to comprehending how discourse reflects and creates environmental perceptions.

The contemporary environmental crisis of the world, which is characterized by climate change, habitat destruction, and extinction of species, is not a scientific or technological failure; it is a crisis of perception. Western philosophical traditions, and most other world narratives, have been anthropocentrically run over centuries. This anthropocentric worldview puts the human being (anthropos) in the center of existence, and humanity is different and superior to nature. The non-human world, forests, rivers, animals, and even the air, under anthropocentrism, are functionally diminished to a collection of inert resources to be utilized, exploited, and consumed by humans. Nature is considered as only an environment or a warehouse and is deprived of its own value, consciousness or agency. This mental distinction between us and them (nature) has given the moral and philosophical rationale to uncontrolled industrial expansion and environmental destruction.

A language is a powerful tool, especially in the contemporary world, which can influence minds and behaviour. This is where Ecolinguistics comes in. It has evolved during the past few decades into a particular interdisciplinary field of study that integrates linguistics, ecology, and environmental studies. The greatest concept of the field is that language is not a passive or neutral tool, but a dynamic process that determines our perception of, and attitude towards, the natural world. Ecolinguistics offers a critical theoretical approach that is interested in the inherent relationship between language and the environment. It examines how the language reflects and takes into account the relations of human beings to nature and the role of linguistic

activity within the discourse of the environment. This theory (Stibbe, 2015) states that language does not only mirror the attitude of the society towards the environment but also plays a significant role in shaping the attitude. The eco-linguistic theory is founded on the premise that language may either support or prevent sustainable environmental practices, thereby providing a critical view of the point of contact between language and environmental perception. Ecolinguistics shows that linguistic constructions, metaphors, narratives, and discourse strategies are key elements that can be employed to influence environmental consciousness and behaviour.

The increasing global environmental crisis in the form of climate vulnerability, resource depletion, and biodiversity loss is increasingly being viewed as a failure of imagination and communication, rather than a technical or economic issue (Fill and Muhhlhauser, 2001; Stibbe, 2015). The cultural discourses and linguistic forms behind human actions that cause ecological degradation are often anthropocentric (human-centred), in which the non-human world is seen as a resource or a passive situation in which human activity takes place. Sustainable living, in its turn, requires a radical shift in the discourse: a shift towards positive narratives that advance ecocentrism (ecosystem-centredness) and interdependence (Alexander and Stibbe, 2014). This intellectual need is intensified in regions that are very vulnerable to environmental vagaries like Pakistan.

One of the most outstanding and unique representatives of the 20th-century Urdu poetry is Munir Niazi (1928-2006). A profound, almost savage, sense of fear, loneliness, and estrangement, which often characterized his style, made him stand out among the romantic and revolutionary movements of his time.

Whereas some of his contemporaries were indulging in high-minded political or social commentary, Niazi was inclined to internalize the external world, to refract social discomfort through a highly personal, symbolic, and frequently enigmatic prism. More importantly to this research, Niazi is full of natural imagery in his poetry. But, in contrast to the traditional pastoral poetry, where nature is often a picturesque setting of human action, the natural world of Niazi is essential, aware, and alive. His trees are anxious, his silence is oppressive, and his wind is intentional. This methodical attribution of consciousness to non-human beings is the most important aspect that predisposes his work to an ecocritical study. His poetic language already seems to operate on ecocentric principles, and it is only breaking the human-nature dichotomy that most Western literary traditions are only beginning to do.

The specific poetic collection that was selected to justify this thesis, *Taiz Hawa Aur Tanha Phool* (The Swift Wind and the Solitary Flower), is particularly relevant and central to the research objectives as the main thematic conflict of the collection is a direct summary of the human condition in the ecological narrative. Even the title itself is a head-on collision of a powerful non-human being and a fragile, temporary human icon.

Taiz Hawa (The Swift Wind) is an image of unstoppable, uncontrollable power, the power of time, fate, or, ecologically, the objective cycles of decay and change, a non-human force that does not care about human desires. On the other hand, *Tanha Phool* (The Solitary Flower) is a symbol of delicate, beautiful, and finite life, the human existence in the most vulnerable and temporary form, which is bound to be carried away by the wind. Niazi constructs his collection around this confrontation to place mortality not as an independent event or ultimate human tragedy, but as the natural result of an objective process. This emphasis makes sure that the analysis is focused on the most crucial point of divergence between anthropocentric and ecocentric thinking: the analysis of the specific linguistic tools that are employed to connect the notion of death with the amoral, but cyclical, processes of the non-human environment.

To critically examine the poetic discourse, this thesis employs the approach of the Ecological Discourse Analysis (EDA), as developed by Arran Stibbe (2015) in *Ecolinguistics: Language, Ecology and the Stories We Live By*. Professor Stibbe, one of the most important representatives of the field, bases his work on the main question: Why do we need new stories to live by, ecolinguistically? The rationale behind this question is that an industrialized society, one that is constantly growing and overconsuming, is unsustainable by definition (Bendell, 2018).

The alternative to societal collapse demands a radical change in how humans live, operate economically, and, most importantly, think about their place on Earth (Klein, 2014, p. 4). This necessity highlights the transformative power of language, as stories are the hidden reservoirs of values (Okri, 1996, p. 21).

The main work of ecolinguistics is therefore twofold (Chen, 2021): To examine the common and often insidious linguistic narratives of industrial and consumerist cultures to expose their ecologically harmful character (e.g., "nature is unimportant in itself"). To actively seek and promote new, ecologically positive stories (e.g., "nature is worthy of attention") that encourage respect for the intrinsic value of life.

To assess these stories, an analyst must apply a strict ethical standard known as ecosophy (Naess, 1995). The ecosophy acts as a moral weighing scale, allowing the ecolinguist to determine whether a story promotes the destruction or protection of ecosystems. This thesis applies the six analytic narratives of the EDA framework Identity, Ideology, Salience, Metaphor, Conviction, and Erasure through an ecocentric ecosophy to decipher the positive narratives in the Urdu poetry of Muneer Niazi.

1.2 Significance of the Study and Critical Intervention

This thesis occupies the intersection of literary criticism and the interdisciplinary study of Ecolinguistics, focusing on the formation of ecological relationships through language. To create actual change, ecological messaging should not be confined to general, global communications that can alienate people (Gorin, 2025), but must be expressed in strong, culturally appealing ways. The greatest concept of the field is that language is not a passive or neutral tool, but a dynamic process that determines our perception of, and attitude towards, the natural world. Ecolinguistics offers a critical theoretical approach that is interested in the inherent relationship between language and the environment. It examines how the language reflects and takes into account the relations of human beings to nature and the role of linguistic activity within the discourse of the environment. This theory (Stibbe, 2015) states that language does not only mirror the attitude of the society towards the environment but also plays a significant role in shaping the attitude. The eco-linguistic theory is founded on the premise that language may either support or prevent sustainable environmental practices, thereby providing a critical view of the point of contact between language and environmental perception. Ecolinguistics shows that linguistic constructions, metaphors, narratives, and discourse strategies are key elements that can be employed to influence environmental consciousness and behaviour.

The increasing global environmental crisis in the form of climate vulnerability, resource depletion, and biodiversity loss is increasingly being viewed as a failure of imagination and communication, rather than a technical or economic issue (Fill and Muhhlhauser, 2001; Stibbe, 2015). The cultural discourses and linguistic forms behind human actions that cause ecological degradation are often anthropocentric (human-centred), in which the non-human world is seen as a resource or a passive situation in which human activity takes place. Sustainable living, in its turn, requires a

radical shift in the discourse: a shift towards positive narratives that advance ecocentrism (ecosystem-centredness) and interdependence (Alexander and Stibbe, 2014). This intellectual need is intensified in regions that are very vulnerable to environmental vagaries like Pakistan.

This gap creates a critical hole in the comprehension of how his internationally acclaimed work can be leveraged for environmental awareness.

The study validates the adaptability of Stibbe's global EDA framework to a non-Western, non-prose context, expanding the reach of ecolinguistics beyond political discourse and news media into the realm of lyrical, culturally specific poetry.

1.3 Problem Statement and Research Objectives

Although Muneer Niazi is acknowledged as one of the key figures in the modern Urdu and Punjabi poetry, the focus of scholarly interest has been largely limited to the psychological, symbolic, and aesthetic aspects of his work, or to general thematic interpretations of melancholy and alienation (Zaidi, 2018). Although his distinctive and haunting metaphors have been rightly admired by critics, they have tended to interpret them in a purely humanistic or socio-political context. More importantly, the ecological consequences of his systematic and unremitting personification, the regular linguistic attribution of consciousness and active will to non-human beings, have been ignored. This omission is a significant gap in the current literature, because the manner in which Niazi employs language to break the anthropocentric norms and formally depict the natural world is, perhaps, the most radical and contemporary element of his poetry. This thesis comes in to play by moving the emphasis off the human subject and onto the linguistic structure itself, showing that these neglected patterns of personification and agency are, in reality, the building blocks of a strong ecocentric worldview.

The underlying scholarly problem that motivates this thesis is a widespread anthropocentric weakness in modern literary and linguistic research on nature and mortality. This narrow-mindedness is the bane of the present academic approach to poetry, which views the non-human world as a silent, passive, and distinct background to human activity (Garrard, 2004). At the same time, in this hegemonic worldview, human mortality is often perceived as a non-ecological, terminal event, a last destruction of value, instead of a part of the greater ecological cycle. This

paradigm of pervasiveness generates a major gap in scholarship, especially in areas such as Pakistan, which are highly vulnerable to environmental change and need culturally resonant discourses to advance localized environmental ethics. The recent critical attention to the highly influential work of Muneer Niazi, which conventionally revolves around psycho-social and political interpretations, does not acknowledge or analytically decode the deep ecocentric worldview of his language, thereby ignoring the potential of his poetry as a strong counter-narrative to the devastating discourses. The issue, then, is that there is no systematic linguistic analysis that can identify and describe the particular linguistic mechanisms that enable a culturally-resonant text, such as the poetry of Niazi, to be a positive discourse to promote localized environmental ethics in a non-Western setting. Moreover, the urgent necessity to offer an ecocritical corrective, i.e. to investigate how the poetic language of Niazi re-brands human mortality as a necessary component of the ecological flow (Haraway, 2016), as opposed to a value-ending event. This thesis steps in to address this critical gap by offering an intensive Ecological Discourse Analysis (EDA) of *Taiz Hawa Aur Tanha Phool* by Muneer Niazi, thus creating a new, ethically responsible, and unified framework of interpreting Urdu poetry that is essential to the modern environmental thinking.

This thesis argues that Muneer Niazi's poetic language in *Taiz Hawa Aur Tanha Phool*, through a consistent linguistic attribution of active agency to non-human elements (challenging erasure), the construction of powerful cyclical metaphors, and the establishment of a moral conviction of interdependence, successfully builds an ecocentric identity and ideology.

1.4 Research Objectives:

1. To analyze how Muneer Niazi's poetry frames identity, ideology, and salience through Stibbe's (2015) ecolinguistic framework to promote eco-consciousness in Pakistani society.
2. To explore how Muneer Niazi's poetry employs the ecolinguistic stories of metaphors, conviction and erasure to represent the relationship between death and nature.

1.5 Research Question:

1. How does Muneer Niazi's poetry use the ecolinguistic framework of identity, ideology, and salience (Stibbe, 2015) to frame human-nature relationships and promote eco-consciousness in Pakistani society?
2. In what ways does Muneer Niazi's poetry employ metaphors, conviction, and erasure to depict the connection between death, nature, and interdependence?

Chapter 2

Literature Review

Gorin (2025) showed that the majority of climate change messages employ big, dramatic narratives that render the issue massive and worldwide. Although these stories may be effective, they may also distance the issue and make it less relevant to the everyday life of people. Gorin proposed smaller and more personal forms, such as lyric poetry, which can connect environmental concerns with real-life experiences and feelings. This concept resembles the opinion of Stibbe (2015) that language can influence the way individuals perceive and treat the environment. Nevertheless, the discussion by Gorin is primarily about Western climate discourse and does not address the role of lyric poetry in non-Western or South Asian contexts. This leaves a gap in the comprehension of how poetic forms that are culturally based can be used to raise awareness about the environment. This paper fills this gap by analyzing the poetry of Muneer Niazi in the ecolinguistic framework of Stibbe to understand how his nature-oriented and emotionally charged poems can make Pakistani society eco-conscious.

Mukherjee (2022) examined how Bengali poet Jibanananda Das, particularly in his 1930s poetry book *Rupasi Bangla* ("Bengal the Beautiful, published in 1957) wrote of dwelling or living in close harmony with nature. His poems introduced nature as a place of emotion, used plants and animals as a symbol of beauty, and regarded countryside as a place of solace and denying urban life. Based on the works of such thinkers as Bryson, Bate, Buell, and Arne Naess, Mukherjee claimed that the poetry of Das such as Nature as emotional landscape, Flora and fauna as symbols of sensuality, Nature as solace and witness is an expression of deep ecology, which appreciates nature as an end in itself. This methodology is connected to the objective of the current research to investigate how the poetry of Muneer Niazi, in the ecolinguistic framework of Stibbe (2015), can foster eco-consciousness in Pakistani society. Similar to *Rupasi Bangla*, the work of Niazi may be regarded as poetry that enhances the human-nature relationship. On the whole, this paper shows that *Rupasi Bangla* (1957) can be regarded as an early ecopoetry because of its high level of environmental consciousness and the sense of closeness it establishes between people and nature.

Keller (2025) examined the use of poetry and visual art and music to form ecopoetic hybrids that enable readers to feel more emotionally and physically attached to environmental issues. Writers can provide audiences with a more vivid means of seeing and imagining the natural world by including drawings, photographs, or music in their poems. Keller believes that this combination of art forms assists in eliminating the traditional barrier between humans and nature, inviting the readers to perceive themselves as a part of the environment. Researching four latest American ecopoetry books *The Carrying* by Ada Limón (2018), *Ledger* by Jane Hirshfield (2020), *A Sand Book* by Ariana Reines (2019), and *The Hurting Kind* by Ada Limón (2022). Keller demonstrated that art and poetry together could help to break the negative cultural mentality and encourage people to take care of the planet. Although Keller concentrated on multimodal approaches to American poetry, the current research applies the ecolinguistic framework developed by Stibbe (2015) to the analysis of how Muneer Niazi frames his identity, ideology, and salience in the context of the Pakistani environment to achieve similar environmental objectives.

O'Malley (2024) examined the ways in which the music *Come from Away* by Irene Sankoff and David Hein interacts with the environmental themes and feminist concepts, although it is not a direct climate change song. The paper explores the use of music in various kinds of skies blue skies, stormy skies, skies of terror, and skies of hope as metaphors. In a close analysis of the song *Me and the Sky*, by the character Beverly Bass (a fictionalized version of the real-life first woman captain of American Airlines), O'Malley demonstrated how these images of the sky connect feminist success, world war, and the less immediate but no less pressing danger of climate change. Although the musical echoes the aspects of neoliberal feminism, it also alludes to the necessity of closer connections between feminist and environmental consciousness. This concept relates to the purpose of the present study, which is to analyze how poetry can unite various types of identity and ideology to foster eco-consciousness. Similarly to how O'Malley (2024) argues that feminist and ecological approaches can be used to enhance the effectiveness of environmental crisis responses, this study applies the ecolinguistic framework proposed by Stibbe (2015) to demonstrate how the poetry of Muneer Niazi can be used to encourage environmental consciousness in the Pakistani setting.

Rachel Nisbet (2023) examined the way theatre can make people aware of environmental problems and reconsider responsible consumption. She analyzed the play *Lungs* (2011) by Duncan Macmillan, which explored the theme of whether to have a child as climate change intensifies, using the concepts of Brecht and Boal, pioneers of political theatre. Their fight demonstrated the destructive nature of an undesirable, consumer culture to the planet and personal relationships. Nisbet noted that the play employed eco-theatre methods outlined by May (2019), where the number of props is minimal, and the set is minimal to prevent waste and ensure that the audience is concentrated on the words and feelings of the characters regarding the need to take care of the environment. The poetic language of the play makes people doubt the endless economic growth and think about the need to protect the future generations. This is connected to the concept of the story of conviction introduced by Stibbe (2015), which substitutes the harmful beliefs with the stories that foster a sustainable and caring world. Similarly, the current paper examines the role of the poetry of Muneer Niazi in promoting eco-consciousness among Pakistani society.

Ajibiye and Olojede (2024) analyzed the speeches of Nigerian President Muhammadu Buhari on climate change in 2015-2022 through the ecolinguistic approach of Stibbe (2015), *the stories we live by*. They examined the ways in which Buhari framed language in various ways including ecocentrism (appreciating nature as an end in itself), anthropogenesis (making climate issues human-made), anthropomorphism (attributing human traits to nature), and eco-futurism (envisioning a better environmental future). These frames served to make him appear as an environmentally concerned leader, as well as to make Third World countries appear in need of international assistance to address climate issues. The research demonstrates that the language used with great care can make individuals feel morally obligated to take care of nature and can break the ancient notion that humans are independent or superior to nature. This is directly connected to the fact that the current study aims to implement the framework of Stibbe (2015) to comprehend how the poetry of Muneer Niazi can be utilized to foster eco-consciousness and a sense of shared environmental responsibility in Pakistan.

Mohamed and Jaafar (2023) explained how the novel *The Revenant* (2002) by Michael Punke portrayed the relationship between humans and nature. They examine

six short passages with the help of the Systemic Functional Grammar by Halliday and Matthiessen (2014) and the ecostylistic model by Zurru (2017) to demonstrate that nature is depicted as a danger and a comfort. Their research found out that nature is not a passive background but an active force that affects human activities and survival. The novel emphasized the frailty and reliance of humans on nature through grammar and unique wording. These results are related to the ideas of salience and identity introduced by Stibbe (2015) in which nature is brought to the forefront and moral importance is assigned to it. Similarly, the current research uses the framework of Stibbe to analyze the way in which the poetry of Muneer Niazi motivates the Pakistani society to be environmentally conscious.

Al-Zubaidy (2014) examined the role of poetic language as not only a fancy style of writing but also a vital component of the poem. He was of the opinion that poetic language cannot be detached of the poem, it in fact assists in the formation of the meaning and not merely in the expression of the meaning. In a stylistic perspective, he said that poetic language does not merely describe reality but does it. It creates its own reality with rhythm, choice of words and structure, which is more emotional and closer to the real world. This concept relates to the theory of poetic function proposed by Jakobson (1960), which is more concerned with the way language is applied than with its meaning. Al-Zubaidy indicated that such things as rhythm, repetition, and word patterns are not only beautiful but reflect the emotions, movements, or experiences being described. Thus, rather than merely describing an event, the language itself is the event. Another powerful instrument that Muneer Niazi uses in his poetry is the poetic language that helps him to create feelings about life, death, and nature. This form of poetic language, which is founded on the ecolinguistic model by Stibbe, causes the readers to feel a closer relationship with the environment and the idea of eco-consciousness.

Cresswell (2022) has discussed how poetry can offer a fresh way of thinking about the spaces we live in, especially during an environmental crisis, such as climate change, pollution, and biodiversity loss. He argued that poetry is not just a kind of art that can bring people closer to the planet and imagine a better future. Cresswell showed that poetic language can make people feel more a part of the earth and the idea of home through the analysis of *Well Then There Now* (2011) by Juliana Spahr. He defined

the ways in which poetry can not only react to environmental destruction but also encourage more nurturing ways of being in relationship with nature, based on eco-poetics (poetry that deals with ecological relationships and environmental awareness), geo-poetics (poetry that deals with the physical earth and its geological processes), and topo-poetics (poetry that deals with the meaning and experience of specific places). Spahr was creative and critical in his thinking, and this demonstrated how poetry could be employed as a form of ecological storytelling. This view justifies the purpose of the current study to apply the ecolinguistic framework by Stibbe (2015) to understand how the poetry of Muneer Niazi can be used to promote eco-consciousness among Pakistani society.

Baig, Naeem, and Zafar (2023) provided an ecolinguistic reading of Sufi poetry by Sultan Bahu using the framework of Stibbe (2015) using eight stories. Their qualitative research was based on verses that employ nature-based metaphors to convey spiritual and divine concepts. The natural world in the poetry of Bahu is not merely a decorative picture but it is a living being that conveys spiritual truths. The sacred language here is the manner in which the poetry of Bahu is a mixture of religious meaning and nature imagery, such that the descriptions of rivers, flowers, skies, or landscapes are also descriptions of God, the soul, and the way to spiritual enlightenment. This demonstrated the relationship between nature and the spiritual worldview, which promoted a respectful and harmonious relationship between humans and the environment. The research has demonstrated that ecolinguistic instruments can be used even to classical texts, and similarly, the current study uses the framework by Stibbe (2015) to analyze how the poetry of Muneer Niazi encourages eco-consciousness in Pakistani society.

Goatly (2017) discussed the way grammar and metaphor in poetry can make nature appear unlike in the usual environmental writing. He described that in most traditional language particularly in news stories or policy papers humans are depicted as active agents who shape or act on a passive environment. This gives a one-sided perception in which humans are the dominant and nature is powerless. Goatly however demonstrated that there were poets like Wordsworth, Edward Thomas and Alice Oswald who defied this trend by giving nature a voice and agency of its own, enabling it to feel, speak and act. These poets portrayed nature as a living being that

communicates with people, not something that is merely performed on, through the use of unique grammar and vivid metaphors. This view was consistent with the aims of ecolinguistics, which aim to emphasize the agency of the non-human world and challenge language that continues to place humans in the center. It is also related to the ideas of salience and erasure presented by Stibbe (2015) as the manifestation of what is visible and what is concealed in texts. Similarly, the current paper applies the framework of Stibbe to examine how the poetry of Muneer Niazi can be used to encourage eco-consciousness among the Pakistani society.

Noor (2024) described how language relates the society to the environment as ecolinguistics research. Her study analyzed the 1990 poetry of Saqib Malik through the framework of Stibbe (2015) in his book, *Stories We Live By*, to demonstrate how environmental concepts are connected to social problems in his poetry. In contrast to the previous works, which were primarily nature or spiritual oriented, this work emphasizes the fact that Malik poetry is also concerned with broader social issues. Noor applied a qualitative approach to examine framing and metaphors in the poems and discovered that Malik does not only mirror the plight of the society but also prompted the readers to reflect more on the ecological issues. This method is connected to the purpose of the current study to use the framework by Stibbe (2015) to investigate the way in which the poetry of Muneer Niazi can make Pakistani society eco-conscious.

Ponton and Raimo (2024) examined the language of Greta Thunberg a Swedish environmental activist who became known worldwide as a teenager because of organizing the Fridays for Future school strikes to combat climate change. They analyzed her speeches during her initial protests and her speeches at the 2022 climate conferences and how she employed metaphors and framing to convince people and make strong environmental statements. Based on the Positive Discourse Analysis (PDA) and ecolinguistic theory, which views language as a way of establishing human relations with nature, they discovered that the speeches of Thunberg do not only warn about climate change but also encourage hope and unity between people and nature. Although her words are activist-inspiring, the study observed that she often resorted to generational framing that directly addressed the youth to take action. This emotional and symbolic style is one of the reasons why she is such a powerful

speaker, as it appeals to the youth greatly. This methodology is connected to the purpose of the current research to use the framework by Stibbe (2015) to analyze the way Muneer Niazi uses poetry to promote eco-consciousness in Pakistani society.

