

AN ECOLINGUISTICS EXPLORATION OF SAQIB MALIK'S POETRY THROUGH THE LENS OF STIBBE'S 'STORIES WE LIVE BY'

Faseeha Noor

BS Scholar, Riphah International University, Islamabad.

Email: fnoorawan@gmail.com

Abstract

Ecolinguistics, as a field of study, examines the intricate relationship between language, society, and environment. This research explores Saqib Malik's (1990) poetry through the lens of Stibbe's (2015) 'Stories we live by,' aiming to uncover the way ecological narratives are interwind with social issues. While previous studies primarily focused on Sufi and natural poetry, this study addresses a gap by highlighting Malik's multifaceted approach, which engages with a variety of topics beyond nature, particularly social concerns. Utilizing a qualitative approach, the research applies Stibbe's (2015) framework emphasizing two concepts: framings and metaphors. The findings reveal that Malik's (1990) poetry not only reflect social realities but also encourages readers to engage with ecological perspectives, thus broadening the concept of ecolinguistics analysis. This study underscores the significance of diverse poetic voices in understanding the connections between language, culture, and ecological awareness.

Keywords: Ecolinguistics, Framing, Metaphor, metaphors, Ecological Narratives.

INTRODUCTION:

Pakistan has been a hub of interaction of different cultures and religions. The literature manifests sheer kaleidoscope by producing works in Urdu, Hindi, Pashto, Punjabi, and Sindhi literature (Mansoor, 2012). The earlier works of Urdu poetry were personal exploration of key themes like love, migration and death but later on progressive poets connected it with social realities (Yousaf et al., 2024). 'Bardar-e-Janan' is one of the influential works of Saqib Malik, who was a program producer at Pakistan television from 1973 to 1997 and has continued his journey of writing various genres of poetry. Ecolinguistics has gained prominence as a field of study, with scholars like Lakoff and Jackson (1980), and Stibbe (2015) who laid stress on the role of language in shaping ecological awareness. Stibbe (1990), in particular, focuses on the way language influences human identities, societal structures, the underlying stories behind

AN ECOLINGUISTICS EXPLORATION OF SAQIB MALIK'S POETRY THROUGH THE LENS OF STIBBE'S 'STORIES WE LIVE BY'

language, and their impact on the minds of people. According to Ghorbanpour (2024), ecolinguistics explores the role of language in the life sustaining interactions between humans, ecosystem and other species, as defined by International Ecolinguistics Association (IEA). While ecolinguistics has been explored in Pakistan, no scholar has yet focused on social poetry. Therefore, this study tries to fill in the gap. The exploration of social poetry through the lens of ecolinguistics remains significantly uncharted, despite its potential to elucidate the complex connection between societal and ecological narratives. Additionally, the earlier literature has not concentrated on analyzing an Urdu poem from Stibbe's (2015) perspective. By examining metaphors in Urdu poetry and their usage to construct stories in readers' minds from an ecological standpoint, this study aims to fill in the gap. As a result, it will complement the research conducted under the ecolinguistics umbrella.

RESEARCH OBJECTIVES:

- 1. To examine the reflection of ecological relationships in Saqib Malik's Poetry.*
- 2. To identify the stories of framing and metaphors revealed in Saqib Malik's Poetry.*

RESEARCH QUESTIONS:

- 1. How does Saqib Malik's Poetry reflect ecological relationships?*
- 2. What stories of framing and metaphors are revealed in Saqib Malik's Poetry?*

LITERATURE REVIEW:

Language influences the way we think about world and our thinking triggers our actions. Ecolinguistics is about ecology and language used to either destroy or protect the ecosystem. The concept 'ecosystem' is epistemologically rich in metaphors and myths allowing for an examination of connections and differences between biological systems and Eco-poetry (Alderman & Rachel, 2017). From this perspective, ecological poetry as a genre is a kind of reaction to emergent socio-cultural, political, and environmental processes (Siddiqui, 1996). Furthermore, Stibbe (2015) highlights the significance of employing ecolinguistics analysis to better understand the underlying stories that form our lives and society. Stibbe (2015) focuses on eight key concepts of ideology, framing, metaphor, evaluation, identity, conviction, erasure, salience, that disclose these stories. However, Grant (1998) refers to these stories as the myths we live by, creative patterns that shape the way one view the world. Stibbe

(2015) associates this view to the theories of Robertson (2018), who challenges the deeply ingrained economic growth paradigm, and Kingsnorth and Hine (2009), who emphasize the myths that support civilization, such as the myth of progress and human primacy.