Rabi, Ullah, and Rabi (2024) discussed the poem *Tosee Sheher* (Expansion of the City) by Majid Amjad to demonstrate how literature may reveal the negative impact of urbanization on nature. The poem was a description of how growing cities ruin natural scenery and erode the connection between people and nature. The researchers examined the language, imagery, and metaphors of the poem through an eco-critical approach to emphasize the poem as a critique of the commodification of nature and the lack of ecological balance. They assert that the Amjad work is a literary protest against the destruction of the environment and the development must be founded on the respect of nature and human well-being. The paper also showed how poetic language and metaphor can be used to generate environmental consciousness and express themes such as ecological loss and death in powerful and emotional language. This view explains the rationale of the present study to apply the framework of Stibbe (2015) to analyze how the poetry of Muneer Niazi can be utilized to promote eco-consciousness in Pakistani society.

Zeng and Ahrens (2023) investigated how Hong Kong government officials use war metaphors in their speeches to the population to shape how people understand social, political, and economic issues. They analyzed a big set of speeches and showed how the ideas of war, such as combat (as a metaphor to explain the fight against environmental problems), protection, and strategy are applied to frame complex issues in emotionally compelling ways. To illustrate, environmental problems are presented as a battle to be won, social instability is presented as a battle, policies are presented as a defensive measure, and economic decisions are compared to strategic planning. These metaphorical framings influence how the masses think and feel about these issues, and make them seem easier and more urgent. This fact is connected to the aim of the present study to apply the ecolinguistic model created by Stibbe (2015) to the analysis of how the poetry of Muneer Niazi can be utilized to generate environmental awareness and foster eco-consciousness among the Pakistani people.

Ali, Shaheen, and Scholar (2024) examined the way *Dawn*, one of the most popular English-language newspapers in Pakistan, employs photographs to show

environmental problems. They analyzed ten images published in 2019-2023 and used the theory of visual grammar of Kress and van Leeuwen (2006) and the ecolinguistic framework of Stibbe (2015) to observe how the meaning is constructed using visual tools, including metaphors, framing, and salience. The images were touching on burning national and international problems, including climate change to economic losses related to environmental destruction. Their findings showed that the visual language of Dawn does not just generate awareness but requires action that will result in the implementation of environmentally friendly practices, stronger environmental policies, and the use of media to generate awareness. Even though their work focuses on visual texts, it emphasizes the importance of cultural forms whether images or words in shaping how individuals engage with environmental issues.

Expanding on this concept, this paper resorts to the poetic language, exploring how the poetry of Muneer Niazi constructs identity, ideology, and major themes in the context of the ecolinguistic framework by Stibbe (2015) to promote eco-consciousness in Pakistani society.

Dhayef and Naheir (2024) examined the role of language in the perception of environmental problems by people, with political speeches as the subject of the study. They examine a speech given by the Executive Secretary of the UN Climate Change Panel at a global conference in 2022 through the ecolinguistic framework of Arran Stibbe (2015). This model looks at eight cognitive structures to observe how meaning is constructed using language. Their analysis revealed that language is never neutral: politicians use specific words, grammar, and structures to emphasize the pressing climate issues, convince people, and support their beliefs and values. The researchers unpack these choices to show how environmental messages are constructed and how they advance some identities and ideologies. This piece of work illustrates how the framework of Stibbe can reveal the hidden manner in which language has environmental meaning and how it can shape the perception of the people. Similarly, this paper uses the same framework to another type of discourse poetry that examines how the verses of Muneer Niazi construct identity, ideology, and salience to promote eco-consciousness in Pakistani society.

W. Acha (2023) has reviewed the ways in which newspapers in Cameroon emphasize the importance of preserving nature through the use of language. The research

examined 40 articles published by 10 publishers, and the authors were interested in the way in which some words and phrases encourage the value of the environment. Based on the ecolinguistic model developed by Bang and Doer (1993), the study examined the construction of salience (the process of making certain ideas more prominent) by using linguistic means, including adjectives, metaphors, headlines, slogans, and allusions to other environmental texts. These methods put the ecosystems of the country in a positive perspective, its forests, rivers, wildlife, and air, which promoted conservation. The results emphasized the ability of the print media to influence the eco-consciousness by using conscious language. This demonstrates that environmental values can be brought to the fore and action can be taken by using language strategically. This paper takes a similar direction, but in the context of poetry, using the ecolinguistic framework proposed by Stibbe (2015) to analyze how the work of Muneer Niazi, who has made the Pakistani society more eco-conscious, has been received.

Awany (2023) analyzed *Wishtree*, a novel by Katherine Applegate, in the ecolinguistic perspective. The paper was concerned with the way the story assigns significance to non-human characters, especially a tree called Red, a crow called Bongo, and other animals. In contrast to other traditional linguistics that primarily examines human communication, ecolinguistics examines how language can bring out the nature and non-human life. Applying the framework of Arran Stibbe (2015) particularly the concept of salience the analysis examined whether these non-human characters were salient in any meaningful sense in the novel. The results showed that there were five primary techniques, which included the use of simple and relatable language; depicting animals as individuals; giving them human-like traits; making them active participants in the story; and vivid imagery. These tactics sent a good ecological message, which urged the readers to love and appreciate the natural world. This showed the way that literary works can bring environmental values into focus and reveal non-human life in ways that can stimulate care and responsibility. Similarly, this paper uses the ecolinguistic framework by Stibbe (2015) to analyze the poetry of Muneer Niazi and how identity, ideology, and salience are constructed to promote eco-consciousness in Pakistani society.

Ain, Ahmed, and Nawaz (2021) examined the use of language in advertisements by food and beverage companies to position themselves as environmentally friendly. They gathered advertisements on five company websites and evaluated them through the ecolinguistic framework by Stibbe (2015), as well as Agenda Setting and Framing Theory. The results indicated that businesses employ brief yet compelling stories that seem normal but indirectly influence the way people think and make purchasing choices. These stories make people believe that their products are environmentally friendly, although the truth might not be entirely in line with the image. This highlights the significance of the language employed in the development of the ecological attitudes and choices of individuals by putting them into a subtle context. This knowledge is applied to the literary sphere in this paper, where the poetry of Muneer Niazi is discussed in terms of the ecolinguistic model of Stibbe (2015) to establish eco-consciousness in Pakistani society.

Khan and Siddiqui (2024) applied the theory of Literature as Cultural Ecology to examine how the ecological and cultural ideas were manifested in four selected poems by Allama Iqbal. Their work gave a fresh understanding of the work of Iqbal, showing that his poetry, despite its highly praised spiritual and philosophical depth, is also replete with references to nature and culture. The Romantic tradition inspired the early poems of Iqbal and used natural imagery not only to convey beauty but also to convey cultural meaning. Using the triadic model of critique of dominant ideologies, the development of imaginative alternatives, and the advancement of ecological balance, the researchers assert that the poetry of Iqbal is an ecological voice, which challenges social norms and encourages a more significant and profound relationship with the environment. Such application of a Western ecological theory to Eastern literature opens the way to the further evolution of environmental themes in native languages and cultural contexts. This definition of poetry as an ecological thinking is rather aligned with this study, which is intended to analyze how the poetry of Muneer Niazi, through the ecolinguistic model of Stibbe (2015) to promote the concept of eco-consciousness in Pakistani society.

Ahmed and Abdullah (2024) investigated the role of poetry and the Quran teachings in creating ecological awareness by telling meaningful stories. They observed that the Quran emphasizes both action and belief and that people are morally accountable to

the type of stories they live. The verses like And do not commit abuse on the earth, spreading corruption (Qur'an 2:60) and It is He who has made you successors upon the earth (Qur'an 6:165) emphasize the responsibility of man towards creation to preserve and take care of it. Based on this ethical premise, the authors examined two poems by Allama Iqbal that were addressed to children using the ecolinguistic framework by Stibbe (2015). Their work examined the ecological messages in these poems and evaluates whether they assist readers particularly young people to comprehend their roles towards nature and society. Their results revealed that the poetry of Iqbal promotes a respectful and harmonious relationship between humans, other living beings, and the environment, and how ethical storytelling can be used to create a just and sustainable world. This research supports the notion that literature can be used to instill eco-friendly values in socially appealing manners by connecting literature and moral responsibility.

Khan (2025) has discussed the language used by speakers at COP28 (28 th Conference of the Parties) to attract attention to pressing issues of climate change and motivate the world to take action. The paper concentrates on two important concepts conviction and salience in speeches given by world leaders such as the United Nations Secretary-General António Guterres. Khan demonstrated, with a qualitative approach, how the repetition, emphasis, and clear structure made the issues of climate finance, the shift to non-fossil fuels, and sustainable practices more salient. Conviction was constructed on emotionally and morally charged language, and the words used were urgent, personal responsibility, and hope. The speeches were more convincing and unifying with the frequent use of modal verbs such as must and should, inclusive pronouns such as we and us. This demonstrated how the use of strategic language can reinforce environmental messages, which are memorable and motivating. This study applies this concept to poetry, where the ecolinguistic framework by Stibbe (2015) is used to understand how the work of Muneer Niazi can promote eco-consciousness in Pakistani society.

Yasmin and Amin (2024) analyzed how language is used by international climate change organizations to emphasize the special vulnerability of women to the impact of climate change. They also examined how these organizations disrupt the conventional climate discourses by incorporating gender views and mirroring the

social and cultural experiences of women in real life. The researchers examined 40 tweets of organizations like UN Women and UN Environment Program using the ecolinguistic framework. The results showed that women particularly those in the marginalized groups are more vulnerable to climate risks due to the interaction of gender inequality and other social factors. This paper demonstrated the application of ecolinguistic tools by global organizations on social media to convey climate concerns with a high gender emphasis, expanding the climate discussion beyond environmental issues. This work highlights the flexibility of ecolinguistic analysis in revealing the multi-layered meaning by demonstrating that language can bridge the environmental and social justice problems. This paper uses the same framework to the context of poetry and how the verses of Muneer Niazi can be used to bring eco-consciousness to Pakistani society.

As Ashraf, Arslan, and Murtaza (2025) highlighted, the language is a strong factor in influencing the way individuals think and react to environmental issues. Although governments, scientists, and organizations are concerned with technical solutions, the role of language is frequently neglected, although it has a direct impact on the attitudes and behaviors of the population. Through the analysis of the discussion of environmental issues in media, education, activism, and corporate communication, the authors demonstrate that various linguistic options can undermine or reinforce ecological awareness. As an example, the anthropocentric language where nature is primarily viewed as a resource can diminish the feeling of responsibility in people, and the relational and empathetic language can promote care and interdependence. The other problem that was found in the research is the problem of corporate greenwashing whereby companies adopt green terminologies to appear responsible without actually doing anything. It also contributes that a strong collective ecological identity can be developed through online activism and eco-linguistic hashtags. The authors arrived at a conclusion that it is possible to motivate more ethical and sustainable interaction with the environment through the implementation of ecolinguistic strategies, such as constructive metaphors, inclusive storytelling, and positive framing. This interpretation of the role of language in the construction of ecological identity and values is directly applicable to this study, which applies the ecolinguistic framework of Stibbe (2015) to analyze how the poetry of Muneer Niazi

constructs identity, ideology, and salience in a way that promotes eco-consciousness in Pakistani society.

Stradling and Hobbs (2025) talked about how biomimicry practitioners (a design approach that uses nature as an inspiration to solve human problems) position their work as something beyond a scientific approach, often as a movement that is meaningful or even sacred. They examined video stories shared by the Biomimicry Institute to study the way the representatives of this sphere talk about their experiences through the prism of corpus-assisted discourse analysis. The researchers found that conversion narratives are frequently used by practitioners, who introduce their introduction to biomimicry as a personal and collective awakening. These stories may be employed to strengthen group identity and recruit new members into the group by making biomimicry appear like a feasible and very significant way of life. However, the study also states that this language can be unclear, and in some cases, it is not obvious what specific roles and responsibilities practitioners should perform. The authors applied the ecolinguistic framework created by Stibbe (2015) to show how the language and narratives of this movement might be employed to promote environmental protection and establish a shared ecological identity. This connection between language, identity, and environmental values resembles the interest of this research, which applies the ecolinguistic framework by Stibbe (2015) to analyze how the poetry of Muneer Niazi creates identity, ideology, and salience to foster eco-consciousness in Pakistani society.

Zimina and Sargsyan (2025) studied the modern British and American ecological poetry to understand how the poets of these two traditions respond to the environmental problems. They contrasted the content and the techniques in the selected poems, including *Sleeping in the Forest* by Mary Oliver, *The Peace of Wild Things* by Wendell Berry, *Dart* by Alice Oswald, and *The Tree House* by Kathleen Jamie. They found out that the increasing ecological poems do not mean that poets are becoming eco-activists. American poets were more activist-oriented and more likely to make explicit eco-activist appeals, whereas British poets were more ecocritical, mourning the loss and degradation of traditional landscapes. The other interesting observation was that English-language ecological poetry was being developed by poets in countries that lack a strong environmental protection tradition, which

signified that environmental concerns are crossing cultural and geographic boundaries. This paper confirms the potential of poetry to shape ecological thought by demonstrating how poets across traditions shape environmental concerns in terms of identity, emotional coloring, and action. This paper is premised on this idea because it uses the ecolinguistic model created by Stibbe (2015) to examine how Muneer Niazi employs poetry to promote eco-consciousness in Pakistani society.

Ojong, Kujoh and Anabaraonye (2025) have discussed the relationships between green leadership, eco-poetry and climate resilience. Green leadership is a behavior of guiding communities, schools, companies, and governments through their actions in a way that is environmentally responsible and facilitating policies and practices that protect natural resources and act to combat climate change. The authors explain that eco-poetry as a form of poetry that lingers on environmental matters can be a powerful learning tool, especially to the young generation, to encourage them to take care of the planet and act. Eco-poetry projects such as school competitions, community readings, and workshops can contribute to the development of awareness of ecological problems and the sense of responsibility to nature. The paper recognizes the importance of effective green leadership in Nigeria in promoting the United Nations Sustainable Development Goal 13 (SDG 13) that calls on the world to act now to mitigate climate change and its impacts by improving resilience, promoting education, and creating international cooperation. The other suggestion that the authors give is that the eco-poetry projects should be financed by big international organizations such as the World Bank as a component of the broader climate action plans. They concluded by suggesting that further research is needed on the importance of eco-poetry in the creation of effective green leadership and the improvement of environmental protection. Through demonstrating that creative expression and leadership can collaborate to encourage environmental responsibility, this paper supports the importance of literature in creating eco-conscious values. This study is based on this very concept, as the ecolinguistic framework developed by Stibbe (2015) is used to investigate how the poetry of Muneer Niazi can promote eco-consciousness in Pakistani society.

Shamim (2024) talked about how ecocriticism as an emerging trend in literary studies provides a fresh perspective on reading world literature through the lens of the

connection between humans and nature. The paper has discussed the chosen poems by Mahmoud Darwish and Naomi Shihab Nye in terms of Greg Garrard ideas of ecocriticism: pastoral (idealized rural life), wilderness (untamed nature), and the sublime (awe-inspiring beauty and power of nature). The discussion shows that the two poets, based on their Arab roots, employ nature as a strong symbol of opposition to colonialism. Their poetry does not only glorify the scenery of their native countries, but also the cultural identity and daily life of their people, and they have a strong emotional and spiritual attachment to the land. This paper indicates that literature can influence ecological awareness and social values by showing how poetry can be applied to integrate environmental images with cultural identity and political significance. My research is not an exception, and I apply the ecolinguistic model by Stibbe (2015) to analyze how the poetry of Muneer Niazi helps to build the eco-consciousness of the Pakistani society.

Sahoo (2025) gave a summary of how ecocriticism is currently used in the study of poetry. The article takes into account a wide range of environmental problems and examines the methods and ideas used in the past research. Major themes that are dealt with include how poets perceive nature and describe it, how the human-nature connections are expressed, and how affections towards the environment shaped by cultural and social choices are reflected in poetry. It was also found in the review that researchers use different approaches in their study of the connection between poetry and ecology, which leaves the possibility of being influenced by other fields. As an illustration, ecocritical research can influence the way of thinking in such fields as business and ethics by promoting sustainability and moral responsibility. Sahoo also indicated that the work in the future must be more inclusive, with the inclusion of the views of different cultural and linguistic backgrounds to enhance the knowledge of how poetry interacts with nature. This review reinforces the notion that poetic language can be used to promote eco-consciousness by pointing out the numerous ways in which poetry can be used to reflect environmental concerns and shape values outside of literature. This paper proceeds along this line, applying the ecolinguistic model of Stibbe (2015) to the question of how the poetry of Muneer Niazi can help to create ecological consciousness in Pakistani society.

The majority of the studies mentioned above use ecolinguistic or ecocritical methods to political speeches, world literature, children fiction, corporate discourse, and poetry in different cultural backgrounds. Nonetheless, the literature on the way in which Pakistani poetry and especially the work of Muneer Niazi constructs environmental identity, ideology, and salience using the ecolinguistic framework by Stibbe (2015) is limited or absent. This leaves a knowledge gap on how local literary voices can facilitate eco-consciousness in Pakistan. This research paper will fill this gap by examining the poetry of Niazi in order to uncover its possibilities in influencing ecological values in the Pakistani cultural and linguistic environment.

Vetri (2024) applied conversation analysis to the play *Colder Than Here* (2005) by Laura Wade, which narrates the story of Myra, a woman with terminal cancer who decides to have a green burial, which is against the expectations of her family. The play compares the destruction of the environment with the destruction of human relationships, and it is implied that the loss of connection with nature is connected to the loss of family and community ties. Wade questions the popular perception of death as something that should be kept apart in the natural processes and instead demonstrates how the eco-friendly decision of Myra makes her family closer. The characters also reconnect with one another by reconnecting with nature, which shows that sustainability can heal the environment and people. Vetri relates this to the idea of stories of conviction by Stibbe (2015), in which stories prompt new ways of thinking and living that enhance the connection between people and nature. This method is in line with this research, which explores how the ecolinguistic narratives of metaphors, conviction, and erasure in the poetry of Muneer Niazi depict the connection between death and nature in Pakistani society. Similar to the play by Wade, the work by Niazi invites the readers to perceive death not as the end of the chain but as a natural process, which makes people more ecologically conscious.

Zuo (2019) analyzed the poem *The Grass* by Emily Dickinson in the ecolinguistic perspective, applying the Systemic Functional Linguistics developed by Halliday to the analysis of the language used by the author as a manifestation of her strong connection to nature. Although the poetry of Dickinson is a celebrated one, Zuo observes that it has seldom been addressed in an ecolinguistic approach. The discussion has shown that the selection of words used by Dickinson is not only a vivid

description of the natural world but also has a hidden meaning of how human beings and nature are interconnected. Her poetry style is beautiful and meaningful, and it proves that poetry can go beyond art and make people consider sustainability and our role in the world. This observation is in line with this study interest in Muneer Niazi whose poetry also builds aesthetic beauty with ecological richness. This paper discusses how Niazi employs the ecolinguistic narratives of metaphors, conviction, and erasure to explain the connection between death and nature in Pakistani society, just like the work of Dickinson that illustrates the cycles and connections of life. The language of the two poets is not merely a description of nature but also a call to the readers to a more conscious, ecologically conscious view of the world.

Tobia (2020) highlighted the importance of poetry as a therapy to older adults in rehabilitation centers. The sessions were to provide emotional support and mental stimulation to the participants with different cognitive needs instead of focusing on ideal writing. The tasks included reading poems on various topics, personal narratives, emotion discussion, and group reflection. This helped the participants to open up on their experiences, increased their mental alertness and gave them emotional comfort. The Tobia work proved that poetry could go beyond creative expression that it could strengthen relationships, awaken the mind, and provide healing, especially to people who were physically or emotionally challenged. This opinion is useful to understand how poetry can have a significant impact on human emotions and thoughts, particularly, when it is related to such delicate topics as death and loss. In the same way, the paper will analyze the application of the ecolinguistic narratives of metaphors, conviction, and erasure in the poetry of Muneer Niazi to explore the relationship between death and nature.

John Nyman (2018) dissertation examined the technique of visible erasure in literature in which words are crossed out and remain legible to give texts extra layers of meaning. According to the idea of writing under erasure by Derrida, Nyman explains that this approach allows the possibility of multiple interpretations by showing what is there and what is not there in a text. He explores how writers and artists (such as Heidegger and M. NourbeSe Philip) have used erasure as a creative and philosophical technique to indicate what is hidden, suppressed or deliberately erased. This idea is particularly relevant to the explanation of how erasure in poetry

may reveal the unspoken tensions or hidden truths, especially on such sensitive topics as nature and death. In this way, it is not only a stylistic choice it is a sort of ecolinguistic narration. This paper builds on this perspective by explaining how the poetry of Muneer Niazi uses metaphors, conviction and erasure to express the connection between death and the natural world.

Douglas M. Ponton (2023) highlights the greater importance of ecolinguistics as a way of understanding how language shapes the concept of people regarding nature. One of the aspects he has examined is how the people of Britain responded to the loss of the Sycamore Gap tree in 2023, which was a historic landmark that had a significant emotional and cultural value. He analyzes the posts on social media and news on the internet to find out whether people were sad because of the real ecological awareness or because of the cultural, symbolic, and personal associations with the tree. The assistance of ecolinguistic tools such as evaluation and positive discourse analysis helped Ponton to show that the expressions of grief in the population were often determined by the shared social discourse rather than the personal interest in the environmental issues. This is an indication of the role of salience in which some emotions and symbolic meanings are brought to the forefront and more complicated ecological issues are sidelined or forgotten. His work shows how metaphors of loss, destruction, and memory can shape the thinking of the people about nature, occasionally enhancing environmental knowledge and occasionally distorting it. Expanding on this concept, the current paper will discuss how the poetry of Muneer Niazi employs metaphors, conviction, and erasure to address the connection between death and nature. Through the use of the ecolinguistic framework by Stibbe (2015), it will seek to understand how the poetic language used by Niazi is a reflection of the ecological consciousness of the Pakistani society, as well as how it can be used to bring about a greater ecological consciousness in the society.

Acim (2021) discussed how, in the COVID-19 lockdown, poetry became a means of coping with death, fear, loneliness, and uncertainty to many people. As people were confined to their homes with strict restrictions, poetry served as a way of comfort and a way of processing emotions. There was an increase in online platforms of lockdown poetry, in which people shared verses that helped them reflect, relax their minds, and feel connected even when physically isolated. This online sharing of poems formed a

community of care, which provided hope and healing with the help of common language and rhythm. The work of Acim demonstrates that poetry can create emotional awareness, open up to self-reflection, and enhance relationships with life and nature. Similarly, ecopoetry can help society to work through loss, mortality, and reconnect with the natural world. Based on this knowledge, the current paper will analyze how the poetry of Muneer Niazi employs metaphors, conviction, and erasure within the ecolinguistic framework of Stibbe (2015) to convey the interconnectedness between death and nature and to promote a more ecological awareness among the Pakistani community.

Sarah Hopfinger (2022) suggested that theatre could do more than merely demonstrate environmental concepts it could actually enact ecology by the very structure and experience of it. Through her project *Wild Life*, she showed how live performance can be used to show human and nonhuman relationships through the embrace of unpredictability and patterns that reflect ecological relationships. This concept of creative form of doing ecology can be applied to other forms of art, including poetry. Poetry can construct ecological meaning just as Hopfinger employs theatre to represent ecological thinking. In this line of thought, the current paper examines how the poetry of Muneer Niazi, by using the ecolinguistic stories of Stibbe (2015) to form its own poetic version of ecological consciousness. Similar to the performance of Hopfinger, the work of Niazi is not only a description of nature but an active interaction with it, particularly in the investigation of the profound relationship between death and nature. This method emphasizes the role of literary forms in influencing ecological awareness in the Pakistani society.

Afghan (2024) investigated the way in which death being one of the universal human experiences is imagined and understood by various cultural and literary traditions. To most people, death is something to be feared and not understood, as it brings about questions of how it came, when it comes and what happens after. Some consider it as the conclusion of life, but others think that it is a pathway to rebirth or godly consummation. Afghan uses two different poetic voices Emily Dickinson of the West and Rumi of the East to demonstrate how cultural and spiritual backgrounds influence the depiction of mortality. In Dickinson, *I Heard a Fly Buzz When I Died* and *I Felt a Funeral in My Brain*, death is portrayed as dense, disturbing, and full of fear, implying

a nervous and gloomy perception of the end of life. However, in *When I Die*, Rumi welcomes death as a natural and beautiful process of uniting with God, without fear and full of hope. This resistance demonstrates that poetry may turn death into something alien to nature or a component of some larger spiritual and ecological movement. Still on this, the present paper will discuss how the poetry of Muneer Niazi, in the ecolinguistic narratives of Stibbe (2015), offers its own distinctive vision one that unites mortality with the rhythms of nature, and shapes ecological consciousness in the Pakistani context.

Das (2023) wrote about how the ecolinguistic theory of Arran Stibbe (2015) and its notion of the stories we live by specifically offers a powerful method of studying literature and its influence on our relationship with nature. In this view, stories are examined to find out whether they cause people to take care of the environment or they cause people to ignore the environment. Das applied this model to *Home* (2012), a novel by Toni Morrison, in which nature is a highly healing power. The novel was of a war veteran, Frank Money, who is emotionally traumatized and returns home to rescue his sister who is being abused. The brothers began to get physically and emotionally well again as they regained their place with their community and nature. The discussion showed how Morrison employs language to portray nature not as a place, but as a force of transformation and healing. This argument is especially relevant to the present work, which explores how the poetry of Muneer Niazi through the ecolinguistic narratives of metaphor, conviction, and erasure relates the human experience of death to the life-giving and renewing power of nature. Like the novel by Morrison, Niazi in her work demonstrates how reconnecting with nature can redefine emotional responses to loss and death with a personal and ecological sense in a distinctly Pakistani context.

Hariati (2025) examined how ecological messages are conveyed in the song *Berita Kepada Kawan* by Ebiet G. Ade using the ecolinguistic framework of Stibbe (2015) to uncover the concealed meanings of the song lyrics. It has been revealed in the analysis that the song has a strong appeal to take care of the environment, which highlights the emotional bond between humans and nature and the sense of responsibility. The song encourages the audience to think about their contribution to saving the planet through the use of bright metaphors and powerful imagery. Nature is

not merely a setting in the song it is depicted as a living being that experiences and suffers with the human race. This notion that creative expression can bring ecological consciousness is also important in poetry. Similarly to how Hariati demonstrates the ability of music to make people think about the environment, the current paper examines how the poetry of Muneer Niazi combined the realities of death and nature. In this way, it explores how poetic language in the Pakistani context can arouse emotional, moral and ecological awareness.

Pennarola (2024) examined the portrayal of nature in the biblical creation narrative of Genesis through the ecolinguistic framework of Arran Stibbe (2015) especially the concept of the stories we live by. The paper explores the influence of the language of this religious book on the beliefs regarding the place of man in nature. By examining metaphors, framing, evaluation, erasure, and underlying ideologies, Pennarola finds two opposing views: the view that humans are caretakers and live in harmony with nature, and the view that they are dominating nature. The initial image of humans as stewards in the story is subsequently substituted by an image of humans as outcasts following the violation of divine commands a change that signifies the loss of harmony between humans, nature, and the divine. This demonstrates that religious narratives can be very strong in shaping ecological cognitions, ethical principles, and identity. Similarly, the poetry of Muneer Niazi also addresses the themes of harmony, loss, death and the changing relationship between human and nature. His work is a reflection of the intertwining of death and nature through the ecolinguistic tools of metaphors, conviction, and erasure to provide a highly cultural and symbolic view of the Pakistani context.

Zamruddin et al. (2025) provided an ecolinguistic reading of *The Dyak Chief*, a poem that is based on the cultural and natural environment of the tropical rainforests of Borneo. They discuss the ways in which ecological concepts are presented in terms of metaphor, emotional assessment, and salience using the framework by Stibbe (2015). The analysis reveals that nature in the poem is personified and presented as a strong, active force that is closely related to human existence. Although the poet does not express his personal emotion towards the environment directly, the language he uses still provides nature with symbolic and spiritual significance. In this case, nature is not a silent backdrop but a powerful force that is associated with identity, morality,

and healing. This paper will analyze how his work reflects the profound and frequently symbolic relationship between death and the natural world in the cultural context of Pakistani society by using the ecolinguistic tools of metaphor, conviction, and erasure.

Abbas, Ajmal, and Khan (2024) analyzed the metaphor and conceptual blending employed by Ted Hughes in his poem *The Hawk in the Rain* in the cognitive stylistic perspective. Their analysis shows that Hughes does not merely describe the natural world he invites readers to a further contemplation of its meaning. He used vivid metaphors to form mental pictures and emotional responses that depict nature as strong, unpredictable, and full of meaning. His metaphorical language expressed the spiritual and emotional gravity of the natural forces, and it encouraged the readers to perceive the environment as something that contained deep truths about life and death. Similarly, the poetry of Muneer Niazi also employs metaphor to relate the human experience to the forces of nature, especially in the case of death. Using the ecolinguistic framework by Stibbe (2015), this paper examines how Niazi uses metaphor, conviction, and erasure to demonstrate the symbolic and emotional connections between mortality and nature in Pakistani society.

Raza and Zahra (2024) analyzed the metaphorical depiction of death in 19 th century American poetry with particular reference to *Because I Could Not Stop for Death* by Emily Dickinson. They demonstrated through close reading and context of the time that Dickinson employs language, symbols, and metaphor to present death in a manner that is both gentle and mysterious at times. They also compare her style to that of her contemporaries in their analysis, which shows how poetic depictions of mortality were influenced by the cultural values of the time. This piece of work brought out the ability of poetry to reflect the emotional and philosophical attitudes of the society towards death, both individual and communal. Similarly, this paper resorts to Muneer Niazi whose poetry employs metaphor not just to discuss death but also to weave it with the cycles and images of nature. Using the ecolinguistic framework by Stibbe (2015), especially the metaphor, conviction, and erasure stories, this study examines how the work by Niazi is an expression of the connection between mortality and nature in the cultural and ecological context of Pakistani society.

Hambali, Istianah, Susilowati, and Fajri (2025) studied the use of metaphors in 2013-2022 Indonesian news articles to discuss climate change. Through the analysis of a big set of texts, they discovered that the most frequent metaphors were WAR and THREAT, which presented climate change as a problem that is urgent and dangerous. Such language might lead readers to advocate action and international collaboration, but it also had the tendency to shift the blame on world leaders and global organizations instead of on common people. The news tended to portray climate change as an external foe that was threatening us, which formed an us-versus-them mentality. Consequently, the masses were placed in a more passive rather than active problem-solving role. Based on the ecolinguistic framework and concepts of deep ecology developed by Stibbe (2015), the research demonstrates that the choice of metaphor can affect environmental beliefs and determine the sense of responsibility of people towards nature. Likewise, in poetry, metaphors can accomplish more than merely ornament language they can define how individuals perceive themselves in connection to life, death, and nature. Expanding on this concept, the current paper examines how the poetry of Muneer Niazi employs metaphor, conviction, and erasure to show death not as an enemy, but as an inseparable component of the ecological cycle, which is based on values and perceptions that are deeply embedded in Pakistani society.

Storey (2025) talked about how the climate crisis has transformed the manner in which individuals perceive time and the future. Due to the fact that the magnitude of environmental harm has become overwhelming, people have stopped thinking about the future and started living in the present. The shift can also be observed in ecopoetics, which is poetry in response to ecological crises. Storey describes that the ecopoetic elegies of the modern era are not the same as the traditional ones: they do not just lament about what has already been lost, but also about what is still present but is at risk of being lost. These poems doubt the possibility of hope in the future, and find solace in the interdependence of humans and the nonhuman world. Storey demonstrates through close readings of Jorie Graham and Ed Roberson how poetry can reconsider the idea of loss in the face of climate change, combining thoughts about mortality with an understanding of the collective destiny of all life. Similarly, language can also be used in poetry in other cultural settings to relate death and nature in very significant ways. This paper builds upon that discussion by looking at how the

poetry of Muneer Niazi, through the ecolinguistic narratives of metaphor, conviction, and erasure, views death not merely as loss, but as a natural process, as the Pakistani society perceives the relationship between life and the environment.

Despite the numerous studies on the use of metaphors, ecolinguistic framing, and symbolic language to describe nature and death, most of the literature has focused on Western poets (including Dickinson, Hughes, or Graham), religious texts, or ecological disasters around the world (such as climate change). South Asian or more precisely Pakistani voices have received very little attention in this context, although there is a rich poetic tradition that tends to explore the themes of mortality and the natural world in depth. Furthermore, although the literature has used the ecolinguistic framework developed by Arran Stibbe (2015) to novels, songs, and news discourse, little attention has been paid to how the metaphor, conviction, and erasure stories interact in poetry to demonstrate cultural attitudes to death and ecology.

This paper bridges that gap by analyzing the poetry of Muneer Niazi, demonstrating how his language use does not only convey personal and collective experiences of death but also puts it in an ecological context. By so doing, it introduces a Pakistani angle to the broader discipline of ecolinguistics, and how his work can be used to explain the connection between death, nature, and society.

Chapter 3

Research Methodology

The current chapter describes the methodological decisions that informed this study. This paper is based on the ecolinguistics, specifically on the framework of *Stories-We-Live-By* by Stibbe (2015) to examine how Muneer Niazi uses poetry to construct ecological meanings in the Pakistani context through the prism of identity, ideology, and salience and to examine how ecolinguistic stories of metaphors, conviction, and erasure are used to construct the relationship and interconnection between death and nature. The methodology explains the research paradigm, research design, research methods, sampling plan, research tools, data collection and data analysis process. This is aimed at giving a clear explanation of the methodological decisions based on the objectives of the research.

This figure 1.1 presents the overall methodological approach to the study, which defines its main goals to examine how identity, ideology, and salience are framed to facilitate eco-consciousness. It places the research in a constructivist interpretivist paradigm, using a qualitative and interpretive design with Ecolinguistic Discourse Analysis as the fundamental approach. The analytical method is organized in terms of the main concepts of framing, identity, ideology, and salience, absolute, conviction, and ensure. The data collection and analysis plan will include purposive sampling of 15-20 poems in a given source, translation through a sense-for-sense method.

3.1 Research Paradigm

The paradigm applied in this research is constructivist-interpretivist since the focus is not on the quantification of measurable variables but on the construction of meanings in poetic discourse. According to Tanlaka and Aryal (2025), constructivism is concerned with the fact that knowledge is co-constructed between the researcher, the text, and the reader, and it is possible to obtain a meaningful understanding of human experiences. In its turn, interpretivism encourages deep interpretation of texts, where the meaning is not derived by statistics but by a comprehensive analysis of personal experiences and meanings (Tanlaka and Aryal, 2025).

This paradigm is particularly relevant to the analysis of the poetry of Muneer Niazi because poetry as such is a highly symbolic, metaphorical, and culturally allusive art form, and all of these are founded on interpretation. This paper will discuss how Niazi employs language to develop ecological themes of death, nature and identity through symbolic representations. These themes are not fixed but are socially constructed during the interaction between the poet, the reader and the broader cultural context, which is in line with the constructivist concept of co-creating knowledge and the interpretivist focus on the meaning as perceived by the participants. This approach provides a strong paradigm of unveiling the hidden, symbolic, and cultural connotations of the poetic speech of Niazi, which sheds light on how language shapes the perception of reality and ecological consciousness.

3.1.1 Ontology (nature of reality):

This paradigm believes that reality is socially constructed. There is no single reality in poetry, but the meanings are created through imagination, symbols, and metaphors. Example: Death in poetry does not always imply the end of life it may also be a sign of transition, the nature cycle or solitude. Reality is not absolute since every reader may interpret it differently.

3.1.2 Epistemology (nature of knowledge):

The knowledge is constructed through the interaction between the researcher and the text; the interpretation is the key to the revelation of the hidden stories that define the ecological consciousness. In the current case, the interpretation of the poetry of Muneer Niazi, it is not only the extraction of meaning, but also the active construction of meaning by introducing other points of view. The interpretation is thus the key to the discovery of the concealed ecological and cultural narratives.

3.1.3 Methodological implications:

Reality and knowledge are interpretive and symbolic, so this study is qualitative and not quantitative. Discourse analysis, especially ecolinguistic analysis, is used because it allows paying close attention to the ecological situation of the poems. It is also a technique that is receptive to symbolism, including metaphors of wind, flowers, and

death, and gives the opportunity to investigate the nuances of literary language, including ambiguity, multiple meanings, and emotional undertones.

3.2 Research Design

The study is qualitative, textual, and interpretive where poetry is considered as a discourse and language is the main source of information. This design is especially appropriate in the current study since the aim is not to test hypotheses or determine quantifiable patterns but to make interpretations of meanings within the poetic text. Using the ecolinguistic framework by Stibbe (2015) as the main analytical tool, the study can systematically analyze the narratives presented in the poetry of Muneer Niazi and reveal the role of these narratives in the ecological awareness. Moreover, a qualitative interpretive methodology enables a considerable investigation of the multifaceted and stratified ecological aspects of the literary work by Niazi, so that both linguistic and ecological meanings are considered in the analysis.

3.3 Research Method

The approach is discourse analysis, namely Ecolinguistic Discourse Analysis. This entails the recognition and explanation of linguistic characteristics that lead to ecological meaning-making. The analytical model is offered by the eight story categories by Stibbe (ideology, framing, metaphor, evaluation, identity, conviction, erasure, salience). Nevertheless, the research concentrates on seven categories framing, identity, ideology, salience, metaphor, conviction, and erasure directly in line with the research objectives.

Such an approach is appropriate since:

- Poetry is a cultural discourse that codifies ecological values and ideologies.
- Ecolinguistic analysis is an interdisciplinary field between linguistics, literature and environmental humanities.
- It enables one to explore what is there in the poetry (framing, salience, identity, ideology) and what is not there or suppressed (erasure).

3.4 Sampling Technique

The research uses purposive sampling, which is regarded as the most appropriate sampling method in qualitative research when texts are selected intentionally due to their direct relevance to the research goals. Purposive sampling (PS) is used as the main sampling method in this study. PS is a common method of qualitative research because it allows the researcher to select participants purposely and obtain rich and relevant information in relation to the research questions (Ahmad and Wilkins, 2024). In this regard, the choice is made based on the poems of *Taiz Hawa Aur Tanha Phool* that include the imagery of nature, death, or existential thoughts because these themes are closely connected to the objectives of ecolinguistic analysis. These poems are supposed to unveil the ecological narratives presented in the framework of Stibbe (2015), especially those related to identity, ideology, metaphor, conviction, salience, and erasure. The study is analytically deep and interpretively focused by reducing the selection to texts that are most likely to shed light on these dimensions.

3.5 Data Collection

The textual collection of the original Urdu poems of the book *Taiz Hawa Aur Tanha Phool* was the starting point of data collection in this study. As ecolinguistic analysis is largely placed in the English academic discourse, the poems were translated into English in a sense for sense translation method, so that both the Urdu originals and their English translations were kept together as a reference. These will be outputs that will be meticulously edited by hand to maintain the cultural richness, literary sophistication, and poetic nature of the verses of Niazi. Manual textual annotation was used to code poems into ecolinguistic categories with the assistance of qualitative data analysis software (NVivo).

3.6 Sample Size

Among the 80 poems, 20 were chosen to be analyzed in detail. This figure was selected as it gives a fair balance of enough poems to address various themes without making the study too broad or too narrow. The chosen poems address a wide range of issues, such as nature, death, and existential problems, which are the main focus of Muneer Niazi. The study was able to select 20 poems and concentrate on the obvious patterns that were found in the framework of Stibbe. The rest of the poems were

excluded as they did not provide sufficient diversity in the themes or were not directly related to the central theme of the study. This choice will guarantee a sufficient variety of ecological themes throughout the poems, and the research will be able to investigate the richness of Niazi poetic interaction with nature, death, and existential issues. It also offers sufficient content to find common trends across the categories in the framework of Stibbe, without overgeneralizing the analysis, thereby maintaining the study focused and in-depth.

3.7 Pilot Testing

In our study, which we are undertaking, and according to our findings and experiences in this study and other studies that we have read in the literature, we have realized the significance of a well-planned and well-conducted pilot study. According to Kim (2010) and van Teijlingen and Hundley (2001), pilot studies play a significant role in the high quality of research, particularly when one wants to gain a profound insight into the topic under study. Although pilot studies are widely used in qualitative research, especially in the field of education, there is a conspicuous gap in the literature regarding the discussion of how to conduct pilot studies. This is not just a gap in educational research but also in other fields of the humanities and social sciences. Within the framework of this research, a pilot analysis was carried out prior to the ultimate selection of poems to determine the relevance of the ecolinguistic framework developed by Stibbe in the context of Urdu poetry. The pilot affirmed that the framework could be successfully applied to poetic discourse, and such categories as metaphor, salience, and erasure became especially salient in the verses of Niazi. It also emphasized the need to translate the poems in Urdu to English because the ecolinguistic categories and terms are founded on English scholarly discourse. In general, the pilot study was instrumental in streamlining the research model and determining the viability of using ecolinguistic analysis to the poetry of Niazi, which validates the importance of such initial research in improving the quality of research. The research methodology has been described in this chapter. The qualitative design, constructivist-interpretivist paradigm, and purposive sampling, along with the ecolinguistic discourse analysis, offer a consistent and strong framework to meet the objectives of the study. Using the categories of framing, identity, ideology, salience, metaphor, conviction, and erasure by Stibbe to the *Taiz Hawa Aur Tanha Phool* by

Muneer Niazi, the study aims to reveal how poetic language constructs ecological consciousness and creates a discourse of death and nature. The findings of this analysis will be presented in the next chapter.

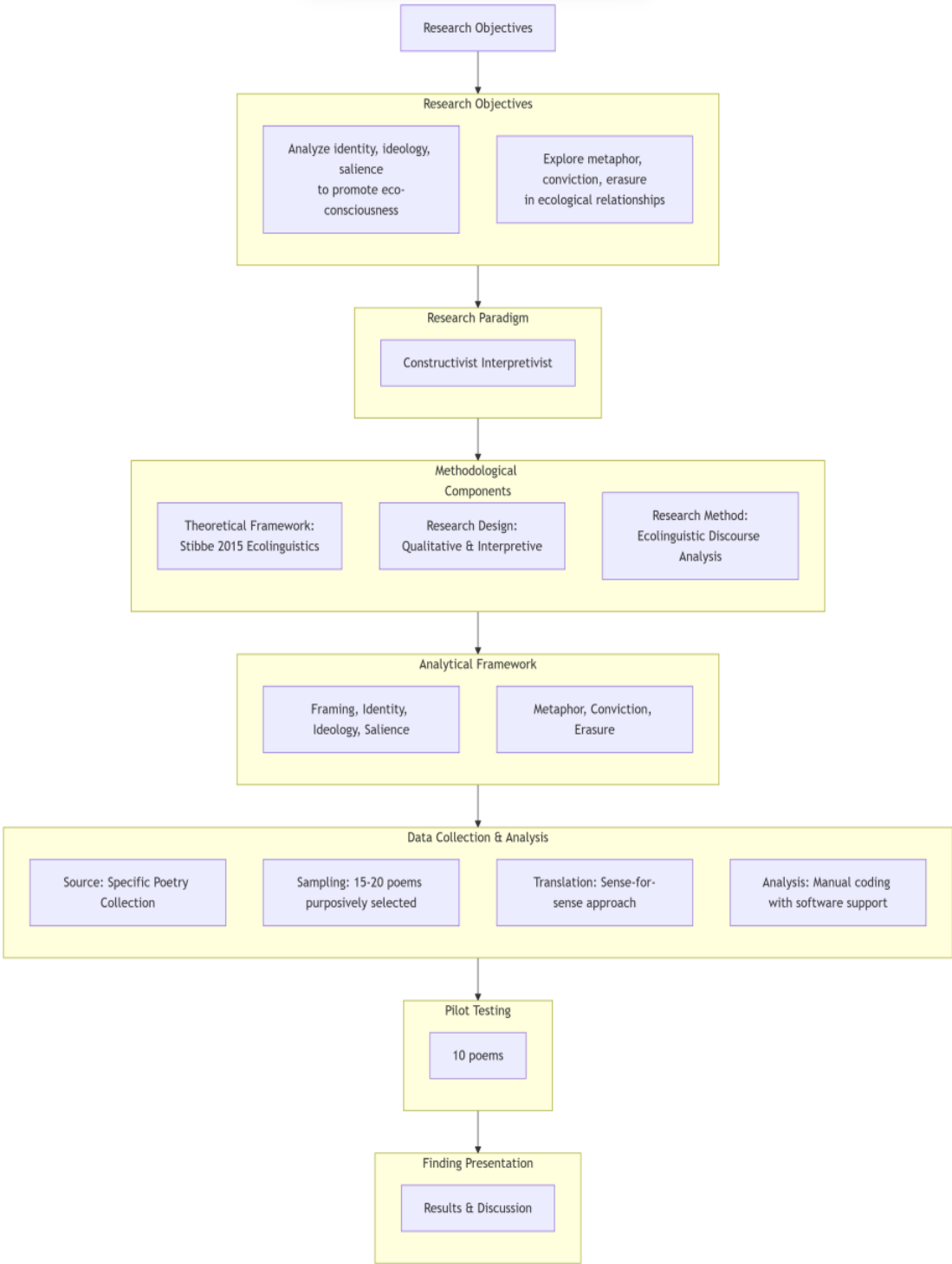


Figure 1: Conceptual Framework

3.8 Theoretical Framework: “*Stories We Live By*” Stibbe Arran (2015)

TABLE 1.1 Eight forms that stories take, and their linguistic manifestations

Chapter	Form of story (cognitive, i.e. in people's minds)		Manifestation (in language)
2	ideology	a story of how the world is and should be which is shared by members of a group	discourses, i.e. clusters of linguistic features characteristically used by the group
3	framing	a story that uses a frame (a packet of knowledge about an area of life) to structure another area of life	trigger words which bring a frame to mind
4	metaphor (a type of framing)	a story that uses a frame to structure a distinct and clearly different area of life	trigger words which bring a specific and distinct frame to mind
5	evaluation	a story about whether an area of life is good or bad	appraisal patterns, i.e. patterns of language which represent an area of life positively or negatively
6	identity	a story about what it means to be a particular kind of person	forms of language which define the characteristics of certain kinds of people
7	conviction	a story about whether a particular description of the world is true, uncertain or false	facticity patterns, i.e. patterns of linguistic features which represent descriptions of the world as true, uncertain or false
8	erasure	a story that an area of life is unimportant or unworthy of consideration	patterns of language which fail to represent a particular area of life at all, or which background or distort it
9	salience	a story that an area of life is important and worthy of consideration	patterns of language which give prominence to an area of life

Figure 2: Theoretical Framework

This study is founded on the ecolinguistic model proposed by Stibbe (2015), which examines the complex interrelations between language, death, ecological discourses, and the discourses that construct our thoughts and actions. Stibbe emphasizes that language is at the center of how we form our perception of ecological issues and our environmental behavior. This work is an ecolinguistic work of how language constructs ecological discourses and counter-discourses.