Moreover, Stibbe (2015) and Goatly (1996) have pointed out the role of metaphors in construction of ecological discourses, focusing on the style language frames environmental challenges. According to Lakoff and Johnson (2008), speech and writings are linear while our conceptualization of language is intricately intertwined with spatial metaphors. There is a distinction between traditional metaphors, which shape everyday language and conceptual frameworks, and creative metaphors, which offer new perspectives on our experiences by emphasizing some aspects of our experiences while downplaying others (Lakoff & Johnson, 2008). Similarly, Stibbe (2009) emphasized the communication failure in communicating sustainability messages. In order to demonstrate that language can produce diverse reactions, Stibbe (2009) presents examples of various discourses. Furthermore, Stibbe (2009) points out that while some people may find a detailed ecological account appealing, others may find it exploitative and impersonal, and so alienate them. According to Chisholm (2011), ecology can be seen as both kind of literature and literary approach bridging art, philosophy, and science to reveal the hidden ecological narratives through creative expressions. As Stibbe (2014) asserts that there are wide-ranging forms that are directly related to environment or there are discourses like neoclassical economic discourse that by ignoring ecological considerations, can provoke individuals to act in ways that are harmful to the environment. The idea has been further demonstrated by Massey (2009), highlighting the stark comparison between narrative and environmental discourse. Narrative elements like tone, perspective, and literary devices shape subject positions in a text, while environmental discourses frame perspectives on ecological issues and future possibilities (Massey, 2009). Likewise, Jeon (2004) stated that ecocriticism promotes a literary context favorable in elevating the visibility of natural conditions.

Ecolinguistics began as an academic field earlier in the twentieth century in West, however the interaction between language and ecology has existed at least as long as language itself observed by general human understanding of language and cosmos. The 'Tinaï Theory' has brought out the importance of ecology in the narrative traditions, especially in literature, emphasizing that the ecological imprint should be clearly visible (Vaishali &

AN ECOLINGUISTICS EXPLORATION OF SAQIB MALIK'S POETRY THROUGH THE LENS OF STIBBE'S 'STORIES WE LIVE BY'

Rukmini, 2021). As a cross-disciplinary field, its applicability can be extended to different genres of literature for understanding their relation with reality and the lived stories and has the possibility of bridging gaps between ecolinguistics in the future and other fields such as the pragmatic analysis and the critical discourse studies that would shape the future studies in the field (Ahmed & Sarhan, 2021).

According to Riaz, Mehmood, and Shah (2022), nature poetry like 'Arrival of the Monsoon' provides fresh views on human interactions with nature as far as material processes and the setting contribute to the consideration of the piece's environmental concern. Nature function as an agent of vitality and independence; the illumination is sectioned by the narrative on the monsoon; on one hand it portrays positive nature or power while the other side subjugate man's freedom through the controlling force of nature suggesting plight and destiny (Riaz et al., 2022). Likewise, Gach (2016) examines African American poetry to represent the concepts of nature as a cultural construct through cognitive and ecocritical discourse analysis by highlights the evolving relationship between African Americans and nature. Sufi poetry, particularly that of Sultan Bahu, fosters a love for the surrounding nature and cultivates readers' minds to comprehend the mysterious realities around them (Baig et al., 2023). By analyzing Sultan Bahu's poetry through conceptual metaphor theory not only develops the poetic experience but also hauls one's perception thus making his Sufi ideology much more profound and stimulating (Naeem & Zafar, 2023). In the same manner, Stibbe's ecosophy also serves as a critical lens through which Ahmed and Abdullah (2024) analyze the ecological discourse in Allama Iqbal's children poetry, emphasizing the interconnectedness of humans with their environment and other species. Iqbal's poetry encourages critical thinking in scholars and political theorists working toward a more sustainable society (Ahmed & Abdullah, 2024).