3.8.1. Identity:

The concept of identity of the framework by Stibbe (2015) is critical to understand the role of language in the way people view themselves in relation to nature. The persona of the poetry of Muneer Niazi is often lonely or alienated, drifting through desolate or

silent worlds. The language establishes an identity that is both emotionally and ecologically determined by nature. The first objective of the study is to investigate the possibility of the poetry of Niazi to make people think more about nature and personal relations to it in Pakistani society. The poems also encourage the readers to reflect on their connection with the environment, which can make them more environmentally aware by bringing an emotional and fragmented identity. This exploration of identity is essential in the explanation of how the poet views human beings as a part of nature and not external to it.

3.8.2. Ideology:

Stibbe (2015) defines ideology in language as a collection of beliefs and values that shape our worldview, such as our perceptions of nature. The words and images used in the poetry of Niazi give the impression that nature is something that is lost, forgotten or very important. In this paper, the ideologies present in the work of Niazi will be analyzed to identify the environmental beliefs that they spread or reject, whether human beings are regarded as a component of nature or not. The research will be aimed at highlighting how these ideologies can be used to foster eco-friendly thinking among the Pakistani society.

3.8.3. Conviction:

Stibbe (2015) describes conviction as the level of emotion that ideas are expressed in language. Strong, aggressive, or repetitive words can have a significant influence on readers and shape their ideologies. The poetry of Niazi is frequently emotional, gentle rhythms, and abundant metaphors that create a strong impression. This paper will discuss the way the emotional tone of Niazi can impact the readers and make them consider the ecological issues. His poems are emotional, which can be used to establish a more intimate connection with the environment and make people consider the ecological problems seriously.

3.8.4. Framing:

Framing refers to the act of presenting information in a way that makes sense. Stibbe (2015) defines framings as narratives that carry accepted ideas, which can either positively or negatively influence perceptions. The framing in the poetry of Niazi

describes the connection between nature and human emotions, particularly in connection with death, nature, and loneliness. Nature can be depicted as serene, distant, or comforting as an example. The paper will address how these framings impact the readers in regards to their attitude towards nature and death, particularly in the work of Niazi, such as *Taiz Hawa Aur Tanha Phool*, where strong metaphors are employed to relate the sense of loss and silence to nature.

3.8.5. Metaphors:

Stibbe (2015) underlines that metaphors are a unique way of thinking about concepts that can either reinforce or weaken the already existing concepts about nature and human relations with it. In this paper, the metaphors employed in the poetry of Niazi will be analyzed to unveil the concealed messages about the environment and how they reflect the thoughts and feelings of people towards nature. Metaphors demonstrate the connections between humans and nature, and how Niazi refers to nature as a friend, a teacher, or a reflection of emotions. This discussion will help in explaining how nature has been applied in his poetry and how it has portrayed the relationship between man and nature.

3.8.6. Erasure:

Stibbe (2015) defines erasure as the act of not including certain ideas, people, or things in language, which can potentially affect our worldview. Things that are not mentioned are invisible when they are important. The erasure in the poetry of Niazi often creates the effect of silence and loneliness where death and nature cannot be separated. The absence of human beings emphasizes the silence and profound emotions of death. This paper will discuss the way Niazi employs erasure to convey the emotional and ecological connection between death and nature.

3.8.7. Salience:

Salience refers to emphasis on certain things and de-emphasis on others. Stibbe (2015) noted that highlighting some images or ideas by poets guides the thoughts and emotions of the readers. The poetry of Niazi often foregrounds nature, such as fast winds, silence, flowers, and darkness, to produce a strong feeling of loneliness, death, and time. Conversely, human presence and activities are not so eminent. This salience

is employed to demonstrate the connection between death and nature and how Niazi connects the two in a deep manner.

3.9 Reliability and Validity:

Both reliability and validity are the key elements of any research methodology as it guarantees consistency and credibility of the findings. Reliability, in relation to this project, is the standardisation of the Ecological Discourse Analysis (EDA) framework in their analysis of the poetry of Niazi. The systematic character of EDA framework that Stibbe (2015) presents adds credibility to the presented study because it allows a systematic approach to the ecological language analysis. It should however be noted that subjectivity may also be brought in by the interpretive characteristics of the qualitative research particularly in the case of literature investigation. The interpretations of the metaphors, salience and ideological positions in the poems by the researcher could be divided depending on personal biases, or rather theoretical inclinations (Guba and Lincoln, 1981). To counter this, the study has followed strict standards of analysis, which was evident in the application of the Stibbe framework to all the targeted poems so that the findings can be replicated.

Validity in this research refers to the correctness and suitability of the findings of the use of EDA in the work of Niazi. The application of the EDA framework will guarantee that the study can interpolate ecological ethics in the text of the text with a sense of validity by assessing the extent to which ecological ideologies are entrenched in the linguistic structure of the text (Stibbe, 2015). Yet, one limitation of validity of this work is that it would be difficult to translate Urdu metaphors and ecological language into English and this may have resulted into the loss of some finer details or nuances that are present in the original text (Venuti, 1995). To deal with this problem, a close sense-for-sense translation approach was used to go as far as possible to retain the integrity of the metaphors. However, the researcher also can be affected by his or her own language and culture in his/her interpretation of these metaphors. In an attempt to enhance validity, new research might incorporate collaborative work with native Urdu-speaking ecolinguists so that a more appropriate capture of the original meaning will be represented. Therefore, although this work has a fairly high level of reliability and validity, it should be noted that cross-linguistic and cross-cultural

research carries certain disadvantages and limitations when it comes to the process of literary analysis.

Chapter 4

Data Analysis and Findings

To analyze how Muneer Niazi's poetry frames identity, ideology, and salience through Stibbe's (2015) ecolinguistic framework to promote eco-consciousness in society.

Table 1: Excerpt 1

Analysis of an Urdu Nazm برسات Literal Translation, and Thematic Interpretation

Verses	Literal Translation
آہ ! یہ بارانی رات	Ah! this rain-soaked night
صائمات رقص میں، ہوا، طوفان،	The rain, the whirlwind, the storm, the dance of the
شش ہوئی اندی تیرگی پر جہت	thirsty ones
میں سنائے ایک گم حادثات گاہ بزم ہے	When darkness settled blind on all six directions
آسمان پر بادلوں کے قافلے بڑھتے ہوئے	The assembly hall of accidents is lost in a silence
کھڑکی اور مری بات کے پیڑوں کا نپتے نیچے کے	The caravans of clouds, ever increasing in the sky
چار سو آوارہ ہیں	And the whispers of trembling trees beneath my
بھولے بسرے واقعات	windows
میں جھکڑوں کے شور	Wander aimlessly on all sides
جانے کتنی دور سے	Events that are forgotten, left behind
سن رہا ہوں تیری بات	Amidst the clamour (or noise) of the gusts
	From a distance, who knows how great
	I hear your voice

Sense-by-Senses: This poem begins with an enormous wild storm. The speaker is observing how the rain, wind, and lightning are transforming the entire world into a mess (Stanzas 1-3). The storm is so powerful that the universe is blinded by the darkness. But here is the weird thing: in all that noise and confusion there is a silence. The world appears to freeze the clouds in the sky and the trees tremble at the window (Stanzas 4-6). The disorder in the outside world begins to seem like the mind of the speaker itself where the forgotten memories of the past are simply floating around, lost and confused (Stanzas 7-8). Nevertheless, the central theme of the poem is a

moment of connection (Stanzas 9-11). The speaker is able to find a silent focus within even as the wind is roaring loudly all around him. There is just one distinct, soft voice that penetrates the storm, your words. This is the last message, and it is not complicated: despite the fact that life is totally overwhelming and messy, there is always a way to be connected with a true and close person.

Identity: Nature Reflects Inner Turmoil

Niazi employs powerful natural imagery to compare human emotional and life struggles. The phrase The rain, the whirlwind, the storm creates the image of chaos, which is a direct reflection of the inner disorientation and disturbance of a person. This sense of disorganization is further enhanced by the term blind chaos, which implies that the self and the world are both trapped in the state of uncertainty. The poem instantly creates the impression that the environment of a person determines his or her identity. The storm and wind are not descriptions, they are the symbol of the emotional chaos and inner mess of the poet himself. The poet writes, I am “*hearing your words*”, which indicates that the poet is seeking clarity in the confusion, and that the identity of the poet is forever tied to the natural world. Moreover, the sense of drifting in the poem emphasizes the fact that people are usually lost, just like the turbulent forces of nature.

Ideology: Nature Critiques Society

Niazi employs nature to criticize the governing ideas (ideologies) of society and its general lack of connection with the environment. The blindness in the chaos of life depicts the alienation of the human being with nature. The storm and whirlwind are the symbols of the confusion and instability of the way of thinking in society. Niazi employs these natural images to suggest that the contemporary world is in a state of confusion, which is a reflection of human ideological confusion. The strong visual of the caravans of clouds being stopped in the sky emphasizes that any ideology that does not pay attention to nature is stagnant and dead. The halted clouds, which are supposed to move freely, represent a social attitude that cannot or does not want to develop. Niazi is essentially requesting a change of mindset, advocating a worldview that values and incorporates nature as an essential part of human development.

Salience: Nature as an Active Force

Nature is not a passive setting in the poem; Niazi considers it as a living, active power that determines the emotions and identity of the poet. The “*shaking trees*” and the

sound of storms emphasize that nature is also in distress, and the environment and people are equally vulnerable. The phrase “*I am hearing your words*” is an indication that nature is talking to the poet and giving him clarity in a bewildering moment. This highlights the fact that the natural world is a crucial element in the quest of the poet to find meaning. By means of such strong images, Niazi emphasizes that nature is closely connected with human feelings, identity, and the pursuit of meaning in a world of chaos, which contributes to the development of eco-consciousness.

Table 2: Excerpt 2

Analysis of an Urdu Nazm ایک پہیلی: Literal Translation, and Thematic Interpretation

Verses	Literal Translation
ہے آنکھوں میں اندھیری رین بھی	There is also a dark night in her eyes.
میری ہی طرح بے چین بھی ہے	She is restless just like me
یہ اس کی اپنی شان بھی ہے	This is her own glory/splendor as well.
ہو ننوں پہ عجب مسکان بھی ہے	There is also a weird smile on her lips.
اور منہ میں رنگیلا پان بھی ہے	And there is colourful paan (betel chew) in her mouth, too.
جب دیکھیں تو شرماتی ہے	She is shy when one looks at her.
ہے جب چاہیں تو گھبراتی	She gets nervous when one wants.

Sense-by-Sense Translation: This poem creates an image of a beautiful woman who is beautiful but very troubled, just like the speaker is. The speaker perceives a dark night in her eyes, and this implies that she has something sad or a secret. She is anxious and troubled as the speaker is, and it demonstrates that they have the same inner issues (Stanza 2). However, this same discomfort is said to be a part of her special allure (Stanza 3). Looking at her, you see a weird, inexplicable smile on her lips (Stanza 4), which suggests secrets that she holds. Her beauty is radiant and vivid, as the *colourful paan* (betel chew) she is chewing (Stanza 5). Yet there is a nice side as well as nice front. She becomes shy immediately someone just looks at her (Stanza 6). And when somebody shows that he wants her, she is totally nervous (Stanza 7). The tale here related is that of mutual melancholy and a fragile beauty that is easily disturbed by notice.

Identity: Glorifying Trouble as a Natural Characteristic

The poem instantly links the identity of the woman to a powerful, enigmatic condition, not merely a mere feeling. Her eyes contain a *dark night*, that is, her personality is profound and multifaceted, as a natural phenomenon. More importantly, she is characterized by being restless a sentiment that the speaker is aware of and shares.

The poet transforms this instability into a good thing by referring to it as her glory or pride. This is the central argument concerning identity: it denies the previous notion that emotional trouble is a vice. Niazi is telling us that it is a good, natural, and not something to be fixed or concealed. The poem is an identity that is frankly profound and inherently stormy.

Ideology: The Issue of Concealing the Real Self

The poem implies that individuals are compelled to conceal their real emotions in order to conform to social norms. The woman attempts to appear self-confident: her *odd smile* and the *colourful paan* make her look bright and self-confident on the outside. This is the social self that is meant to cope with the social world.

But this self-assured gaze fails instantly when people see her. She becomes shy when people look at her, and becomes nervous when someone desires her. This enormous contrast between her self-assured exterior and her anxious interior shows the main point: to live in a judging society, one has to do hard emotional labor (the anxiety and shyness). Her two sides reveal her actual, exposed emotional life concealed beneath her performance.

Salience: The Inner, Hidden Truth

It is the hidden and sophisticated inner world of the woman that is more important than her observable beauty or societal conduct as explained in the poem. The poet claims that the most significant aspects of her being are not her smile or beauty, but the dark night in her eyes and her responsive nervousness by referring to her as a riddle who is essentially restless. The whole poem is a plea in favor of an identity that appreciates inner truth and complexity rather than mere exterior appearance. It is a veiled attack on a society that only judges individuals by their apparent calmness or simplicity.

In the most basic sense, Niazi is saying that what we are is in our inner, complex, and usually troubled feelings, not in the simple, peaceful roles we perform before others. He urges us to regard our emotional distress as a natural aspect of ourselves a "glory" and condemns the insistence of society that we conceal our true, nervous, and sensitive selves.

Table 3: Excerpt 3

Analysis of an Urdu Poem میں اپنے گھر میں: Literal Translation, and Thematic Interpretation

Urdu Text (Original)	Literal Translation
منہ دھو کہ جب اس نے مڑ کر میری جانب دیکھا	When she turned, after washing her face, and looked towards me
مجھ کو یہ محسوس ہوا جیسے کوئی بجلی چمکی ہے	I felt as if a lightning bolt had flashed.
یا جنگل کے اندھیرے میں جادو کی انگوٹھی دکھی ہے	Or a magical ring had glittered in the jungle's darkness
صائب کی بھیننی خوشبو سے مہک گیا دالان	The inner courtyard (dalan) became fragrant with the sweet scent of soap.
اوف ان بھیگی بھیگی آنکھوں میں دل کے ارمان	Oh! In those wet eyes reside the heart's deepest desires
موتیوں جیسے دانتوں میں وہ گہری سرخ زبان	In the pearl-like teeth is that deep red tongue.
دیکھ کے گال پہ ناخن کا مدھم سالال نشان	The faint red mark of a nail was seen upon her cheek.
کوئی بھی ہوتا میری جگہ پہ، ہو جاتا حیران	Anyone in my place would have been astonished.

Sense-by-Sense Analysis: The poem creates a multi-sensory, dramatic image of a spontaneous, close-up observation, beginning with a scene of purification as the character cleanses her face (Stanza 1). The speaker is overwhelmed by her gaze, which is explained by two dramatic, contrasting images (Stanzas 2-3): first, a lightning bolt, which is suddenly bright, and which symbolizes shock and light; and second, a ring of magic that shines in the darkness of the jungle, which is a hint of something deeper and more mysterious. The scene is anchored in the domestic environment through the sweet smell of soap, which permeates the whole space with her freshness (Stanza 4). Then the attention is paid to the physical appearance of the woman. Her wet eyes imply hidden feelings, but they also hold the innermost wishes of the heart (Stanza 5). Her beauty is sharp and passionate vitality, which is observed in the striking contrast between her pearl-like teeth and her deep red tongue (Stanza 6). Then, an important, personal fact is disclosed: *the slight red spot of a nail* on her cheek (Stanza 7), suggesting a recent, passionate intimacy or conflict, which adds a touch of tension and back story. The poem ends with the words that anyone would

have been surprised in the place of the speaker (Stanza 8), which explains the extreme concentration and hyperbole of the poem by proving the unbelievable effect of the moment witnessed.

Identity and Nature: A Force of the Wild

The poem identifies the woman by her strong impact on the viewer, and only natural words are used to describe her. It is not a soft glance when she looks at the observer; it is a lightning flash, as it is said. This analogy makes her strength a sudden, sharp burst of natural energy.

Her appearance is also likened to a magical ring that shines in the darkness of the jungle. This light and darkness contrast makes her a force of nature: she is mysterious, powerful, and untamed, even when she is in the comfort of her home. The poem informs us that she is essentially an elemental power, not a mere human being.

Ideology and Social Environment: Concealing Emotional Tempests.

The poem has a central concept: the inner personal emotions of a person are frequently concealed within a peaceful, well-organized environment. The courtyard is clean with the smell of the soap, and it demonstrates a calm, restrained everyday life. This is cleanliness as the projected social order. But the poet at once reveals the greater truth. The eyes of the woman are very wet, and contain unfulfilled desires of the heart. The most significant one is the red spot of a nail on the cheek, faint. Such a small subtle scar makes you think of a recent but a secret fight or an emotional incident in the life. The point is simple: her real identity lies in this inner struggle, which is in a sharp contrast to the peaceful, well-organized image of her house.

Salience: The Significance of the Scar on the Back

The distinction between the outer appearance of the woman and her inner life is the most significant in the poem. Although the poet talks about her beauty (her smell and her pearl-like teeth), the most important thing he emphasizes is the scar. This little, slight spot is made heavier than all her perfect features. The poem informs us that her past of struggle, passion, or pain is the most defining aspect of her by concentrating on this nearly invisible scar. This secret is what makes identity really powerful in her. This is the reason why the viewer admits that any person would be surprised by this inner world that is so deep and hidden. The poem reverses the social script of simple,

visible perfection, and claims that concealed truth and complicated personal history are more significant and powerful.

Simply put, Niazi wants to inform us that the real identity is not what we present on the surface, but the wild, powerful, and complex feelings that we conceal within. He takes the woman as a model to condemn a society that is concerned with the superficial tranquility and beauty. The small scar is used to represent the notion that the past, the struggle, and the inner passion of a person are the strongest and most surprising aspects of the person.

Table 4: Excerpt 4

Analysis of an Urdu Nazm ایک رات کی بات : Literal Translation, and Thematic Interpretation

Urdu Text (Original)	Literal Translation
باہر بارش برس برس کر	On the outside, it is pouring (or it is still pouring)
میٹھے گیت سناتی ہے	Singing sweet melodies
اور کمرے کے اندر نگت	And within the room, Nighat (a name).
مجھ کو دیکھے جاتی ہے	Keeps on gazing at me.
میں شرما کر کہتا ہوں	I, with coyness/modesty, say
دیکھو! یہ اچھی بات نہیں	Look! This is not a good thing.
اسی طرح کے پاگل پن میں	In this kind of madness/folly.
بیت نہ جائے رات کہیں	We need not allow the night to go wastefully.

Sense-by-Sense Analysis: The environment is that of ideal external harmony. The unstopping rain outside is symbolized by singing sweet melodies, which produces a melodic and peaceful mood, which implies peace and beauty (Stanzas 1-2). This is in contrast to the silent, intense human drama that is going on within the room. The character called *Nighat* is in a constant, uninterrupted gaze with the speaker, which creates a physical emotional tension and closeness (Stanzas 3-4). The speaker, feeling

the overwhelming intimacy, responds with shyness. He disapproves of the situation verbally by saying, "Look! This is not a good thing" (Stanzas 5-6). This verbal caution shows a conflict between his social conduct (what he ought to say) and the crude, intense emotion that *Nighat* is gazing at him. The conflict is specifically called madness/folly (Stanza 7), which shows that the speaker is aware that he is losing control of his emotions to the *gaze of Nighat*. The final resolution is a dramatic twist: "Let the night not go in vain" (Stanza 8). It is a desperate recognition that the actual tragedy of the action is not the emotional madness itself, but the possibility of not acting. The speaker is afraid that once the moment is missed, he will never have a chance to have a meaningful, desired relationship.

Identity: The Struggle of Natural Flow and Social Constraint

The poem identifies the identity of the two individuals by contrasting their actions with the external world. The rain is assigned a personality of free emotional expression, it is loud, continuous, and romantic, it is actively singing sweet songs. This puts the Nature as an exemplar of unthinking emotion.

The woman, *Nighat*, demonstrates her identity by silent intensity: she expresses emotion only by a long, silent gaze. This is in stark contrast to the identity of the speaker who is restrained. The more profound meaning is that the raw emotion is natural (as the rain), but the identity of the speaker is encumbered by the social norms (coyness/modesty), which prevents the natural expression of the pure emotion.

Ideology: The Social Sin of Intense Emotion

The main ideology that the poem is criticizing is the notion that passionate, pure emotion is harmful or incorrect. The speaker instantly refers to the strong tension produced by the silent stare of *Nighat* as madness/folly. The word is important: it implies that the powerful, genuine feeling between them is so strong that it is classified as a break of the usual behavior and social norms.

The poem condemns the social ideology that drives the extreme, pure emotion into the realm of madness, and compels people to repress it with the help of social forces such as shyness. The human conflict in this case is between the speaker, who is governed by social rules, and a prohibited, emotional reality that the external Nature (the singing rain) is actively endorsing.

Salience: The Urgency of Time and Opportunity

The most significant aspect of the poem is the idea of time and the possibility of action. It is not only the intense look, but the fear that time will take away that feeling.

The gradual movement of the night and the unstopping rain are turned into an unstopping external clock.

The most powerful image is the intense fear of the speaker: "*let the night not pass in vain*". This renders the possibility of connection the most important aspect. The speaker understands that unless they can get out of their emotional paralysis and shyness, the opportunity to experience genuine emotional freedom will be lost once the rational daylight comes back, as well as the rigid social order it embodies. The poem is a call not to lose a moment of pure emotion due to human restraint.

In plain words, Niazi tells us through the singing rain that pure, strong emotion is natural and correct. He takes the shyness and fear of being mad of the speaker to condemn the rules of the society that compel individuals to hide their real emotions. The desperate tone of the poem is that we should do what we really feel before the night takes its toll and the social conventions put us back in our places.

Table 5: Excerpt 5

Analysis of an Urdu Poem : پن پانگل : Translation and Thematic Interpretation

Verses	Literal Translation
ایک پردہ کالی مخمل کا آنکھوں پر چھانے لگتا ہے	A veil of black velvet starts to fall over the eyes
اک بھنور ہزاروں شکلوں کا دل کو دہلانے لگتا ہے	A tornado of millions of forms starts to tremble the heart
اک تیز حنائی خوشبو سے ہر سانس چمکنے لگتا ہے	Each breath starts to glitter with a pungent henna scent
اک پھول طلسمی رنگوں کا گلیوں میں دسکنے لگتا ہے	A flower of magic colors starts shining in the streets
سانپوں سے بھرے اک جنگل کی آواز سنائی دیتی ہے	One hears the snarling of a jungle
ہر اینٹ مکانوں کے چھجوں کی خون دکھائی دیتی ہے	All the bricks on the roof of the houses seem to be blood

Sense-by-sense Translation: The poem carefully traces a path down to an extreme psychological disorder, describing madness as a total perceptual and sensory overtake. The experience starts with vision being indistinct by a curtain of black velvet, which is a symbol of the start of delusion. This inner turmoil is then experienced as a frightening whirlpool of disjointed thoughts that violently stir the very essence of being. The poem is a vivid example of a failure of rational sensory processing: the scent of henna, which is used to be familiar, turns painfully sharp, and even the process of breathing itself appears to shine, which is a sign of hyper-sensation. This distorted vision changes the surrounding world, infiltrate a mere flower with magical colors and fill the auditory space with the threatening sounds of a snake-infested jungle. The culmination of this disintegration is the transfer of internal terror to the domestic setting, where even the bricks of houses seem to be composed of blood. This last image is a blur of the internal and external reality, a world that has been restructured entirely by fear and delusion.

Identity and Nature: Loss of Self to the Whirlpool

The identity of the speaker is instantly determined by complete loss of mental control, in which the self is a frightened vessel filled with violent sensory and natural images. The heart is rattled by a turbulent "whirlpool of thousands of forms", the crushing power of the mental breakdown. This identity is entirely passive: the speaker is only acted by internal and external forces, losing control over what he/she sees and feels. This troubled inner world essentially destroys the perception of the speaker towards the external world, and the home is no longer a safe haven. Every brick on the roof of the houses is now like blood. The point here is that a human mind that is deeply disturbed is a strong force, one that can entirely corrupt and contaminate the manner in which an individual perceives the stable, physical world.

Ideology and Social Environment: The Fearful Wilderness

According to the poem, once a human being loses the capacity to think clearly, the human social environment instantly falls back into a frightening wilderness. Two major metaphors break the orderly, civil, and domestic spaces. To begin with, the sound of the normal world is substituted with the terrifying sound of a jungle full of snakes, which introduces the primal fear of the wild into the mind of the listener. This implies that the inner sanity of the individual has not been safeguarded by the societal

structures. Second, the streets/alleys, which are supposed to be common places, are now crowded with artificial, magical flowers, indicating that even the common places are now the sources of delusion. This advances the notion that insanity is the utter opposite of civilization, and the person is left in a hostile, self-created wilderness.

Salience: The Overwhelming Sensory Distortion

The idea of sensory distortion is central to the poem, as the speaker demonstrates the total inability of the mind to function in all five senses, which predetermines their psychological condition. A black velvet of vision is tainted with a dark rich barrier. The smell and touch are violently combined with a sharp "*henna fragrance*" that causes even the mere breathing to start shining. The primal fear of the snake-filled jungle intrudes upon hearing. Describing this total corruption of the senses, the poem gives more importance to the deep psychological disintegration than to any external reality. The last, most conspicuous image is the view of blood staining the domestic brick, which is a very strong symbol: the violence within has managed to escape and permanently mark the built, external world, and the frightening, indisputable reality of the inner world of the speaker.

The poem "*Madness/Folly*" creates an identity of sensory disintegration and horror, through strong metaphors to advance an ideology in which the inner mental world is reflected and polluted by the outer world.

Table 6: Excerpt 6

Analysis of an Urdu Poem اور میں بادل: Translation and Thematic Interpretation

Verses	Literal Translation
شام کا بادل نئے نئے انداز دکھایا کرتا ہے	New patterns are shown in the evening cloud.
کبھی وہ تنہا بچہ بن کر میرے سامنے آتا ہے	Sometimes it comes before me, and is turned into a playful child.
کبھی وہ اپنا خون بہا کر میرے جی کو ڈرایا کرتا ہے	It scares my heart sometimes by bleeding itself. It calms me down sometimes like a smiling (cheerful) woman.
کبھی کسی ہنس گھ عورت کی طرح مجھے بہلاتا ہے	Then winks at me, and conceals himself in the room.
پھر آنکھوں سے اشارہ کر کے کرے میں چھپ جاتا ہے	This way, it habitually unveils new, fresh styles.
اسی طرح وہ نئے نئے انداز دکھایا کرتا ہے	When one looks with a lot of intensity, it is an expression of pride and coquetry.
جب کوئی اس کو گھور کے دیکھے، ناز دکھایا کرتا ہے	

Sense-by-sense Translation: The poem fully anthropomorphizes the evening cloud, not as a natural occurrence but as a theatrical actor, a person. Its fundamental feature is unremitting change, which is intentional, since it is habitual to unveil new styles. This flowing identity causes the cloud to be an active subject that involves the viewer. The cloud does a variety of emotional archetypes to the speaker. It initially comes out as a helpless, cute child, which is supposed to provoke a feeling of tenderness or protection. Then it suddenly changes to a frightening image of a figure that is bleeding itself, which is a strong, simple metaphor of the deep, rich red of the sunset. After this scene of violence or terror, it once more becomes a "joyful, reassuring woman to bring comfort and relief to the speaker. This is a very intimate and personal performance. The cloud obscures the distinction between the outside world and the inner world of the speaker by speaking in significant glances, like winking or signaling with its eyes, and by withdrawing into the inner world of the speaker, even concealing itself in the room. More importantly, the poem ends with the revelation of the self-awareness of the cloud. When it is looked at with a fierce stare, it responds with arrogance and flirtation (playful flirting). This last fact proves that the cloud is not only a performing but also a desiring and responsive being that wants to be observed and makes the viewer an active participant in its constantly shifting drama.

Identity and Nature: The Performing Persona

The identity of the cloud is determined by the fact that it is always changing, and this is demonstrated by a sequence of striking human comparisons. The cloud drastically travels through human archetypes to involve the speaker. It initially comes out as a helpless, naive, little child, in need of protection or care. It then becomes a frightening, sacrificial character by bleeding its own blood and associates the deep red color of the sunset with the images of trauma that actively scares my heart. Lastly, it is comforting, a representation of a cheerful woman. This unstable, continuous performance implies a concept according to which nature is not an object but a living, anxious subject whose whole life is a theatrical performance directed directly to the human spectator.

Ideology and Social Environment: The Theatre of Intimacy

The main concept, or ideology, of the poem is the close and dramatic relationship between the world and nature, which entirely breaks the barrier between the enormous outer world and the inner emotional life of a person. The activities of the cloud are highly personal and aimed at the speaker only: it precedes me and comforts me. This association is very secretive when the cloud speaks with its eyes "*signaling with its eyes*" and withdraws into the most secretive place, "*hiding in the room*". This supports an idea of cosmic intimacy, in which the vast power of nature is directly involved in the small, personal, emotional life of the individual.

The last response of the cloud to display pride/coquetry in response to a fierce stare denies the conventional perception of human beings as independent, objective observers, and proposes instead that nature is a living entity that requires attention and will provide emotional response.

Salience: Reciprocal Emotionality and Validation

The salience, or the most significant aspect of the poem, is the mutual, reciprocal feeling of the human self and the natural world. The activities of the cloud are intended to provoke and validate strong human emotions, and the impact on the human viewer is my heart/soul the main point. The poem insists that the cloud can only be fully valued and meaningful when a human observes it closely. This observation is a validation of the conscious existence of the cloud itself. Finally, the emotional performance of the cloud is important because it attaches the human viewer to the ability to identify and interact with the changing, individualized moods of nature. The main message of the poem is this back and forth emotional relationship between the human and the cloud.

Finally, this poem essentially re-imagines the way we perceive nature, making the cloud a living being who is acting solely to entertain the human viewer. Shifting between numerous identities, between a vulnerable little child and a lovely cheerful woman, the cloud manages to demolish the wall between the great outside world and the inner emotions of a person. This emotional bond is the main idea of the poem: nature is active and requires attention and to be seen closely. This active relationship confirms the very existence of the cloud and the heart of the human observer, my heart/soul, is the most significant step in this highly emotional, cosmic drama.

Table 7: Excerpt 7

Analysis of an Urdu Poem بازگشت : Translation and Thematic Interpretation

Verses	Literal Translation
یہ صدا	This sound
یہ صدائے بازگشت	This echoing sound
بے کران وسعت کی آوارہ پری	The wandering fairy of the boundless expanse
ست رو جھیلوں کے پار	Across the slow-moving lakes
نم زدہ پیڑوں کے پھیلے بازوؤں کے آس پاس	Near the outstretched arms of the rain-drenched trees
ایک غم دیدہ پرند	A sorrowful bird
گیت گاتا ہے میری ویران شاموں کے لیے	Sings a song for my desolate evenings.

Sense-for-Sense Translation: This voice which is a lasting echo is like a wandering fairy moving through the huge, open sky. It travels past the quiet, slow-moving lakes and near the rainy trees whose branches are stretched out like arms. Here, a sad bird sings its mournful song. This song is sung especially for the poet's own empty and lonely evenings. The whole scene connects the vastness of nature with a deep, personal sadness.

Identity: Nature as a Mirror of Self

In (بازگشت), the identity of a person is depicted as being closely connected with the natural world. The term wandering fairy is used to describe something light, aimless, and unsettled, which is also the feeling of the poet being lost or drifting in a large, uncaring world. Similar to this fairy, the poet appears to have lost his sense of self.

The trees that are drenched by rain also underline the way nature mirrors the feelings of the poet. These are the trees, which are wet and vulnerable, and they represent the inner trouble and grief of the poet. Likewise, the sorrowful bird is singing a lament over the desolate evenings of the poet, which reflects the emotional sadness of the poet. This implies that the identity of the poet is not created in a vacuum, but in a deep engagement with nature, where nature contributes and bears the burden of human melancholy.

Ideology: Disengagement and Stagnation

The poem echoes a fundamental concept regarding the contemporary human condition, specifically the feeling of being out of touch with nature. The repetition of the wandering fairy and the sorrowful bird imagery indicates that human life is lost or lost in a world that is unfamiliar and disorganized. The poet suggests that the disconnection of the society with nature has caused emotional confusion and loneliness.

Moreover, the shivering trees and slow-moving lakes are the symbols of stagnation, which implies that things are stagnant in the life of a person and in the development of the society. These frozen aspects of nature are a symptom of an impairment in emotional articulation and socialization. Through these symbols, Niazi implicitly criticizes the present situation in the world, where people and even societies are unable to move forward, and the human-nature divide has a detrimental effect on well-being and development.

Salience: Reciprocal Emotional Participation

In (بارگشت), nature is not merely the background; it is one of the primary participants in the emotional narrative of the poem. The poet attributes human nature to the environment, and it becomes a living companion in the emotions of the speaker. The wet trees, the slow lakes, the wandering fairy are not merely pictures, but are doing things and are a part of the experience of the poet. As an example, the sorrowful bird sings a sad song which directly reflects the inner pain and trouble of the poet. The sad evening depicts the loneliness of the poet, which is echoed in the song of the bird. Through this profound attachment, the poem emphasizes the fact that nature and human feelings are not distinct. Rather, the natural world is entirely integrated into the identity and self of the person.

Overall, Niazi skillfully combines nature and human feelings, and such images as rain-wet trees and the sad bird are effective metaphors of inner conditions. Nature is an important aspect of the poem, defining the identity of the poet and his emotional life and emphasizing the necessity of a long-term relationship with the natural world to comprehend and navigate the emotional world.

Table 8: Excerpt 8

Analysis of an Urdu Poem شب ویران: Translation and Thematic Interpretation

Verses	Literal Translation
یو کلپس کے پیڑ کے اوپر	The eucalyptus stands sentinel on the heights
ٹھٹھرتے تاروں کے پھیلے جنگل میں	Amidst the shivering woods where wires hang spread
چاند تنہا اداس پھرتا ہے	The lonely, sorrowful moon forever strays
یو کلپس کی سرد شاخوں سے	From the eucalyptus' cold, bare boughs
ٹھنڈے جھونکے لپٹ کے روتے ہیں	Chilling drafts enshroud and softly weep
کے پیڑ کے نیچے یو کلپس	Beneath the eucalyptus' shadowed form.
پتے خشک ہوا میں اڑتے ہیں	Withered leaves take flight upon the air

Sense-for-sense Translation: The very first lines of the poem create an instant cold and gloomy mood as they are concerned with the eucalyptus tree towering over the sky. This is a height that is vacant because forest below is said to be shivering and even the wires that are stretched out are so taut with cold. The atmosphere is enhanced by the images of the sky where the moon is not only seen, but instead illustrated as the lonely, sad figure drifting slowly over the desolated terrain. This melancholy of the masses is then lowered to the actual tree and the wind is personified there, not merely blowing, but it is cold and its wind circles around the tree and is heard to weep in its sorrow. Last but not least, the camera is taken to the ground under the tree which brings the scene to an end with the image of dry and dead leaves being blown by the air and this represents decay, loss, and erosion in this cold and sorrowful environment.

Identity: Nature as a Reflection of the Self

The poem makes it sound like the natural world is a very powerful influence on our strength and a sense of self. The most important symbol of human identity is the (eucalyptus tree) that is large and strong even in the cold biting wind. This survival is an experience that people have to endure emotional distress and discomfort. Other images of nature reflect individual battles with isolation: (lone moon) sails mournfully,

the cold winds are anthropomorphized, and they are weeping. Connecting these parts, the poem demonstrates that the deepest feelings and personal identities are strongly related to the environment around us. The same way the powerful survives so are we also revealed to be strongly resilient as a reflection of a natural world that reflects our internal emotional tussle.

Ideology: The State of Beliefs

Regarding the overall idea of the poem, it indicates that the modes of thinking of society are closely interconnected with the state of nature. Shivering woods and dry leaves serve as a symbol of old or even dogmatic opinions. The cold branches of the eucalyptus, which has to struggle with the winds, symbolize an ideology in a crisis. These cold winds represent the outside forces which demand traditional ideas to either change or perish. Equally, there are the dry leaves in the air symbolizing thoughts or concepts that no longer have their life and relevance. According to these pictures, unless the societal beliefs are cultivated and left to develop, they will become hard and eventually shed, just like withered leaves. The poem teaches us that ideologies, just like nature, should be receptive and adaptable so as to be relevant and significant.

Salience (Importance): The Price of Disconnection

In the end, the poem reinforces the fact that nature is a very vital issue in the development of individual identity and community ideologies. The cold gusts and the dry leaves are associated with negative pictures of the pernicious outcomes of losing contact with the nature. The silence and darkness under the beneath the eucalyptus tree portrays the loneliness and numbness of feelings, which shows that people and communities may become disconnected with the world. The result of this division is stagnation of the self and ideas. Muneer Niazi, via its imagery of nature, wants the audience to perceive the strong connection between the environmental health and the emotional/ideological well-being. Our destruction of our environment is also deterring our own development as well as the life we believe in. The last call in the poem is to have a better insight which can be viewed as the fact that health of the nature is a direct contributor to the health of our ideas, emotions, and lives.

Muneer Niazi conveys a unique, uncommon message through the rich melancholic imagery of the and the mourning wind: The health and the prosperity of the natural world can never be separated with the well-being of the human spirit our identity, our strength, and our beliefs in the society. The poet employs the bleakness of the cold frozen landscape as not only a form of telling about sorrow, but also calling on the

reader to be consciously aware of this primal linkage. This simply means that in the instance of nature being hurt, we are also hurt internally and ideologically as well and therefore the call to ecological peace is the call to self-preservation and to regeneration of thought.

Table 9: Excerpt 9

Analysis of an Urdu Poem آمدشب: Translation and Thematic Interpretation

Verses	Literal Translation
جلے دیے ابھی نہیں	The evening beacons are not yet on fire.
جھپ میں تیرگی درخت بڑھتی چلے	The trees withdraw into the treacherous, distending dark.
میں پرند قافلوں اڑ کے ڈھل چلے	In caravans of flight birds flying, drift on.
ہوا ایک غم کا آرزو مرگ ہزا لیے	The grief of the death of desire is brought in by the
رخ سمت کی پہاڑیوں چلی کیے	wind which has become very large.
کھلے بادباں کے کشتیوں پہ کھلے سمندروں	Every movement of the direction and to the peaks.
کے شہر سواد کھنڈر	Sails are blown out on the deep, awaiting, barren
بھر گئے سے خوشبوؤں کی دنوں گئے	waters.
گاہ خواب اکیلی میں	The devastated city is full of recollections.
کسی نگاہ حسین میں	The evaporated fragrance of the past is flooding them.
لپٹی الم میں چاہتیں شب و درد جاگ سے اٹھیں	In the isolated room of slumber.
بے کدول ہے آئے سیاہ رات کلی گی	I look upon a lovely and ghostly scene.
جلو میں ہو لیے کولاگ کی دکھ نے	Sad-housed passions wake up with the night and pain.
نگر گر پھٹے چھا گی	The heart is stolen, and the darkest night will follow.
	A million flames of grief behind it come.
	and rests on each individual, deserted town.

Sense-for-sense Translation: The poem begins in one of the suspenseful and wilting lights when the evening lamps are not yet lit, and darkness is gradually overtaking. All is drifting away: trees are vanishing out of the increasing darkness, birds are becoming long caravans, and there is an expression of general forsakenness. This is soon overridden, by a profound mutual grief that is diffusive as wind, and it is termed the grief of the death of desire. The entire westward movement of the world appears to take a new turn, toward the cold mountains that are far away, as though this sense of loss were the master of fate.

This emptiness is mirrored in the outside world. The large sails have already been unfolded on the clear open waters, and it is a sign of travelling towards an unknowing or a perilous future. On land, the city itself is turned into the silent ruins which are not filled with people, but only with the memory and the smell of beautiful days that have already passed, putting the focus on the suffering of something that cannot be replaced.

At the end, the poem comes back and focuses on the feelings of the speaker. It is in the privacy of the solitary room of sleep that the speaker gets to realize that his inner passions are stirred through all the sorrow and pain that there is this outer devastation that has driven an inner emotional hurricane. The poem ends with the complete overall conquest of a "blackest night." This night not only fills the heart, but also leaves with itself innumerable blaze of suffering, which rests over every town singly. This final word proves that the feeling of a severe loss and isolation is unconditional and universal.

Metaphors: The Natural as Metaphors of Decay

The use of natural elements in the poems of Muneer Niazi is used as a great metaphor to show the connection between the death, decay and the end of life. To provide an example, the picture of the regular ruins where the city has been serves as a metaphor of the annihilation of nature and of human civilization on the whole. Similarly, the human life deteriorates just as a city gradually collapses in ruins, attributing the destiny of human being with the natural process of death found in nature. Another image that is brought out by the poet is that of the black night and when it comes, the heart is emptied. This is an effective metaphor of the very idea of death itself which is a devouring power that swallows everything that is vivid, irrespective of its former power or beauty. Moreover, the so-called million flames of grief that followed this night, is used as a metaphor of force of death that is destructive and consumes everything except emptiness, as in the case of fire.

Conviction: A Natural Cycle of Death

Niazi has a deep belief in the interconnectedness of life and death and it is possible to note that he believes that mortality is one of the aspects of the cycle of nature that cannot be avoided. This belief is expressed in the immense feeling of loss that is offered by the wind that carries with it the death of desire. This is the feeling that it is

not a single event that is sudden, but a profound, melancholic reality that is interwoven into reality. The impermanence of the beauty of existence is expressed by the author by the ruins that merely are filled with the faded aroma of the old times. When the freshness of life and nature is lost, so is the human existence taking a step towards its natural destiny. This perspective strengthens the belief that all of human memory and physical structures are destructible, and thus, death is a part of the life cycle, and it is natural.

Erasure: The Death as the Removal of Existence

The philosophy of erasure demonstrates the way death eliminates the traces of life in the natural and human world. The main theme of the darkness represents such erasure, where the world of light and life is gradually faded into obscurity, just like the night destroying the day. The final, all-consuming power of loss as it plays over every single, barren town is synonymous with non-existence of prosperous society in the poem of losing its identity, as its end mark is the loss of its closure, as the end, and the darkness of loss. This brings out the theme of death taking away the personal presence of the individual making him/her isolated and submerged. This last picture of universal loneliness demonstrates that the concept of death is not just depicted as the end of material existence, but as something that cannot be undone or taken back, the very existence itself and its identity.

Evocative metaphors, unshaken conviction, and the theme of erasure enable Muneer Niazi to portray the image of death as a profound and unavoidable aspect of the processes in nature. Attaching pictures of ruins, darkness and sorrow to the human experience, Niazi connects the natural world with mortality. His work ends up in a deep reflection on the relationship between life and death that pointed out the fact that nature is the irrefutable order of human existence and destiny.

Table 10: Excerpt 10

Analysis of an Urdu Poem خزان: Translation and Thematic Interpretation

Verses	Literal Translation
ہوا کی آواز	The voice of the wind
خشک پتوں کی سرسراہٹ سے بھر گئی ہے	Is smothered by the raving of the dead leaves.
قنادہ روش روش پر نے پھولوں	On all the paths, the freshly fallen flowers
لاکھوں نوے جگادیے ہیں	Smoldering evenings,
سلگتی شامیں، بلند پیڑوں پہ غل مچاتے	Have swept a million sad ditties by.
سیاہ کوؤں کے قافلہوں سے اٹی ہوئی ہیں	Evenings of smoldering, clamoring on high trees.
ہر ایک جانب خزاں کے فاصد لپک رہے ہیں	wholly infested with flocks of black crows.
ہر ایک جانب خزاں کی آواز گونجتی ہے	The heralds of Autumn are rushing round.
ہر ایک بستی کشاکش مرگ و زندگی سے نڈھال ہو کر	Every side of the voice of autumn rings.
مسافروں ہے کو پکارتی کہ آؤ	Each house is tired of the battle of life and death.
مجھ کو خزاں کے بے صبر تلخ احساس سے بچاؤ	Shouts at the passing passers-by.
	Come, spare me this sour impatient drag of autumn.

Sense-for-sense Translation: This paragraph is a strong emotion of desperation and decay that the poem identifies with autumn. The moment you hear the poem, you hear the despondent sound of dead, dry leaves that put you in a gloomy mood. It does not pass unnoticed, but is a sorrowful, wailing sadness: the appearance of withered flowers drives a million hopeless tunes, and evenings are oppressive and gloomy, full of the vision of black crows in the high trees. Autumn as a season is described as dynamic and not a daily event. Its messengers are flying in all directions, and its sound tolls in all directions, which makes the sense of the imminent sadness and decay appear insurmountable. The most emotional moment is achieved once human population is depicted to be utterly tired of their struggle against sadness and death that takes its toll on human settlements the houses and towns. They scream in desperation to anyone that passes by to help them escape the toxic impatient burden of

the season. This gives a sense of how autumn is an effect of devastation or devastating agent that every one is susceptible to, which is emphasized by the constant and resonant sound of autumn that engulfs the entire world.

The Metaphor Story Death and Nature

The poetry of Muneer Niazi has great comparisons where he depicts how death and nature relate to each other. The strongest analogy is the one that considers, or fall, as an aggressive emotional creature. It is not a season but a bitter feeling and a force with messengers will be rushing everywhere. It is in comparison with this that a natural process is transformed into an active, almost evil agent and becomes more significant than mere biology. This preconditions the concept that death is not a passive goal but an unstoppable, all-embracing power that overtakes life. The rustling of the dry leaves and fallen flowers are not merely pictures, they are symbols of conflict, an ultimate sadness of loss. This scene is further supported by the caravans of black crows creating an image of something close and dark. Human identity is lowered to the position of powerlessness, it is becoming weary and screaming to be assisted. This is what constitutes a relationship in which humanity is in a subordinate position to the all-powerful nature of this natural decay.

A Story of Conviction: Hopeless reality and Urgent Plea

The poem shows a very forceful faith regarding what has happened to the world: that nature is suffering, and humans are also in the problem. It is a definite message of environmental friendliness. The poet is sure that the present nature is suffering and humiliating. The application of the terms such as smoldering, clamor and bitter generates an impression of urgent and great despair. The words plea, save me the impatient, bitter feeling of autumn are not merely a request, but a fundamental principle of the ideation of the poem. It implies an idea that there is a better and better relationship that can be achieved with nature, but the present way is leading to the rottenness. The human houses are not prosperous; they are tired out, revealing their related connection whereby the struggle of nature directly negatively affects humanity. The poem believes that this deterioration is a crisis and the only hope is to intervene (to do something to assist). It encourages the notion that the society has to rise up and realize that it is in environmental trouble.