Expanding on the connection between nature and spirituality, like that of Sultan Bahu, previous researches using Stibbe's (2015) ecolinguistics framework has mostly concentrated on religious poetry. Nevertheless, there is a noticeable gap in applying this interpretation to non-Sufi poetry, especially in poems like those of Malik (1990), which do not specifically discuss nature. Malik's (1990) poetry contains some hidden ecological narratives through metaphor and framing because of its focus on societal issues and emotional depth. This study aims to fill in this gap by revealing deeper ecological

implications through reinterpreting Malik's (1990) metaphors of social and personal anguish within an ecolinguistics framework. In addition, the current study broadens the application of Stibbe's (2015) framework beyond the Sufi tradition by concentrating on social poetry. It provides a novel viewpoint on analyzing South Asian poetry's abstractly and metaphorically impact with ecological topics.

RESEARCH METHODOLOGY:

The study employs a qualitative research method in order to undertake theoretical analysis on the selected texts from 'Bardar-e-Janan' (1990) using Stibbe's (2015) ecolinguistics framework. The researcher observed and noted ecological narratives as per Stibbe's (2015) selected concepts applied on poetry to analyze ecological perspectives. The chosen poem 'Talkh Ghoont' exhibit ecolinguistics characteristics, focusing on the language used, the underlying meanings conveyed, and their impact on readers. These verses were analyzed through two key concepts: framing and metaphors as proposed by Stibbe's (2015, p. 17) 'Ecolinguistics: language, ecology, and stories we live by'.

THEORETICAL UNDERPINNING:

Based on the ecolinguistics framework proposed by Stibbe (2015), the study aims to examine the complex relationships between language, ecological narrative, and the stories that shape our minds and actions. According to Stibbe (2015), language is an important factor in determining the way we comprehend ecological challenges and behavior toward the environment. In this regard, this approach focuses on a linguistic analysis of language use both in constructing ecology and contradicting narratives.

1. **Framing:** Framing involves the contextualization of information, which significantly shapes the way individuals perceive and interpret messages. According to Stibbe (2015), framings are essentially stories that make use of packets of general information, and various framings such as destructive, ambivalent, hidden, and positive, might result in essentially different conceptualizations of various life domains.
2. **Metaphor:** Metaphors exist as a particular kind of framing that is capable of affirming or negating popular paradigms about nature and man's interaction with the environment. The researcher will analyze the metaphors employed in poetry to uncover ecological meanings and cultural attitudes toward environmental issues.

FINDINGS:

The research findings are presented in order of the research questions.

**AN ECOLINGUISTICS EXPLORATION OF SAQIB MALIK'S POETRY
THROUGH THE LENS OF STIBBE'S 'STORIES WE LIVE BY'**

The poem 'Talkh Ghoont' consisted of twenty-four verses with a structure of four verses in stanza one, five verses in stanza two, five verses in stanza three, three verses in stanza four, five verses in stanza five, and at the end a couplet. This structure builds a foundation to explore the types of stories embedded in the narrative. Table one presents the first stanza of the selected poem.

Table 1: Stanza one of the Poem 'Talkh Ghoont'

Sr. No	Poetic Verses	English Translation
1	یہ گھونٹ بہت تلخ	This sip is very distasteful, this is a poisonous sip
2	یہ زہریلا سا اک گھونٹ مانگو نا دعائے۔ ہاں کہ میرے حلق سے اترے	Don't make a prayer request, yes, so that this may dislodge from my throat
3	یہ رات سیاہ رات	This night, dark night, sorrowful, angry night
4	غضبناک حسیں رات پل بھر کو تو آسودگی عشق میں گزرے	For a moment, let it be peaceful like love to pass through

The above table consists of first stanza of the poem 'Talkh Ghoont'. Its literal sense is in harmony with spiritual theme that is the main preoccupation of the poem. However, the verses are loaded with several metaphors and other ecological paradigms of the views. The opening verse consists of the words 'distasteful sip' and 'poisonous sip' that connotes with the pollution that is harmful and fatal for humans. From ecological perspectives, this imagery represents the detrimental effects of industrialization, environmental degradation, and societal exploitation. The bitterness and poison might point out that effects of human activities result in a disconnection from nature and harmony by polluting not only the natural world but also the human spirit.

Furthermore, the plea in the second verse suggests an unwilling acceptance of suffering. The 'throat' metaphorically reflects a passage of survival, while the 'avoidance of prayer' indicates a loss of spiritual connection. Ecologically, this could frame a forced adaptation of environmental degradation. People are somehow compelled to suffer change rather than searching for anything positive to be transformed. The repetition of darkness of night in verse three symbolizes personal, societal, or ecological loss such as climate change and biodiversity loss. The metaphor 'night' itself deepens the

sense of despair and alienation. Likewise, the words 'sorrow and anger' in these verses resonates with Stibbe's (2015) concept of destructive stories, which highlight the damage caused by human actions and their consequences on both people and planet.