The Vanishing of Life: The Story of Erasure

The narrative of the poem is deeply based on the tale of things that are slowly fading. It describes the gradual denial of life and vitality. What is being destroyed most of all are the fallen flowers and the dry leaves that signify the end of the growth and beauty. The vividness of life and sound are substituted with the monotony of decay and the clamor of pain. The sound of the wind is not the sound of a breeze, it is a rustling of leaves that are dead, and the extinction of natural soft and vital sounds.

The poem demonstrates the concept that existence is in a continual fight with some emptying out. It is a physical, emotional and spiritual disappearance. The endless number of elegies/laments imply that all that is left is the memory of life, which is always a reminder of the lost.

Human dwellings are drained out and crying out, demonstrating destruction of their life and power to support themselves. This tale of loss is an effective cautionary note that tells the reader to be aware of what will happen in the world in which life and natural beauty are unceremoniously destroyed. This poem brings out the plight of nature using it as a central character being erased thus implying an identity to the Pakistani society that has been forever associated with nature.

To sum up, the poem by Muneer Niazi conveys a dire message that is a complaint to the nature and a wake-up call to the society. That the word (autumn) is treated like a force, unstoppable and possessing a bitter feeling is what allows the poem to present death as a crisis that utterly subdues humanity leaving it exhausted. The pictures of dry leaves and spring of fallen flowers narrate a tale of systemic elimination with life continuously being taken away. This rot itself is the subject of the core belief that the poem is a disaster that needs urgent assistance, which is pleading: "Spare me the impatient, bitter autumn feeling. Finally, the poem provides an indication that the identity of the Pakistani society is forever attached to the wellness of its natural surroundings and it is time to realize before the relationship that is precious is fully destroyed.

Table 11: Excerpt 11

Analysis of an Urdu Poem ایک لڑکی: Translation and Thematic Interpretation

Verses	Literal Translation
ذرا اس خود اپنے ہی	Just look at this girl,
جذبوں سے مجبور لڑکی کو دیکھو	Powerless, a slave to her feelings.
جواک شاخ گل کی طرح	Who, like a branch of a flower,
ان گنت چاہتوں کے جھکولوں کی زد میں	Is influenced with a myriad of wants.
اڑی جا رہی ہے	And is being carried away
یہ لڑکی	This girl,
جواپنے ہی پھول ایسے کپڑوں سے شرماتی	Bashful of her own flower-bright dress,
آنچل سمیٹے نگاہیں جھکائے چلی جا رہی ہے	In her drawn-up scarf and downed-eyed walk she goes.
جب اپنے حسیں گھر کی دہلیز پر جا کے گی	and pauses at the door of her lovely house,
تو کھ موڑ کر مسکرائے گی جیسے	She will turn and smile, as if
ابھی اس نے اک گھات میں بیٹھے	She has just tricked a hunter
دل کو پسند آنے والے	Whom her heart desires
شکاری کو دھوکا دیا ہے	Tricked the hunter

Sense-for-sense Translation: This poem provides a sensitive and sensitive depiction of a young girl who is going through a rough ride into the world of adolescence. The speaker asks us to look at her with compassion, presenting her as powerless in face of her feelings, implying a personal conflict between her new strong feelings, which she is unable to control. She can be likened to a fragile branch of a flower that is blown in the wind of multitude of desires, which points to her susceptibility to inner urges and outer social forces. Externally, she also does a conventional role of modesty as she feels shy of her own flower-like clothes and walks with her eyes down, trying to hide her blossoming beauty and the attention it will attract. The most memorable scene in the poem is the ending: when she has finally arrived at the safety of her home, the poem smiles because she has apparently fooled the so-called hunter, a symbol of the danger and the charm of romantic interest that the one she is in love with is supposedly taking. When in this last image, her developing self-consciousness and agency are shown, it becomes possible to see that her modesty is not only passivity, but a deliberate, tactical act, which allows her to negotiate the intricate social space in which her desires are both a strength and a reason to be careful.

The Natural Self Under Social Siege: The Story of Metaphors

The poem creates a main parallel; the person is a natural creature in struggle. It is achieved through the comparison of the girl to a branch of a flower, indicating that, similarly to the plants, people are delicate and vulnerable to the external influence. But these forces are not natural winds, but are the swings of a myriad of wants the social pressures, emotional upheavals of growing up.

Another great metaphor that the poem employs is the one of the "*hunter*" and of deception. This converts normal social interaction to a primitive struggle of survival. The girl needs to be witty in order to maneuver in a world that tries to entrap or define her, regardless of whether the prey is someone that she loves. The most significant thing she does is not an expression of straightforward power but some form of clandestine "deceit", which implies that power by a weaker individual is sometimes necessarily manifested as some sort of disguised, self-protective measures. This causes her compelled shyness and "*downcast eyes*" to be an important aspect of her resistance a natural component in struggling with an unnatural social hurricane. This encourages a kind of environmentalism that advocates against the onslaught of the social forces on human susceptibility.

The Story of Conviction: The War Within Integrity

The poem is very vigorous in terms of the belief that the personal identity is a battlefield between the inner feelings and the outer expectations which are rather strict. The girl is helpless due to her feelings, but she is embarrassed about her flower-like clothes which ought to signify her natural pride. This points to the belief that the society tends to press an individual into concealing or ashamed of his or her naturalness.

The poem depicts one fundamental concept of fragmentation the self is beautiful and complete within her house of beauty and that she has to perform an act of submission and shame to survive in the world. The last smile is not a mere smile of happiness but a cognizant realization of this inner struggle a little, personal triumph in an inevitable battle. The belief held by the poem is that one can only express himself and feel free in a personal environment and not be bothered by the invasive nature of social regulations.

The Story of Erasure: The Rejection of the True Self

The poem is an erasure, not in a literal sense of erasing, but rather of erasing the girl and her agency, her ability to express herself, and so forth, in a systematic and organized manner. Her timidity and her lowered head are physical purges of the self. Her voice is suppressed; her desires are depicted as an object of weakness and not power. The poem implies that in order to live and fit in, the person should forget his or her vibrant and natural being.

The trick is that the moment of asserting control in the girl is reached through the means of the so-called deceit, and this is also a kind of erasure. She is forgetting the fact that she is in love with the "hunter" she wants. It shows how the true identity of a person is repressed in order to be able to fit in a predetermined, safe social role.

To sum up, the poem tells a very strong, immediate message, the natural self of the individual is under siege by the society. The poem puts her life into the perspective of a struggle to survive, by comparisons between the girl and a tender "*branch of a flower*" that has been hit by the social "*tugs of too many desires*". She has to invoke the concept of deception to defy the role of being a hunter to others. The fact that we see her being ashamed of her beauty and her eyes being low is a reflection of how she is erased and uncomfortable with being the way she is. Finally, the poem suggests a type of environmental awareness which requires the shielding of the sensitive, beautiful inner self her beautiful house by the ruthless and destructive power of social norms.

Table 12: Excerpt 12

Analysis of an Urdu Poem نیت جھڑ: Translation and Thematic Interpretation

Verses	Literal Translation
وہ دن بھی آنے والا ہے	That day is also drawing near,
جب تیری ان کالی آنکھوں میں	When in your dark eyes
ہر جذبہ مٹ جائے گا	All the remnants of emotions will be eliminated.
تیرے بال جنہیں دیکھیں تو	Thy hair, which is seen of the viewer.
ساون کی گھنگھور گھٹائیں	The swelling, maddening clouds of the monsoon.
آنکھوں میں لہراتی ہیں	Dances and wavings in the eyes.
ہونٹ ریلے	Salacious lips,
دھیان میں لاکھوں پھولوں کے	In mind, thousands of flowers.
مہکار جگائیں	they awaken the fragrance
وہ دن دور نہیں جب ان پر	It is not that far away when upon them.
پت جھڑ کی رت چھائے گی	Autumn will come with its season.
اور اُس پت جھڑ کے موسم کی	And during the quietness of that autumn time,
کسی اکیلی شام کی چپ میں	On some lonely evening,
گئے دنوں کی یاد آئے گی	The recollection of the past will come.
جیسے کوئی کسی جنگل میں	In some obscurity like in a jungle, somebody.
گیت سہانے گاتا ہے	Singles a song beautiful linging.
تجھ کو پاس بلاتا ہے	And softly calls you closer

Sense-for-sense Translation: It is a beautiful and sad poem as it presents a beautiful view of how time goes away and beauty is lost. The speaker begins by vividly representing the passion, rich, youthful beauty of the beloved: their dark eyes are filled with emotion, and their hair is a scene of spectacle, which is likened to the dramatic, swirling monsoon storm clouds. Their lips are fresh as to provoke the thought of the sweet smell of a thousand flowers in blossom. Nevertheless, the poem soon changes to the inevitability of change and tells me tenderly that the season of autumn vivid metaphor of aging is approaching. This implies that the freshness and brightness of the eyes will be gone and sweetness of the lips will be lost. However, the poem also offers a great consolation: the memory of beauty and passion of the past will come back with the onset of old age. This recollection is characterized as an overpowering, reverberating noise a "sweet and sad song" that can be heard in the distance in a jungle. The beloved is called back into remembering by the past. At last, it is not a hopeless poem; it just discovers a silent beauty in the cycles of life, and it demonstrates that despite the age it has lost, memory would always remain the safest, last refuge where that lost beauty would presently exist forever.

The Metaphor of Metaphor: Time as an Organic Process of Corruption

The poem draws strong comparisons to relate the human lifecycle and the natural world. The hair of the subject is actually likened to the thick monsoon clouds and her lips are related to the smelling of millions of flowers. This forms the basis of the fact that human beauty is a component of a bigger living natural system. But change reigns in this system, and the chief simile of decadence is the season of autumn. This change between the fertility of *Saawan* to the sterility of *Pat-jhar* is depicted as the natural process. The poem encourages the notion that human life is just like the seasons, cyclical. This calls an appreciation of the present moment before it can be lost in the inescapable process of rotting.

Conviction Story: Nostalgic Loss and Inevitable Loss

The dominant belief in the poem is a cruel one: everything and anything will be washed away "every emotion will be washed away" in front of time. The speaker believes that the death of the vitality is not something to be spared and it is something inevitable in life. The primary perception advocated is that of melancholic realism

(sad acceptance). The future is not perceived as a new place of development but rather a quiet, lonely contemplation, which is referred to as the silence of some lonesome evening. That is the only part one is left with: memory, but not as a mere assurance but as a ghost town response a lovely melody in a faraway world. This acceptance of the loss makes a reader face the truth that the self, which was so strong in the youth, can only be characterized by the desire to realize what is lost.

The Story of Erasure: The Dying of Emotion and Vitality

The poem narrates a definite erasure, being descriptive on how the self systematically vanishes. The greatest is the loss of all feelings and emotions of the "*dark eyes*". It is not physical blindness but an emotional one, in which the life power that was full of her is now entirely missing. The scene of rainy season with its vivid and fertile pictures are substituted with blankness of autumn. The main point has been the brutal operation of will be erased. The resultant condition of such a person becomes a deep loneliness where the sole connection to the past is a ghostly memory which calls to one. The poem raises the point that time is an irresistible eraser and what has been left is a shadow of what used to exist, and cultivating identity that will have to learn to accept the inevitable loss of the self over time.

Finally, the poem is well crafted with powerful natural metaphors to send a message regarding the irreversible degradation and the strength of memory. The poem, by replacing the image of the rotating clouds of the monsoon with the image of season of autumn, makes the process of human life revolving around the image of loss. The main belief is melancholic realism, which recognizes the effacement of all emotions as inevitable. The poem maintains that time is an insatiable destroyer and the only thing that it leaves behind is the deep echo of an unpleasant memory, a vibrant sad song of the past. After all, this desire to recapture the vitality longed in this world makes the poem state that this is what the true human identity can be characterized with, and memory is the last, saddest refuge of the self.

Table 13: Excerpt 13

Analysis of an Urdu Poem بربہاگیت: Translation and Thematic Interpretation

Verses	Literal Translation
بچھڑ کے جانے والے لوگو	O passengers saying us good-bye.
جب بھی رات کو بادل برست	As the mid-nights shower-falls,
ہم کو دھیان میں لا کر اتنا روؤ کہ آنکھوں کا کاجل	Keep us in mind and weep a river, till the black kohl of thy eyes.
بہہ کر سندرگال بھگو دے	So as to make and drench your pretty cheeks.
بچھڑ کے جانے والے لوگو	O loved ones walking away
جب بھی رات کو بجلی جکے	and when the evening falls divided by lightning.
چاہت کے سنگیت سنا کر ہمیں بلاؤ	With thy music of darlings call.
ہم بھی ہوا کے جھونکوں میں	On the blowing, troubled seasons of wind, we also, on
ہر اجڑے نگر میں جاتے ہیں	the approach.
اور گیت پرانے گاتے ہیں	Travelling to every place, that is lost, laid waste?
	And singing our old ancient songs.

Sense-for-sense Translation: The poem is a heartfelt message to the passing ones. It forms an intimate connection with each other in spite of the distance. The orator pleads with the travelers to keep in mind them so forcibly that they shed tears in the solitary, reminiscent moment of a night rain. In its turn, a speaker offering a similar act of mutual melancholy and love pledges it. They imply that the travelers should listen to the wind or look at the lightning flash: it is a sign that the speaker and his group are also wandering and singing ancient songs songs of memory separation and eternal love as they wander through the desolate areas of the world. Their spiritual and emotional communication takes a natural element (rain, lightning, wind) as a medium.

The Metaphor Story: Human Emotion as a Phenomenon of Nature

The poem "بربہاگیت" (Song of Separation) relates the human grief directly to the nature and makes the emotions seem to be tangible and strong forces of nature. The key point is that we cannot separate our emotions and nature. When the poet urges the dead one to weep the tears of the person are mentioned as the clouds raining so that the grievance is immense and extensive, like a storm. This sorrow is extreme to the

extent that it causes the kohl (eyeliner) to flow down the beautiful cheeks of the person and this physically connects the natural happening (rain) with the physical manifestation of the pain. Also, the recollection of the beloved one is not something tender but lightning, implying that it is a sudden, powerful, and dramatic natural shock. The poet himself is insecure and wallows in bewilderment, with his own feelings being compared to aimlessly drifting like the wind. His inner pain is also echoed in even the physical location: the heart is destroyed towns. Essentially, the poem is advertising that emotional pain is not only internal, but a boisterous natural force, that determines the vulnerable identity of the poet by connecting his pain with big and visible happenings in nature.

The Story of Conviction: The Persistence of Love when the Odds are High

The main belief of the poem is that the love and memory relationship will remain even when people are physically separated. It is not that the poet does not want to be forgotten, but that he wants to be remembered very strongly, that it will make the beloved react physically to the plea. It is believed that memory is not a passive activity of the mind but rather an active process. To the beloved, the poet requests him/her to sing the song of love to him in order to call him by a lightning strike. This propagates the ideology of the love being a never ending force that cannot be interrupted by the absence of the body. This belief is what makes the poet who he is; he is linked to the memory to the extent that he goes roaming in barren areas empty without uttering a word in remembrance of AIDS. When people sing پرانے گیت (old songs), they are performing an act of belief a belief that even the past that has been forgotten should not be forgotten. The ideology of the poem is that a relationship between two individuals, even broken, still exists as a haunting and nagging memory, and it forms their reality and behavior.

The Desolation of Absence the Story of Erasure

The poem is a tale of disappearance of not the physical world but the presence of humankind and sense of home. They have lost their beloved ones, and the absence of them has transformed the world into ruined towns. The feeling of place that was alive and rich has been wiped out by loss. The poet is also her identity of never-ending

wandering and barrenness, of continuous the pursuit of something that is gone. The blanking is a two-fold process; the physical loss of the lover and the ensuing loss of meaning and purpose in the life of the poet. The ideology of the poem is that, the presence of a person could be the making of a place and the non-presence of a person could turn it into a blank sheet. The present is an upsetting memory that is remembered in form of an echo, a song in a deserted town. This distributive sense of loss and emotional erasure is brought into focus in the last lines of the poem, which describes a human personality that is forever chained to a place that is no more, a past that is always remembered and regretted.

Table 14: Excerpt 14

Analysis of an Urdu Poem رات کی رات: Translation and Thematic Interpretation

Verses	Literal Translation
مت گھبرا! اے دوشیزہ	O maiden! Do not be afraid
اب سورج ڈوبنے والا ہے	Now the sun is about to set
سورج ڈوب کے اک اندھیری کالی رات کو لائے گا	The sun will set and bring a dark, black night
لاکھوں ان ہونی باتوں کا میلہ دھیان میں لائے گا	It will bring a fair of a million impossible things into your thoughts
پھر بادل گھر کر آئیں گے	Then clouds will gather and come
گرج گرج کر، چمک چمک کر تیرا جی دہلا دیں گے	Roaring and flashing, they will shake your soul
برکھا کے اس سناٹے میں، کٹ سچائے	In the silence of this rain, adorning a crown
اک متوالا آئے گا	carefree lover will come
ساتھ تجھے لے جائے گا	He will take you with him

Sense-for-sense translation: This poem is an address of reassurance to a young maiden who is fearful as the evening approaches. The speaker acknowledges that the descending black night is intimidating, capable of filling her mind with unfounded fears and impossible anxieties. However, the speaker then shifts the atmosphere, replacing fear with anticipation. The threatening thunder and lightning are described as a origin to something necessary. Finally, in the silence of the rain a moment of profound calm the promised figure, a "carefree lover," will arrive. The poem concludes with the promise that this figure, representing destiny or joy, will come to

claim her and take her away. The night, initially a source of terror, becomes the dramatic setting for a fated meeting and departure.

The Metaphor of Nature as an Internal Psychological Landscape

This poem is framed with the use of natural elements to describe a metaphor of an internal psychological experience. The strongest metaphor is the setting of the sun and the arrival of a dark, black night which is the falling into fright, anxiety and the unknown. This sets an ideology of a natural event of the end of the day being symbolic of the beginning of emotional upheaval, a metaphorical death into the calmness of mind. The fair of a million impossible things is not a literal phenomenon but is an immediate consequence of the literal darkness. Their clouds are not external elements but are the manifestations of the Brazilian fears and panic inside the maiden, physical assault on her "جی" (soul). According to this ideology, anxiety in human beings is an existential storm that is similar to the natural cycles in the physical world. The poem supports an identity that acknowledges this inner conflict and tries to derive power in this conflict.

The Power of Hope: The Story of Conviction and Erasure

The main belief of the poem is the fear and expectation of hope, which is a strong ideological message. The initial half of the poem is devoted to the belief in the fear that will be, when the sun sets, and the night, which is called as سورج (sun) and اندھیری رات (dark night) will come. But this belief is at once refuted by another belief, which is, that after this dread a savior shall come. The poem fosters a mentality of despair not being permanent and the ability to keep strong. The carefree lover is a poster of this optimism. He comes in and replaces the fear and introduces a new reality.

It is important here that the story of erasure is relevant. The initial half of the poem concerns the loss of peace of mind where a calm day is cancelled to a horror night. The anxiousness of the thoughts dander off the brain. This is however overturned by the last lines. The entrance of the متوالا (carefree lover) is an erase of the fear itself. He comes in the stillness of rain سناٹے, a new, serene space which wipes out the storm of the previous storm. He steals the maiden off, destroying her position of fear and helplessness. The philosophy is that fear and anxiety are potent but with time, hope and love can destroy them. This defines an identity that is not characterized by its fears but by its belief in an improved future where there is peace. Such a metaphorical

death of peace, which the hope then conquest overcomes, is directly reflected in this story with the use of nature as a setting.

Table 15: Excerpt 15

Analysis of an Urdu Poem رات کی افیت: Translation and Thematic Interpretation

Verses	Literal Translation
رات بے حد چھپ ہے اور اس کا اندھیرا شر مگیں	The evening is sensuous and very silent, its blackness silent.
شام پڑتے ہی دیکھتے تھے جو رنگوں کے نگیں	And those jewels of colored day would shine at evening-time.
دور تک بھی اب کہیں ان کا نشان ملتا نہیں	And now, as far as the eye can show, not a vestige of them is left.
اب تو بڑھتا آئے گا گھنکھور بادل چاہ کا	The cloud of desire will now come thick and close.
اس میں بہتی آئے گی اک مدھم بھری میٹھی صدا	A few, sweet tunes, will begin to fly in that cloud.
دل کے سونے شہر میں گونجے گا نغمہ چاہ کا	The love song shall reverberate in the dead, sterile city of the heart.
رات کے پردے میں چھپ کر خوں رلائی چاہتوں	Souks in the disguise of the night, loves which cause one to
اس قدر کیوں دور ہو مجھ سے ذرا یہ تو کہو	flow with blood.
میرے پاس آ کر کبھی میری کہانی بھی سُنو	What is the reason why you are so far away, tell me this.
سسکیاں لیتی ہو انہیں کہہ رہی ہیں چھپ رہو	And, pray, some day come to me and hear my story.
	The weeping winds are signaling me to keep quiet.

Sense-for-sense Translation: The poem creates an image of desperate, lonely desire in the bashful silent night. The speaker mourns the loss of bright memories of the past the colorful jewels that have totally disappeared. The mood at this point changes to a state of active sadness, of longing: it starts to gather eloquently as a heavy cloud of longing, emitting a faint yet sweet song of the desire, which reverberates through the empty heart. This passion is so bad that one can even shed tears of blood. The speaker looks outward with a supplication, asking the lover to come and listen to the story of their misery and where he/ she has gone. The poem however concludes on a defendant note as the sobering winds nature itself dictates to the speaker to remain silent, keeping a heart cry.

The Story of Metaphors: Nature is a Refluxing of Emotional Agony

The poem is composed in form of consecutive natural metaphors that demonstrate the inner turmoil of the speaker. One of the focal metaphors is the night (رات), not a time of the day but a condition of existence full of emotional suffering and deservingness. This is a philosophy that relates human misery to the physical world. The memories of the speaker are not a smooth memory but a looming cloud of desire of the speaker گھنگھور بادل (thick cloud) bringing the feeling of heavy and overwhelming weight. The once vital heart is now an empty city, a deserted, dead land, a *sundeen shehra*. This ideology depicts a human subjectivity that is susceptible to the elements of memory and desire that are equally strong as those of nature. The strongest metaphor is the one that includes the words: winds that symbolize the personal cries of the speaker, are now suppressed, it means that their pain is so great that they have become a part of nature, a universal grief.

The Belief in the Inevitable Loss and Unremitting Memory

The belief that is central to the poem is two-fold. To begin with, it is a claim of the unquestionable reality of loss. The ideology here is that the past with all its richness is a momentary affair. This poet asserts in a silent definitive manner: "as evening fell, they would shine, those beautiful colors and then in a flash now, you cannot find their trace anywhere there. It is not a question, but certain belief that what was once splendid and loveliness has been totally swept away without any trace (فراوان).

The poem however, has a second, opposing belief: the emotional impression of the past as indelible and insurmountable. What has been lost is not forgotten. Rather, it comes with the power of natural phenomenon, a (thick cloud) of desire that is bound to fall. What is considered in this ideology is that human memory and longing do not represent weak feelings but an overwhelming and irresistible nature force. This belief is brought to life in the "sweet sound" which is flowing in the cloud, which promises that even after the physical object has disappeared, the ghostly melody of the past will always be heard in the heart.