The closing verse number four, 'For a moment, let it be peaceful like love to pass through' offer a contrasting metaphor of healing and renewal. The 'peaceful like love' symbolizes restoration, compassion, and a rebalancing of disrupted connections. From an ecological point of view, it implies a yearning to reconnect with nature and rebuild a positive relationship with the environment. This accords with positive stories as defined by Stibbe (2015), which promote hopeful and sustainable narratives that inspire ecological harmony and human well-being. The following table two contains second stanza of the selected poem.

Table 2: Stanza two of the Poem 'Talkh Ghoont'

Sr. No	Poetic Verses	English Translation
1	ہستی کا الجھتا ہوا پُر شور تلاطم	The ever-uncontrolled turmoil of entangled existence
2	یہ بڑھتا ہوا سلسلہ درد دمام	Uplifting chain of grief and pain,
3	تلخاں پر غم	The bitter cup of sorrow,
4	ہاں ساقی ایام نے ارزاں جو کیا ہے	Yes, the destiny master made it modest
5	ہم سب کو دیا ہے	Has been given to us all.

The above table exhibits that the second stanza of the same poem encapsulates the profound metaphors that were examined through Stibbe (2015). The analyses reveal significant framings of human and ecological relationships. The first verse denotes literally to the chaotic and entwined nature of life. From an ecological point of view, this turmoil can be framed as the disruption of ecosystem by human beings. It refers to the uncontrolled harmful conduct of humans such as deforestation for producing luxury items, polluting air, soil, and water through industrialization. The imagery of 'entanglement' suggests the interconnectedness of humans and nature. Thus, exploitation of natural ecosystem results into the toxic effects on people. The second verse continues with the metaphor 'chains,' symbolizing suffering. It can be interpreted that humans are entrapped in the cycles of unsustainable practices

**AN ECOLINGUISTICS EXPLORATION OF SAQIB MALIK'S POETRY
THROUGH THE LENS OF STIBBE'S 'STORIES WE LIVE BY'**

i.e. destruction of natural resources. The metaphor 'grief and pain' frames a narrative of ecological imbalance, where the increasing effects of these actions worsen both environmental harm and societal stress, aligning it with Stibbe's (2015) concept of destructive stories.

Additionally, the verses three to five serve as a powerful metaphor for shared grief and universality of these consequences. The 'bitter cup' in verse number three reflects the emotional and ecological ring of such unsustainable practices. It is further emphasized in verse number five as the shared sufferings experienced by both humanity and environment. These verses propose poisoning of life's essence, mirroring degradation of ecosystem and loss of ecological integrity. The 'destiny master' might be a bitter nature or fate which people have been shrugging off their responsibility towards ecology destroying future earth and the environment. This framing fits into Stibbe's (2015) ambivalent stories, where there are signs of committing ecological harms but there is no definitive way to address it. At the same time, the universality of the offering suggests the shared burden and possibility of mobilizing collective practice against the ecological crises. The succeeding table three entails the third stanza of the selected poem.

Table 3: Stanza three of the Poem 'Talkh Ghoont'

Sr. No	Poetic Verses	English Translation
1	آمادہ ہو پینے پہ طبیعت بھی تو کیسے	<i>How can the heart be willing to drink,</i>
2	آئے گی وہ بے نام سی لذت بھی تو کیسے	<i>How can that nameless pleasure arrive,</i>
3	جو دل کی جہلن	<i>That heart burning,</i>
4	ایک ہی جمعے میں بجھا دے	<i>Soothes in just one gathering</i>
5	سب رنج مٹا دے	<i>Extinguishing all sorrows.</i>

The third stanza of the poem starts with a profound question, 'How can the heart be willing to drink,' serving as a metaphor for the reluctance to confront life's hardships. Through ecological standpoint as proposed by Stibbe (2015), this unwillingness can be framed as humanity's hesitation to engage in brutal actions such as environmental degradation. One can also interpret this metaphor as isolation since people do not consider themselves a part of broad

ecological networks and prefer to ignore connections with the mechanics of life-sustaining processes. The following verses two introduces the idea of an undefined sense of fulfillment. This 'nameless pleasure' can be framed ecologically as the lost connection between human and natural world. The positive ecological stories are emphasized by Stibbe (2015) that involved re-establishment of this connection, fostering a sense of appreciation for nature. The metaphor hints the alienation created by modern life from natural world and the difficulty in rejoining.

The verse, 'That heart burning, soothes in just one gathering,' employs the metaphor of 'burning' to represent unresolved pain or longing. In terms of ecology this burning could represent the calamities that result from people's stripping of the natural resources such as deforestation or global warming. The idea of soothing in 'one gathering' suggests a collective act or moment of unity that can alleviate this suffering. This accords with Stibbe's (2015) view of positive stories which reflect on positive social response and action to ecological problems where communities work for renewal. Finally, 'Extinguishing all sorrows' serves as a metaphor for resolution and healing. From an ecological perspective, this resolution can be seen as the return to the state of harmony of man and nature. From it one can derive the understanding that the harm done can be turned around if people woke up from their slumber and work together. Stibbe's (2015) framework nurtures such positive stories, which tell people about possible and preferable world where both material and social environment will be healthy and friendly. The subsequent table four presents the fourth stanza of the selected poem.

Table 4: Stanza four of the Poem 'Talkh Ghoont'

Sr. No	Poetic Verses	English Translation
1	کیا کہیں کہاں جائے کے دیجئے آواز	What can one say, where should one go, whom should one call upon,
2	محبوبِ دماز	The beloved companion of the soul.
3	مانگو نا دعائے - ہاں کہ مرے حلق سے اترے	Don't make a prayer request, yes, so that this may dislodge from throat

The above verses in the table though does not reflect ecological narratives apparently but contains profound metaphors of human's vulnerability resonating deeply with ecological framing. These metaphors and

**AN ECOLINGUISTICS EXPLORATION OF SAQIB MALIK'S POETRY
THROUGH THE LENS OF STIBBE'S 'STORIES WE LIVE BY'**

framing reveals narratives of existential isolation and need for reconnection both spiritually and ecologically, continuing the essence of coherence prevalent in previous stanzas. Like previous stanza, this also starts with an insightful question 'What can one say, where should one go, whom should one call upon,' that metaphorically captures a sense of helplessness. It can be interpreted as human's disaffection towards natural world. The inability to find direction reflects the loss of traditional, sustainable practices and an alienation from the natural systems that once guided human existence. This aligns with Stibbe's (2015) destructive stories, which highlights disconnection and the resulting crises, both personal and ecological.

The subsequent phrase 'The beloved companion of the soul' introduces a metaphor for something deeply cherished yet seemingly unattainable. Ecologically, this could represent a relationship that once provided solace and balance but is now eroded by exploitation and neglect. This aligns with Stibbe's (2015) ambivalent stories, where there is recognition of being lost but uncertainty towards regaining it. The verse number three in this stanza is the repetition of two in stanza one that is connecting the ecological concept in a broader way challenging the readers to reconsider their role in fostering ecological renewal rather than merely enduring its consequences. The next table five offers the fifth stanza of the selected poem.

Table 5: Stanza five of the Poem 'Talkh Ghoont'

Sr. No	Poetic Verses	English Translation
1	تاریکی زنداں سے سوا ہے یہ غم دل	This dark grief is more than the confinement
2	یہ زہر ہلاکت	The poison of this grief
3	جو بن کے لہو میرے رگ و پے میں رواں ہے	Running in my body like blood
4	جھبلی سی ٹپاں ہے	Shaken the body like a thunder

The above excerpt evokes a powerful interplay of emotions and physical sensations, expressed through metaphors. When analyzed from ecological perspectives, these verses can be interpreted as the darker consequences of human's conduct in environment. The opening verse establishes a metaphorical contrast between inner and outer imprisonment. It symbolizes deep anguish

caused by people's detachment from the love of natural environment. These refers to the destructive narratives as discussed by Stibbe (2015). The phrase wholly reflects the societal constraint and hints at the deeper spiritual loss. The verse number two, 'The poison of this grief' represents a metaphor for toxic influences that infiltrate both the environment and the human psyche. From an ecological standpoint, this poison could indicate pollution, environmental degradation, or the harm caused by industrial practices. The idea of poison flowing like blood through veins suggests deeply entrenched destructive practices in human beings, reflecting the pervasive impact of ecological harm on every aspect of life.