The Erasure of Self

The erasure tale in the poem is not necessarily the erasure of the past, but the erasure of the self by the pain of the erasing. The first erasure is a sensual one: the vivid

"colors" of the past are now but a memory and their light and life are entirely out of the world. It is this loss of sense, which makes possible the profounder and intimate erasure of emotion. This loss defines the suffering in the form of actions (desires that make one weep blood). This is a strong picture of how the things that used to make his life joyful are now inflicting a devastating emotional injury. The last stage of erasure is the saddest. The person that the poet loves does not respond to his voice, his call to listen to him. Rather, it is the natural world the (sobbing winds) that dictates his speechlessness: be silent. This is the final consignment of obliteration. It is not simply the grief that silences the speaker, but the very voice, his agency, and his very existence are overwritten by the very agony itself and he is left to live as a silent wind-haunted wanderer.

Table 16: Excerpt 16

Analysis of an Urdu Poem موت: Translation and Thematic Interpretation

Verses	Literal Translation
ہر طرف خاموش گلیاں زرد رو گونگے مکین	The streets are quiet everywhere, and yellow, and their people are dumb
اجڑے اجڑے بام و در اور سونے سونے شہ نشین	Crumbled and crumbled roofs, doorways, and high places that were vacant
ممٹیوں پہ اک گہری خامشی سایہ فگن	A shadow is thrown over the terraces by an abysmal silence
رینگ کر چلتی ہوا کی بھی صدا آتی نہیں	One cannot hear even the sound of the wind, which is creeping along the ground
اس سکوت غم فزا میں اک طلسمی ناز نہیں	A magic beauty is in this grief-increasing silence
سرخ گہرے سرخ لب اور پیلی جبیں	Thick-lipped red And yellow browed
آنکھ کے مبہم اشارے سے بلاتی ہے مجھے	She makes her way towards me with a vague gesture of her eye
ایک پراسرار عشرت کا خزانہ ہے وہ چشم دل نشین	That alluring eye of hers, is a treasure, and it carries the secret of some mysterious and deep happiness

Sense-for-sense Translation: The contrast between utter emptiness and incomprehensible and strong attraction is the theme of this poem. It begins with a scene, which is completely silent and rotting. The streets are silent and appear pale yellow and the people mute. All the buildings are disintegrating. It is so silent, to the

point that it in fact adds to the sadness; the silence is so intense that you will not even hear the wind. This renders the world to be completely dead and lifeless. One mysterious woman, the beauty that comes in a silence, empty place, is introduced. Her appearance is complicated: the dark red lips (symbolizing life or passion) and the yellow forehead (symbolizing diseases or being a ghost-like creature). She doesn't speak. Rather, she addresses the speaker in a simple, vaguely expressed gesture of the eye, which makes her invitation all the more interesting and mysterious. The speaker is absolutely enchanted, as she regards her alluring eye as a treasure of unexplained delight. She is the one that brings some sense into this cold world. She is a powerful icon a threatening lure, the only strong solution to the emptiness around. She is a gorgeous enigma and an ultimate, deadly appeal.

The Metaphoric History of the Story of Metaphors, Conviction, and Erasure

This poem is a brilliant play on the use of nature and natural decay as a metaphor to death and its impact on human condition. The main ideology of the poem is the fact that death is not a finality but a distributive, animated existence that makes the world a barren desert.

Metaphors: The powerful metaphoric scenery of death is created in the first lines. The streets are yellow-faced, a natural color of decay. The city itself is not merely vacant but being ruined its roofs and doors become wasteland of nature making human dwelling place a deserted one. Even the wind as a universal symbol of life and breath is no longer made; this wind can only crawl, a chilling metaphor of the utter end of life. This is natural corruption which preconditions the emergence of the figure of death. The most elaborate metaphor is the gorgeous woman who has bright red lips and yellow forehead which shows how death is alluring and at the same time morbid. Death is not a grim reaper; he is an enchanting natural creature that has a secret of mystery of pleasure.

Belief: The conviction of the poem is that death is so still and deep. Sorrow-enhancing silence is an ideological utterance. It implies that this silence cannot simply be a silence but a state that enriches and determines the state of grief. This poem has a belief that this silence is also yielded to by the natural world that the wind epitomizes which further strengthens the ultimate nature of the condition. The fact that the

speaker is drawn to the mysterious figure indicates that she believes in death as something not to be feared but something mysterious, something even desirable.

Erasure: The narrative of the poem is an in depth narrative of erasure. The opening lines are devoted to presenting a world that has been totally wiped out of existence. The residents are mute and their voices are destroyed. The streets and houses that were bustling before are erased with a hint of ruins. Most tremendously, sound of the wind, however faint it is, is entirely destroyed. The introduction of the mysterious figure becomes the last phase of this erasure since she provides the means of escape out of the already lost world. Her embodiment is the personification of the end that takes away all sound and life as a gift and her own treasure in its place.

Table 17: Excerpt 17

Analysis of an Urdu Poem حقیقت: Translation and Thematic Interpretation

Verses	Literal Translation
نہ تو حقیقت ہے اور نہ میں ہوں	Neither is there reality nor am I.
نہ تیری مری وفا کے قصے	Neither are there stories of your or my loyalty.
نہ برکھارت کی سیاہ راتوں میں	Neither in the dark nights of the monsoon season,
راستہ بھول کر بھٹکتی ہوئی ساجیل ناریوں کے جھرمٹ	a group of wet-eyed maidens wandering, having lost
نہ اجڑے نگروں میں خاک اڑاتے	their way.
فسردہ دل پرندوں کے نوے پر	Neither, in ruined cities, are particles of dust flying
اگر حقیقت ہے کچھ تو یہ اک ہوا کا جھونکا	on the laments of dejected birds.
جو ابتدا سے سفر میں ہے	If there is any reality, it is a single gust of wind
اور جو انتہا تک سفر کرے گا	that is on a journey from the beginning
	And that will travel until the very end.

Sense-for-sense Translation: This poem, "حقیقت" (*Reality*), presents a deep, almost unsettling idea: nothing we experience is truly real except for the constant, empty motion of nature. The poem starts with uttering a sweeping away of all the things that constitute the human existence. It begins with an extreme statement: there is neither reality nor am I. This immediately blots out the self and the world it is in. It then

rejects everything we appreciate, there are no tales of love or faithfulness, even stereotypical sad pictures in poetry such as lost, weeping women wandering in dark rainy nights, or sorrowful cries of birds in the falling cities are all fake just an illusion.

Having shed everything that pertains to human life and emotion, the poem provides one, stark, fact; a solitary puff of wind. This wind is not a spirit of life; it is something large, indifferent, a great force, which has been moving at the very beginning of time, and will move to the end. Endless, endless constant movement, though it has no purpose, no feeling, no story. The poetic nature is as follows: All our human experiences, our love, our loss, our beauty, our sadness are temporary and ultimately meaningless illusions as compared to this eternal, vacant flux of nature. The poem gives you the impression of a very empty feeling and the only thing that really endures is this timeless, mindless movement. This poem is a great example of the metaphor of nature and natural elements representing the great emptiness of human existence and the philosophical meaning of reality. The major ideology of the poem is that whatever man touches includes love, devotion and even sadness, is temporal and not real. The only permanence in reality is a force of nature, which is eternal.

Metaphors: The Unreality of the Human Experience

A series of oppositions between the unreal human experience and the solidity of the natural world are the foundation of the central philosopher argument in the poem. This is the main ideology that is captured in the metaphors. The poem initially vividly paints the scene of power and melancholy with the help of the natural objects the dark nights of the monsoon season, ruined cities, dejected birds. Nonetheless, the poet instantly kills this imagery by stating that the elements in them are the mourning (wet-eyed maidens) and the "*laments of birds*" are non-existent. It is a deep metaphorical remark: human feelings and our miseries, which we regard as the real things, are, in the big perspective, illusions. The last and the greatest metaphor is the wind. It is something short-lived, ephemeral but the poem suggests that it is the only existing reality. This puts an ideology in which a mere, permanent, natural power is more substantial and true than all the love, loyalty, and sorrow of man.

Conviction: Existence as a Natural Cycle

The gloomy belief of the poem is that human life is illusion and the only thing that will remain unchanged is a circular process of naturalness that cannot be personalized.

This belief is based on the lines *neither is there reality, nor am I* and *neither are there stories of your or my loyalty*. It is a highly subversive ideological utterance that rejects the whole history of mankind and all the relationships that mankind has. It is in contrast to the *gust of wind* which the poem goes ahead to define as the only حقیقت (reality). The wind makes eternal, continuous journey it is a power that was there since time immemorial and will remain there "انتهایک" (to the very end). Such a belief fosters an ideology in which the person is a non-entity and the only thing that really exists is the unthinking forces of nature in an unending process.

Erasure: The Irrevocability of Nature

The story told in the poem is well crafted through erasure to emphasize the greatness of nature. It logically destroys every concept that makes a human being. This starts with the destruction of relationships and history because the stories of loyalty are proclaimed to be nonexistent. The next theme in the poem is the wiping out of the feeling in which the grief of the wet-eyed girls and of the despondent birds is declared to be unreal, which annuls even their misery. This is followed by the erasure of place, when the city is ruined لعل and its meaning and life are totally lost. The last movement in the poem is a strong statement of the things that cannot be forgotten. The wind is introduced as the only stable power, something that has endured this methodical destruction. This constructs an ideology in which, the natural world must have an eternal nature, which humans are denied. The identity of the poet ends up becoming that of a witness who now, after seeing all human meaning evaporated before his eyes, is left to the stark reality of eternalness of nature.

Table 18: Excerpt 18

Analysis of an Urdu Nazm روشنی: Translation and Thematic Interpretation

Verses	Literal Translation
تھکی تھکی گلوں کی بو	The scent of tired flowers.
بھٹک رہے ہیں جوبہ جوبہ	Tramping through here and there.
چمک رہے ہیں چار سو	Sparkling everywhere.
لبوں کے رس بھرے سبو	Full cups of the nectar of lips.
ہوا چلی تو چل پڑیں	When the wind blew,
کہانیاں سی کوبہ کو	they started to move/walk.
گئے دنوں کی روشنی	Stories, street after street.
کہاں ہے تو، کہاں ہے تو	The light of days gone by.
	Where are you, where are you?

Sense-by-Sense Translation: There is a haunting environment of memory and loss that is set up by the poem. It begins with a feeling of weariness, through the scent of weary flowers, as the exhausted beauty and fatigue. This memory is not a static one but it is depicted as a restless and wandering thing lost and seeking. This is immediately contrasted with a series of images of things sparkling everywhere, cups full of the nectar of lips indicating intensely sensuous and sensual memories of passion and plenty of the past that now are merely echoes. It is the wind, a natural power, that initiates the pace of the story of the poem and blows these memories in the form of the stories in all the streets, which means that the past is now disintegrated and omnipresent. The main theme is unveiled as the light of days gone by, which is an illusion of lost happiness, brightness, or a lover. The poem ends in a desperate sad shriek "*Where are you, where are you?*" distorting the whole composition into a great mournful ode over something that has been lost and that no power can restore, we hunt after a reality that everywhere we find in our memory and nowhere in reality. In the poem "روشنی" (Light), the author addresses the relations between the nature and the pain inflicted by loss, presenting the process of erasing and causing a death of the emotional individual.

The account of Metaphors: the exhaustion and wandering of life.

A clear contrast between the life of nature and its following ruin is the driving force of the story, which creates a metaphorical connection to the desperation of humans. The first line has the scent of tired flowers. It is one of the main metaphors and presents nature as something that is either exhausted or in pain and thus emotional death is not only a human condition but a natural state that is widespread. The feeling of wasted beauty at this point is made to be mobile: it is wandering about, place to place, which also hints at the eternally changing, turbulent aspect of grief. The sensual delight of the old the cups full of the nectar of lips is not described in any way, but only as a memory, as something yet brilliant but doomed to fade.

The narrative of Belief: The impossibility of Victory

The poem has a gloomy belief that the life of the past is subject to the annihilation of time eventually that results in the suffering of the emotions. Even the short tracts of sensual flashes - sparkling everywhere are given just to emphasize what has been lost. The wind a force of nature, is also the mediating element of change, which changes moments to stories, street after street. This is the conviction of this poem: that life and love are not eternal, but are broken into bits (stories) by some forces beyond the human power. The last and desperate verse Where are you, where are you? is a belief that this loss is complete and irreversible and that the very search has become itself a manifestation of prolonged agony.

The narrative of Erasure: The Obliteration of Light

It is a story of the obliteration of light and substance in the poem. The former is called light of days gone by, in which روشنی (light) has been used as a metaphor of vitality, joy, and presence. The light has essentially been wiped out leaving only the exhausted smell of it behind, and only its dispersed memory. The change of the direct experience to the simple "کہانیاں" (stories) means the total loss of presence, the loved one ceased to be a part of life, but a folklore or a rumor. The enduring repetition of کہاں ہے تُو accentuates the last, devastating state of self: a blank space, which is characterized by the lack of the lost روشنی, and proves the emotional death as a result of total easement of the desired pas.

Table 19: Excerpt 19

Analysis of an Urdu Nazm خَلِش: Translation and Thematic Interpretation

Verses	Literal Translation
وہ خوب صورت لڑکیاں	Those beautiful girls
دشت وفا کی ہر نیاں	The deer of the desert of fidelity (or loyalty)?
شہر شب مہتاب کی	of the town of night, moon-lit.
بے چین جادو گر نیاں	Restless sorceresses.
جو بادلوں میں کھو گئیں	Who got lost in the clouds.
نظروں سے اوجھل ہو گئیں	They disappeared from sight.
اب سرد، کالی رات کو	Now, in the cold, black night.
آنکھوں میں گہرا غم لیا	Introduced deep sorrow to (their) eyes.
اشکوں کی بہتی نہر میں	In the river/canal of tears flowing.
گلنار چہرے پہ نم کیے	wetting their crimson countenances.
ہستی کی سرحد سے پرے	Beyond the border of existence.
خوابوں کی سنگین اوٹ میں	Tucked in the back of the grave screen/shelter of dreams.
کو کہتی ہیں مجھ! بے وفا	They say to me, "Faithless one!.
ہم سے پھڑک کر کیا تجھے	Did you, after parting ways with us.
"سکھ کا خزانہ مل گیا؟"	Discover the jewel of happiness (peace)?

The poem "خَلِش" (Khalish) represents the painful, ongoing relationship between memory, emotional death, and the natural world, emphasizing the theme of erasure through the lens of ecology.

Sense-by-sense Translation: The poem begins with the recognition of beautiful female bodies, which are instantly placed in the context of gracefulness and wilderness as well as the desolate moral terrain (the deer of the desert of fidelity). Their restless, supernatural nature (restless sorceresses) is another identifying feature of them. The story confirms that these characters have disappeared, the erasure of their physicality was naturalized as an encounter with the impractical surrounding

(lost in the clouds), which proves the impact of the physical form on the environment. The current time is characterized by an internalized sorrow (deep sorrow in their eyes) and a chilled, sorrowful environment (cold, black night). This worldly affliction is exaggerated to become a perennial natural process, into a stream of tears, in which their lovely faces are constantly wet with agony. They are deleted out of the physical world but after that, they live beyond the boundary of being in the thick protective mantle of dreams. Out of this state of mind, they give a sort of final moral judgment on the life the speaker has after they have separated, indirectly challenging the notion that peace can be attained after betrayal.

Wildness, Beauty and Mourning: The Story of Metaphors

The metaphors that are used to describe the female characters at once are grounded in the natural and the fantastic. They are the *deer of the desert of fidelity* and بے چین (restless sorceresses). This simile serves to put their identity in the context of being wild, evasive, and they are connected to an ethical wilderness دشتِ وفا, which implies that they are beautiful but could not be tamed or held. The demise of the relationship is deplored with a natural metaphor of crying: in the flowing river of tears. This is a hearty analogy that turns the sadness of human beings into a geographical phenomenon that never goes away but an everlasting geography cut out of the self.

The Story of Conviction: The Indifference of Nature and the Moral Judgment

The poem is full of a strong belief in the emotional pain and temporariness of life after a loss. The natural environment is the cause of the physical disappearance of the women: they got lost in the clouds. This is what makes their disappearance seem a form of natural indifference, in that the expansive, emotionless world just takes up the human form. This is unlike the moral conviction in the end, the concluding question, کھ کا خزانہ مل گیا؟ (Did you find the treasure of the happiness/peace?), is a moral judgment on account of what is outside the physical world. It is ideologically that the emotional dying of fidelity gives rise to not peace, but to a false, empty comfort, which causes the pain of memory a more reliable state of being than the so-called کھ (happiness) which betrayal brings.

The Landscape of Absence: The Story of Erasure

The poem narrates an account of how human presence is wiped out into the land of the memory. The women have not simply disappeared, they have been (gone out of sight) and crossed the boundary of existence. This is an extreme, deep disappearance out of the physical world. This specification is not total death, however; their identities do not go away to the behind the serious screen of dreams, where they are still able to provide their moral indictment. The physical aspect of "سرد، کالی رات" (cold, black night) is the last and permanent physical condition of their erasure, a cold, despairing darkness, which proves the overwhelming feeling of loss and emotional death.

Table 20: Excerpt 20

Analysis of an Urdu Nazm : اہمیان: Translation and Thematic Interpretation

Verses	Literal Translation
میرے سوا اس سارے جگ میں کوئی نہیں دل والا	Other than myself, courage is lacking in every human being in this world.
میں ہی وہ ہوں جس کی چتا سے گھر گھر ہوا اجالا	It is I whose funeral pyre lit up all homes.
میرے ہی ہونٹوں سے لگا ہے نیلے زہر کا پیالہ	The cup of blue poison has been touched with my own lips.
میری طرح کوئی اپنے لبہ سے ہولی کھیل کے دیکھے	Allow a person to attempt to play holi with his own blood like I did.
کالے کٹھن پہاڑ دکھوں کے سر پر جھیل کے دیکھے	Make somebody attempt to carry the black mountains of sorrows on his head.

Sense-for-sense Translation: This is a strong proclamation of unusual and radical sacrifice, which is said with an immense suffering and a sense of pride. The speaker poses a radical claim of exclusivity in the sense that he is the only person who is really courageous in the world. This does not amount to bragging; every following line presents an emotional metaphor of their pain. The main point is that the fact that they sacrificed their life (their funeral pyre) in the end is a light that came to all the houses implying that their death was the process that enlightened the community in all areas. They underline their own experience of suffering by saying that they are the only ones to drink a cup of blue poison, the symbol of experiencing some unique and

strong suffering. The poem ends in a rebellious phrase against other people: to make their own festival of color (Holi) with their blood, to turn a merry festival in a festival of self-mutilation, and to carry the stamps of the black mountains of grief. The suffering of the speaker is not depicted as a passive process but as an active, heroic, and unprecedented act that no other person can repeat and create an inconceivable depth and isolated greatness of his pain.

Metaphors The Body as the Site of Final Sacrifice

The poem employs the most personal and sacrificial metaphors that compare the life and the body of the poet to the forces of nature that are destructive in nature. The ultimate metaphor of self-sacrifice in the line, which means that the chita (funeral pyre) fired at me, is *I am the one whose funeral pyre brought light to every home*. The poet implies that their last and irreversible gesture of death is what brings enlightenment, and opposes the darkness of death and the brightness of deep insight. This connects the natural process of decay (the burning pyre) to a religious benefit on the community. The fact that the blue poison is accepted also serves to strengthen this theme as the poet willingly eats the killer of all. The mountains of sorrow are the symbol of the oversized inertial forces of nature and existence that the poet has experienced by himself.

Conviction: The Uniqueness of Unique Suffering

The poem is a statement of belief in the unique, exclusive ability of the poet to persevere and change suffering. This special relationship with destruction and sacrifice determines the identity of the poet: they are the only ones to have courageous heart (دل والا), only one to drink the poison, and only one to carry the black mountains. The rhetorical question that is set by others (let some attempt playing/bearing) is a strong belief that their degree of pain that leads to the pyre is the only way of earning the real mark and realization.

Erasure: The Metamorphosis of Finality

Erasure as a force of transformation is seen in the poem. The poet decides to get their physical existence wiped out by the use of chita (funeral pyre) and the blue poison. But even this erasure of the physical is also framed as a source of light (اجالا). The contrast between the mortal self and finality of death is wiped out; dying is made the

act of giving light. The truth that the poet lives by is reformulated through the acceptance of those forces (poison, pyre, mountains) which aim at destroying him, and his finality turns out to be the origin of his own eternal truth.

To summarize, the ecolinguistic poem "*Abheemaan*" is an amazing piece of literature that best ties the spiritual journey of a person to the ultimate nature cycle. Muneer Niazi turns death into a great creation with the help of such strong metaphors as the funeral pyre and blue poison. The belief of the poet in his or her specialty of their ability to endure, as well as the finality of the action of erasure when the physical body is dismembered to provide only eternal light, form the theme of the poem: that only through meeting and accepting the harshest forces of nature, through death, true irreducible truth is attained.

Chapter 5

Discussion

The discussion of the poetry of Muneer Niazi in the framework of the ecolinguistic approach developed by Stibbe (2015) is a successful attempt to show how a non-Western, lyric poetic tradition can be actively used to foster eco-consciousness by creating identity, questioning ideology, and rendering certain natural concepts salient. This discussion places the findings of the study in a direct comparison with the existing literature, pointing out both the areas of great correspondence and the new contributions to the field of ecolinguistics and ecocriticism.

The results of the study regarding the use of nature by Niazi to mirror and validate human emotion are highly consistent with the principles of ecopoetics. As an example, the discussion of *The Rain* and *Desolate Night* that depict the storm as a symbol of inner chaos and the lonely moon as a symbol of the isolation of the speaker, directly relates to the work of Mukherjee (2022) on Bengali poet Jibanananda Das. Mukherjee showed that the poetry of Das creates nature as a place of emotion and a place of solace. Niazi goes further to make the natural world an active part of the human emotional world, as in the case of the sorrowful bird in *Echo* singing directly to the sorrow of the poet. Such correspondence confirms the assumption that South Asian lyric poetry serves to strengthen the human-nature connection, and both Niazi and Das are central to the early ecopoetic tradition of the region.

The second significant area of agreement is the linguistic approach of Niazi to the anthropocentric worldview. The Cloud in the poem *The Cloud and I* is portrayed as an interactive, conscious character that is proud/coquetry and reacts to the attention of the speaker. This observation is a solid argument in favor of Goatly (2017) who argues that poets employ unique grammar and metaphor to give nature agency and voice, challenging the traditional language that depicts humans as active subjects who control a passive world. By introducing the Cloud as a living creature that requires and reacts to human attention, Niazi uses the ecolinguistic device of salience to oppose the mainstream ideology of nature as an impersonal background. This literary technique fulfills the same purpose that Awany (2023) identified in the novel *Wishtree*,

which aimed to make non-human characters visible and morally important by using simple language and vivid imagery, and it shows that the same goal is pursued by different genres to promote environmental responsibility.

Moreover, the fact that the framework by Stibbe can be applied to the Urdu poetry by Niazi confirms its flexibility to different cultural and linguistic backgrounds. The usefulness of the application of the Stibbe framework to classical and modern South Asian literature was already proven by studies by Baig, Naeem, and Zafar (2023) on the Sufi poetry of Sultan Bahu and Ahmed and Abdullah (2024) on the verses of Allama Iqbal. This study supports this claim by demonstrating how the identity, ideology, and salience concepts can be applied to unpack complex ecological messages that are hidden within the lyrical, culturally resonant tradition of Urdu poetry and go beyond the use of the framework in political discourse and news media (Ajibiye and Olojede, 2024; Dhayef and Naheir, 2024; Ali, Shaheen, and Scholar, 2024). The fact that Niazi can connect social problems with ecological ones also fits the study of Saqib Malik by Noor (2024), who confirms that ecolinguistic analysis of Pakistani literature is in a unique position to address these intersectional issues.