Furthermore, the verse, 'Running in my body like blood' continues the essence of previous verses by framing poison as an inseparable part of existence. This metaphor reflects the way unsustainable actions have become a part of routine of modern people. This framing aligns with Stibbe's (2015) concept of hidden stories, where harmful practices are so embedded in societal narratives that they are often unquestioned. The last verse of this stanza 'Shaken the body like a thunder,' uses the imagery of electrical energy to convey the intensity of internal turmoil. This very verse can be interpreted from two perspectives. Firstly, the word 'thunder' suggests its destructive nature referring to the human's destructive conduct towards environment. And secondly, it also holds a connotation of power and illumination, suggesting the potential for positive transformation of people. Hence, it represents the moment of realization needed to challenge destructive systems and foster a sustainable change. This aligns with Stibbe's (2015) concept of positive framing. The following table six contains the couplet of the selected poem.

Table 6: Couplet of the Poem 'Talkh Ghoont'

Sr. No	Poetic Verses	English Translation
1	ڈرتا ہوں کہ طوفانِ قیامت نہ اٹھادے	I am scared that, this storm may cause the last day
2	ایسا نہ ہو فردوسِ تخیل بھی جلا دے	Maybe it burns the imagination as well

The poem ends with deep apprehension expressed in two verses by using powerful metaphors to explore themes of destruction and loss. From ecological perspectives, the metaphors can be examined as reflections of humanity's fear

AN ECOLINGUISTICS EXPLORATION OF SAQIB MALIK'S POETRY THROUGH THE LENS OF STIBBE'S 'STORIES WE LIVE BY'

of irreversible damage, both to the environment and to the human spirit. The first verse uses the metaphor of a 'storm' to symbolize catastrophic upheaval. This storm could represent the environmental crisis caused by human activities framing the destructive stories. The 'last day' serves as a warning about the potential collapse of ecology if destructive behaviors continue. The second verse introduces the phrase 'burns the imaginations as well' that metaphorically represents symbols of hope and ideal harmony between humanity and natural resources. The fear of its destruction suggests the erasure of not only the physical environment but also the aspirations tied to them. According to Stibbe (2015), such framings reflect ambivalent stories that acknowledge the harm while simultaneously recognizing the importance of already present things. The metaphor of 'burning' emphasizes irreparable ecological harm. The diversity of natural ecosystems and the creative inspiration they offer are difficult to replace once they are gone. This supports Stibbe's (2015) criticism of hidden narratives that limit stories of care and preservation while simultaneously promoting destructive behaviors under the pretense of development.

DISCUSSION

The discussion in the above section regarding the examination of Urdu poem 'Talkh Ghoont' through the Stibbe (2015) ecolinguistics framework reveals profound metaphors of personal, societal, and spiritual struggles. The relationship between humans and nature is evident through this poem. Each metaphor can be ecologically framed as the consequences of human actions on environment, aligning with Stibbe's (2015) concepts of destructive, ambivalent, and positive stories. The analysis shed light on the underlying meaning conveyed by metaphors as ecological framings in each stanza.

The stanza one introduces the metaphors of 'distasteful and poisonous sip,' which depicts the harm caused by pollution and environmental degradation. Ecologically these metaphors frame the idea of human's toxic practices such as industrialization that leads to the exploitation of natural ecosystem. The plea for relief reflects an unwilling acceptance of these consequences, framing a narrative of forced adaptation to ecological harm, aligning it with destructive stories as proposed by Stibbe (2015). In contrast, the last verse number four of the same stanza aligns with positive stories as it hints for the potential renewal and ecological harmony.

In the same way, stanza two introduces metaphors showing destructive concepts. Words like 'entangled and tumultuous' reflects

interconnectedness of humans and nature. From the ecological perspectives, these metaphors frame the unsustainable practices of humans such as deforestation and pollution, disrupting the ecosystem. Moreover, the metaphor of 'growing pain' also underscores the brutal consequences of these actions. But, the universality of suffering is depicted by 'bitter cup' emphasizes the shared burden of ecological crises, affecting both men and nature. The 'destiny master' symbolizes nature of human beings, highlighting the way they shrugged off responsibility of protecting natural environment, mirroring Stibbe' (2015) concept of ambivalent stories.