Nevertheless, the critique of the poetry of Niazi also shows that there are also considerable ideological differences and additions that make his work stand out of the rest of the ecocritical literature, especially in the way of how chaos and inner turmoil are framed.

The most important distinction is that Niazi describes natural chaos as a source of truth and intimacy, not as a threat that should be controlled. Although global environmental messages, according to Gorin (2025) and Khan (2025), tend to position climate chaos and disorder as gigantic, global issues that need immediate, concerted efforts, Niazi in *The Rain* re-positions this ideology. Listening is the only way the speaker can find clarity and an intimate message amidst the storms of blind chaos. It is a deep philosophical contrast: eco-consciousness is not the process of getting out of the mess, but the process of accepting the messy nature of the world. This subjective, personal kind of interaction is in line with the idea of Gorin to use lyric poetry to be more personal, but the way Niazi approaches chaos is very non-Western and internal, and the way to the truth is through emotional and environmental acceptance.

The second important contribution is the idea of ecological inversion and internal pollution in the poem "*Madness/Folly*." The highly troubled inner mental state of the speaker in this poem is violently projected into the outside world, making streets and houses turn back to a hostile, primal wilderness. This discovery expands the field of ecolinguistics by introducing the human psyche as a powerful, devastating ecological power that can project its horror on the material world. Whereas previous research emphasizes the role of environment as a mirror of the human condition (Mukherjee, 2022) or the destruction of nature by human actions (Rabi et al., 2024), Niazi demonstrates the ineffectiveness of human reason itself as a source of ecological disaster. The overall sensory perversion, in which domestic bricks are stained with blood, renders the personal crisis salient by showing its enormous, immediate ecological impact.

Moreover, the way Niazi frames female identity is not in line with the current trends in gender-oriented ecolinguistics. Such studies as Yasmin and Amin (2024) usually concentrate on the vulnerability of women to climate risks. Conversely, the poetry of Niazi, especially *A Riddle* and *In Her Own Home*, constructs female identity as intact power a lightning flash or the invisible power of the jungle. This advances an ideology that glorifies emotional agitation and complexity (glory) as a natural, positive natural characteristic, not a social vice. The extreme attention to a tiny detail, like the red nail mark in the background of the picture *In Her Own Home*, turns into a strong linguistic device of salience, linking the personal emotional past of struggle with the vast, wild power of nature. This is a special contribution in the sense that the ecolinguistic framework is used to comprehend how traditional poetry claims female power using nature.

Lastly, the visuals of the "cloud caravans being stalled in the sky" in *The Rain* bring a slight criticism of ideological stagnation. This transcends the criticism of consumerism (Nisbet, 2023) or fast urbanization (Rabi et al., 2024), but the inner stagnation of faith and the creation of ideas in the post-colonial society. This particular metaphor renders the stagnation of thought itself acute, implying that the absence of progressive action in the ideology of the Pakistani society is a decisive obstacle to the realization of eco-consciousness in the country. This philosophical

obstacle is not the same as the activist demands to change the policy (Ponton & Raimo, 2024) and needs a creative, poetic solution, which is consistent with the argument of Cresswell (2022) that poetry provides new ways of thinking about the places we inhabit and envisioning a better future. Thus, the research confirms that the poetry of Niazi is not only ecological storytelling but also a way of developing ethical and sustainable interaction with the environment by questioning the causes of emotional and ideological stagnation.

The critique of the poetry of Muneer Niazi shows that he is deeply involved in the issue of human mortality and he uses the ecolinguistic narratives of metaphor, conviction, and erasure to formally incorporate death into the natural, cyclical world. This structure makes the work of Niazi an essential addition to the ecocritical literature, both in line with and out of the existing world views on loss and spiritual truth. The most notable congruence is in the way the poetry employs erasure to advance the belief of ecological integration. The portrayal of death as a transformation that leaves a lasting emotional resonance by Niazi is directly related to the overall therapeutic role of poetry in loss processing. As an example, the results of the Song of Separation, in which human sorrow flows with the rain, turning grief into a natural event, confirm the idea of Vetri (2024) that the stories of conviction can effectively incorporate human experiences, such as death, into the healing mechanisms of nature. Niazi does this by ensuring that the connection of love and grief remains despite the physical erasure to reverberate in the barren landscape forever, a belief that is echoed in the positive, cyclical perception of death in the poetry of Rumi, as explained by Afghan (2024), thus contrasting with the usually disturbing depiction of death in certain Western cultures.

The theme of the unavoidable cycle is also supported by the metaphor and erasure in Autumn and Decay. The poems define that all human creation, feeling, and life can be washed away by the natural cycle, which is also a perspective that is consistent with the anxieties of contemporary eco-poetic elegies as presented by Storey (2025). Storey observed that modern elegies tend to mourn over what is endangered, doubting the reality of hope; Niazi does this by focusing on the unavoidable loss of youthful energy, which makes the poetic self always fixed in a sad yet persistent nostalgia. This image of the seasonal death that forces the erasing of human structures is similar

to the results in the study by Pennarola (2024) on Genesis that revealed the linguistic framing and metaphors of loss employed to shape ecological and moral cognition. Importantly, the analysis shows that this erasure is not complete: the discovery that past vitality, despite being physically erased, remains as a persistent, faint voice (a memory of fragrance or beautiful song) is consistent with the main idea of visible erasure by Nyman (2018). This technique is actively employed in the poetry of Niazi to affirm the strong belief that the ultimate truth is usually in the nature of what is left when physical presence is gone.

The use of metaphor and salience to deal with crisis is also confirmed by Niazi in his work. His analogy of the funeral pyre (Pride/Ego) and the comparison of sorrow to heavy, black mountains relates to the results of Hambali et al. (2025) and Abbas, Ajmal, and Khan (2024) that strong, dramatic metaphors are used to convey urgency and importance. The physical erasure of the body, turned into a source of universal light, is a strong ecolinguistic belief, that self-sacrifice and acceptance of natural finality result in an everlasting, transcendent spiritual inheritance. This is in line with the concept that poetry, as discussed by Hopfinger (2022) and Acim (2021), is a therapeutic or performative instrument to work through fear, mortality, and crisis through establishing a stronger bond with the environment.

Nevertheless, Niazi presents three critical contributions in his poetry by his unique use of these ecolinguistic stories, which is very different in his work compared to the existing discourses. The radical, philosophical application of erasure in Reality is the most noticeable difference. Niazi goes beyond the physical body destruction to the systematic destruction of all human constructs love, loyalty, and grief proclaiming them unreal. The final belief is that the single gust of wind is the only reality that is eternal, impersonal, and a natural force. It is an ultimate, definitive philosophical utterance that wholly encompasses the human identity in the blind, endless movement of the natural world, and makes nature the unique, everlasting truth. The second distinctive contribution is the dual role of death created by metaphor and belief in Death. Other authors are concerned with cultural representation, but the personification of Death by Niazi is unique in its appeal: she is not only the end, but a beautiful woman who promises to bring her pleasure instead of the pain of life. This strange metaphor creates a strong belief that in a world swept away of life and

happiness, the last state of nature is the only object of attention and desire, which provides an escape that is ecological and subversive in nature. Lastly, the interpretation of *A Girl* is a new application of strategic erasure within a social ecology. The self-devaluation of the girl is a self-defensive gesture of erasure in the face of social pressure; the last, covert smile is the belief that her agency is manifested in this covert deception. This observation expands the definition of ecolinguistics to include environmental degradation to examine the social ecology of marginalized identities, demonstrating that in a hostile environment, the art of erasure is an essential, adaptive strategy to maintain the original, natural self.

To sum up, the poetry of Muneer Niazi employs the synergy of metaphor, conviction, and erasure to effectively incorporate the human experience of death into a bigger, cyclical perspective of nature. His work transcends the conventional lament by advancing the strong belief that truth and eternity is attained by the voluntary destruction of the temporal human self and its products. By relating profound personal sorrow to environmental forces, and by finally asserting the simple, mindless wind as the only permanent thing, Niazi establishes an ecological consciousness of the Pakistani situation that is characterized by radical acceptance of decay, cyclical reality, and the sheer insignificance of human constructions in the presence of natural permanence. This renders his poetry an important addition to the discourse on death, literature, and ecological thinking in the non-Western world.

Chapter 6

Conclusion

The underlying assumption that informed this study was the claim that the global environmental crisis is essentially a crisis of communication and perception, which is sustained by the deeply rooted anthropocentric linguistic discourses. This thesis fills a serious gap in scholarly literature by conducting a systematic Ecological Discourse Analysis (EDA) of Urdu poetry, the collection of *Taiz Hawa Aur Tanha Phool* (The Swift Wind and the Solitary Flower) by Muneer Niazi. The main aim was to find out and decipher the particular linguistic processes that enable this culturally resonant text to serve as a strong, localized ecocentric counter-narrative in a non-Western literary tradition.

The general thesis that the poetic language of Niazi, by a systematic linguistic attribution of active agency to non-human factors, the creation of strong cyclical metaphors, and the creation of a moral belief in interdependence, manages to construct a useful ecocentric discourse was thoroughly confirmed. This concluding chapter summarizes the key findings, expounds on the theoretical and practical implications of the study, critically discusses the methodological decisions and limitations, and finally gives a wide range of recommendations on future research.

The use of the EDA framework by Stibbe (2015) with the Identity, Ideology, Salience, Metaphor, Conviction, and Erasure as its specific components demonstrated that Niazi has a consistent pattern in his poetic discourse that breaks down the human-nature dichotomy in a systematic way. The synthesis of results proves the ecological depth of the poetry, which goes beyond the earlier psycho-social or aesthetic interpretations.

The poetry of Niazi is revolutionary not in what it says about human life, but in the way it linguistically re-replaces the human being in the life-world. The identity stories analysis always revealed a poetic subject whose identity is not independent but is connected with the surrounding natural environment. In Excerpt 1, the inner confusion of the poet is not only likened to the storm, but is given as a single, unified experience in which the rain-soaked night and the whirlwind are direct manifestations of inner confusion. This creates an ecocentric identity an identity that cannot be detached to the state of the ecosystem.

This brings us to the main ideology that the text propagates: vulnerability and interdependence. The concept of *blind chaos* is a successful critique of the prevailing

ideology in society that encourages the illusion of human mastery and isolation of nature and its disruptive powers. Niazi challenges the premise of anthropocentrism human superiority by introducing the human subject as equally vulnerable to the assembly hall of accidents lost in silence, and substituting it with an ideology of shared fate. The ideological discourse implicitly demands a change in the attitude of society towards nature, not as a resource, but as the stormy, life-giving origin of human reality. This is a very important role of positive ecolinguistic stories: to render the destructive dominant ideology visible and provide a viable, ethical alternative.

The most powerful linguistic mechanism that was discovered was, perhaps, the strategic use of salience and erasure by Niazi. According to Ecolinguistics, erasure is the linguistic eradication or marginalization of non-human beings, which makes them a passive resource or inert background. Niazi is an active undoer of this erasure by attributing agency prolifically and consistently.

Aspects of nature the wind, trees, clouds are not descriptive nouns; they are the subjects of the verbs. The trees that shake under the window are not just influenced by the wind, but are portrayed as having a similar, conscious experience of struggle, similar to the human condition. The wind is not merely a weather phenomenon, but an intentional or unstoppable force, which has a will that determines the human condition. This methodical focus on the active nature makes the salience of nature compel the moral focus of the reader to the non-human world. It makes the background a co-participant, establishing the linguistic basis of an ethical system that acknowledges the inherent worth (the ecosophy) of all elements of the ecosystem. The main success of this poetic speech is that it makes the non-human world linguistically and philosophically impossible to disregard.

Although the data snippets merely presented the first analysis, the discussion presented the essential role of metaphor and conviction, especially in relation to human mortality. The basic metaphor of the collection is the connection between the "*Swift Wind*" (the power of nature that cannot be stopped) and the "*Solitary Flower*" (limited, weak human life).

Anthropocentric discourses view human death as an end of the road a final annihilation of value. However, Niazi employs this metaphor in his poetry to create a

moral belief of cyclical ecology. The Wind that takes away the Flower is the same power that makes the cycle of life go on. By introducing human mortality into the amoral, but necessary, ecological flow, the discourse by Niazi does two important things:

It takes away the emotional exceptionalism of human death, re-conceptualizing it as a non-destructive, natural, and integrated part of the larger web of life. It employs the most poignant human experience (mortality) to develop an ecological ethos. When the highest human fear is nature, then nature should be accepted and admired, not dominated and used. This is a strong metaphor that creates the belief in sustainable living.

The implications of this thesis on three different fields of study are Ecolinguistics, Literary Theory, and South Asian Eco-critical Studies.

This study offers empirical data to the strength and cross-cultural relevance of the EDA framework by Stibbe. The thesis confirms the strength of the methodology as a universal analytic instrument to study ecological ethics in language by demonstrating its effectiveness in applying the methodology to Urdu poetry, a language and genre that is structurally far apart in terms of its origins in Western prose and media studies. The results indicate that the six categories (Identity, Ideology, Salience, Metaphor, Conviction, and Erasure) are universal benchmarks in determining the ecological impact of any cultural text. This ought to stimulate further ecolinguistic research to be more aggressive in seeking non-Western and highly figurative literary sources.

This thesis provides a critical intervention by using a linguistic model to interpret the meaning of literary works to challenge the anthropocentric interpretations of the work of Muneer Niazi that prevailed historically (Zaidi, 2018). It demonstrates that the melancholy and alienation commonly ascribed to the poet are actually the emotional price of environmental consciousness the realization of the unavoidable susceptibility that interdependence entails. The work therefore offers a new theoretical framework of understanding South Asian eco-poetics, in that the radicality of Niazi is actually his linguistic decolonization of nature as a human utility. The work is consistent with the critical theory (Haraway, 2016) in that it actively explores the possibility of re-branding mortality as a component of the ecological flow through language, which is a key to a coherent framework that is vital to the modern environmental humanities.

Its study covers a gap in the growing area of research of South Asian eco-critical scholarship (Baig et al., 2023; Ahmed and Abdullah, 2024). The thesis shifts the

general, global environmental rhetoric to the highly specific cultural context needed to communicate effectively about the environment by concentrating on Niazi Urdu poetry, a vernacular, culturally foundational text (Gorin, 2025). The practical implications of this research are far more extensive than the academic community, and they can be applied to policy, education, and environmental communication in Pakistan and beyond.

The main practical implication is the discovery of a culturally resonant discourse to advance localized environmental ethics. The emotional and aesthetic value of the poetry of Niazi is a potent instrument of environmental communicators. Communicators can apply the language, metaphors, and ethical framework found in this study to appeal to the general population instead of using technical information about climate change. The results reveal the way to build messages that will resonate: focusing on the common vulnerability, assigning the agency to the local nature (rivers, trees, air), and redefining the loss as a part of a larger and more lasting cycle. This establishes a precedent of analyzing the local artistic manifestations as indigenous ecological knowledge systems, which can generate powerful ethical responses to environmental degradation. It demonstrates that the manner in which sustainable practices ought to be is local, familiar, and emotionally charged linguistic.

This thesis offers a good justification of the inclusion of eco-critical readings of indigenous literature in the school curriculum. The EDA categories can help educators to not only teach students what the poem means, but how the language functions to create their perception of nature. Through the study of salience and erasure in a well-known text, students will be able to build the critical linguistic awareness that will help them resist the destructive, anthropocentric ideologies that are found in the media, politics, and consumer culture. The poetry of Niazi, as it is decoded here, can be used as a textbook on environmental citizenship.

The intensive, interpretive analysis required certain methodological decisions, which, on the one hand, made the analysis deeper, but on the other hand, brought certain limitations that are inevitable and must be addressed through honest self-reflection.

The selection of a constructivist-interpretivist paradigm provided the required richness to decipher the symbolic richness of poetry. Nevertheless, this approach is necessarily reliant on the interpretive prism of the researcher. Although the systematic

framework used by Stibbe was rigorous, the results can be interpreted in other ways. More importantly, the use of sense-for-sense translation of Urdu to English, which was required by the academic basis of the framework, was a challenge. Poetry is characterized by indefinable subtlety, and although much care was taken, some of the sub-lexical ecological metaphors of the original Urdu might have been slightly diluted. This limitation could be addressed by a joint analysis with a native Urdu-speaking ecolinguist in the future.

Purposive sampling was used to sample 20 poems out of *Taiz Hawa Aur Tanha Phool* to provide a rich and in-depth analysis that would be adequate to address the research objectives. Nonetheless, this particularity inevitably restricts the extrapolation of the results. Although the trends identified in the particular agency attribution and cyclical metaphors are strong in this set, they cannot be conclusively applied to the entire poetic canon of Niazi or to the eco-poetics of the Urdu language in general without further research. Other poems were excluded on the basis of thematic relevance, rather than a wish to disregard conflicting evidence, but a larger sample would make the argument much more compelling.

According to the validated results and the recognized methodological constraints, the following broad areas of future research are suggested to consolidate and broaden the contributions of this thesis:

So Macro-Level Comparative EDA: How about generating a macro-level EDA of a broader set of poets that shaped South Asian modernism in the 20th century (e.g., Faiz Ahmad Faiz, Allama Muhammad Iqbal, or eco-poets students of the 21st century). Such a comparative method would assist in tracing the development and popularity of both anthropocentric erasure and ecocentric salience discourses in the larger literary history of the subcontinent.

Empirical Reception Studies: To go beyond the textual analysis, the future research must examine the actual effects of Niazi ecocentric language. This may include qualitative interviews or quantitative surveys of a target group in Pakistan to empirically determine the effect of exposure to these poems (especially those that

focus on shared vulnerability and non-human agency) on their self-reported ecological practices, environmental consciousness, and nature perception.

Expand the existing study to the prose works and critical essays of Niazi (where possible) to examine the functioning of the ideas of framing and evaluation beyond the narrow, metaphorical framework of poetry. This would establish whether the ecocentric ideology is coherent in his various modes of communication.

Based on the results of this thesis, future studies can work with linguists to translate the framework of Stibbe into a complete localization of EDA approach to the Urdu language. This modified framework may include culturally specific linguistic elements, metaphors, and philosophical backgrounds that are specific to the South Asian culture, and the field will be on the path of the genuinely decolonized ecolinguistic analysis. Use the results to create particular, quantifiable pedagogical resources on secondary and university-level environmental studies and literature classes in Pakistan on how to use the poetry of Muneer Niazi to impart ecological ethics and critical language consciousness.

This thesis has shown that *Taiz Hawa Aur Tanha Phool* by Muneer Niazi is not only an aesthetic masterpiece but also a powerful ecological manifesto. It does not do it by didactic lecturing, but by the insidious, inexorable influence of language that methodically questions the anthropocentric prejudice. The poetry of Niazi is a priceless, culturally resonant instrument in the evolution of ecological consciousness in a region that is desperately short of positive, localized descriptions of interdependence. The rapid wind and the lonely flower are forever in this conversation, and they give a powerful metaphor of the unity of the destiny of man and nature. This work of art proves the urgency to listen to the stories we are living and to actively promote those that will lead to a more sustainable and, eventually, more ethical life.

Suggestions on Research in the Future:

The Macro-Level Comparative Ecological Discourse Analysis (EDA):

The eco-poetics of other South Asian writers and thinkers (e.g., Faiz Ahmad Faiz, Allama Muhammad Iqbal) can be examined in a larger comparative study to follow the evolution of the ecocentric and anthropocentric discourses in the region. This kind

of comparative analysis would assist in situating the poetry of Muneer Niazi in a more extensive framework of environmental awareness in South Asian writings and observe the changes or perspectives in depicting nature and the human-nature interdependence.

Empirical Reception Research:

As an ecological language, the influence of the Niazi ecology on how the readers perceive and practice it might be proposed with the help of empirical reception studies. By interviewing Pakistani residents (or the representatives of the Urdu population) qualitatively or conducting the surveys quantitatively, the researchers would be able to determine the impact of the exposure to the ecocentric discourse by Niazi on the environmental attitudes, ecological behavior, and the perception of the relationship between the human and nature. This empirical study would fill the gap between linguistic analysis and behavioral change in the real sense.

To the extension of the Scope to Prose and Critical Writings:

Further scholarly effort might be to include more than Niazi poetry and his prose works and critical essays in discussion to find out whether his ecocentric ideology remains conservative in all his writing styles. This method would enable us to gain a deeper insight into the ecological thought of Niazi and the interaction of his poetic discourse with the rest of his work, which might provide an insight into the interaction between literary style and ecological ideology.

Linguistic Adaptations of EDA that are culturally specific:

The next significant direction in the future is to engage speakers of native Urdu as linguists to develop the EDA model to accommodate the South Asian languages. It would be possible to adjust the Stibbe model to include culturally specific metaphors, idioms and philosophical traditions to produce a more localized and decolonized model of ecolinguistic analysis. This would imply a reinterpretation of some of these ecological metaphors and linguistic forms with regard to the South Asian ecological philosophies and vernacular discourses.

Development of Pedagogue and Curriculum:

Pedagogical materials based on the findings of this thesis could be created to incorporate ecological ethics in the study and literature curricula of secondary and university level environmental studies in Pakistan. Using the ecological dimensions of Niazi poetry as taught by EDA, educators might discuss with students ways of how language creates perceptions of nature and develop an eco- linguistic conscious allowing students to challenge, via their poetry, other anthropocentric ideologies.

Limitations of the Study

Interpretive Biases to Constructivist-Interpretivist Paradigm:

Constructivist-interpretivist approach though providing profound understanding of the symbolic meaning of the poetry is in itself prone to interpretive bias. The results may be also affected by the worldview of the researcher, as the analysis is conducted according to the personal interpretation of the researcher, and may not be quite representative of the interpretations of other readers or cultures. The research would be improved by including various viewpoints or using more heterogeneous groups of readers in the study.

Difficulties in the art of translating poetic niceties:

The dependency on the use of sense-sense translation of the work of Niazi poetry in Urdu to English could have caused a certain amount of confusion of the original subtlety and ecological metaphors in the poetry work. The complexities of the original Urdu language might not have been entirely translated and some of the ecocentric shades of the original text might have been diluted. The future studies may include collective work with the native Urdu speakers who speak the language and have a native knowledge of the ecolinguistics and how to keep the language and its metaphors intact during translation.

Small Sample Size and Generalizability:

The purposive sample selected in the study was 20 poems of Taiz Hawa Aur Tanha Phool, and, although it provides an in-depth and concentrated interpretation, the range of generalizing the results is limited. The chosen poems might not reflect the variety of Niazi ecological concerns and his overall poetic tradition. The next study must increase the sample size or cover other collections of poems as a way of delivering a more detailed analysis of the ecocentric discourse by Niazi.

Limitations of EDA Framework In the context:

Although the EDA paradigm was effective in the analysis of poetry by Niazi, the context of the paradigm when subjected to the study of non-Western works might be limited because the paradigm was originally used in studies pertaining to Western literature. Cultural, linguistic and philosophical dissimilarities between Urdu poetry and the Western writings may demand additional alteration of the framework that could take into consideration alternative expressions of environmental discourse and representation. Future research might be aimed at altering or increasing the EDA model to address the needs of the South Asian environment.

With these future research possibilities and these limitations considered, your thesis will be able to provide a more comprehensive representation of the contributions of the current study, as well as provide areas where more research should be carried out. These supplements would be in favor of the continued relevance and influence of the work by Niazi in developing ecological consciousness in South Asian literary practices and beyond.

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