The third stanza continues the concept of ambivalent stories by exploring humanity's reluctance to confront its ecological responsibilities as represented by 'unwilling to drink.' This hesitation reflects human's deep connection with their priorities such as luxury living and disconnection with natural beauty, though knowing which one is more important. The imagery shifts the focus to positive stories by 'soothing in one gathering' as it depicts the potential for collective action and unity. The stanza ends with metaphor of renewal 'extinguishing all sorrows,' reinforces the possibility of reconnection with nature.

The stanza four begins with a metaphorical question, 'What can one say, where should one go?' capturing a sense of existential helplessness. This shows humans alienation from ecosystem and natural elements that once provided guidance. The second verse symbolizes a cherished relationship with nature that has been eroded by exploitation. The repetition of plea to avoid prayer from stanza one highlights deeper spiritual disconnection. Hence, this stanza frames destructive stories.

The fifth stanza mirrors destructive and ambivalent stories. The use of metaphors such as 'deadly poison and flowing like blood' illustrates disparaging practices like pollution, and deforestation that are deeply rooted in human beings. The 'dark grief' represents loss of tranquility from human's life due to detachment from nature framing an ecological narrative of irreversible harm. The metaphor of 'thunder' presents dual meanings: while it represents destruction, it also symbolizes power and illumination. This tendency corresponds with ambivalent stories, stresses on a possibility of emerging of human being and noticing the ecological disaster spread by them. Hence, this stanza justifies its call for people to change their way from normal parasitic way of life to a sustainable one.

The last couplet of the poem encapsulates humanity's fear of

AN ECOLINGUISTICS EXPLORATION OF SAQIB MALIK'S POETRY THROUGH THE LENS OF STIBBE'S 'STORIES WE LIVE BY'

ecological collapse, using metaphors of a 'storm' to symbolize environmental crises. The 'imagination' represents a pleasant relationship with nature while the fear of its destruction reflects the fragility of ecosystems. Hence, aligning it with Stibbe's (2015) account of hidden narratives, which perpetuate destructive behaviors under the guise of progress. Speaking about the degradation of ecological systems, the word 'burning' underlines the incurable character of some sins and, thus, calls the people pay attention to the significance of the saving. The themes of loss and fear in the stanza also reflect upon the danger of not acting, make appeal to adapt a more sustainable life.

CONCLUSION

To put it in a nutshell, 'Talkh Ghoont,' the social and spiritual poetry, by Malik (1990) is masterfully explored by Stibbe's (2015) ecological framework. The metaphors skillfully frame the narratives from ecological perspectives. The narratives align with concepts of destructive, hidden, positive, and ambivalent stories showing relationship between humanity and nature. The metaphors of poison, bitterness, burning, etcetera illustrates destructive relation between the two, while the call for recognition and renewal evokes positive stories. Also, the metaphors shed light on human's inaction towards their responsibilities regarding protection of ecosystem mirroring ambivalent stories. Hence, the poem vividly portrays hidden ecological narratives irrespective of its far reaching personal and spiritual themes.



This work is licensed under a [Creative Commons Attribution 4.0 International License](https://creativecommons.org/licenses/by/4.0/).

References

1. Ambler-Alderman, R., & Rachel, S. (2017). Poetry on the Edge of Chaos: The 'Ecosystem' and the 'Ecotext' (Doctoral dissertation, University of Southampton).
2. Ahmed, R., & Abdullah, M. (2024). Ecological Discourse Analysis of Iqbal's Children Poetry: A Perspective of Stibbe's Ecosophy. *Panacea Journal of Linguistics & Literature*, 3(1), 269-279.
3. Baig, I. A., Naeem, T., & Zafar, A. (2023). A Study of Sultan Bahu's Poetry through Arran Stibbe's Eco Linguistic Framework. *Pakistan Journal of Humanities and Social Sciences*, 11(4), 4046-4054.
4. Chisholm, D. (2011). The art of ecological thinking: Literary ecology. *Interdisciplinary Studies in Literature and Environment*, 18(3), 569-593.
5. Goatly, A. (1996). Green grammar and grammatical metaphor, or language and the myth of power, or metaphors we die by. *Journal of pragmatics*, 25(4), 537-560.
6. Grant, C. (1998). *Myths we live by*. University of Ottawa Press.
7. Gach, N. (2016). Conceptualization of nature in the African American poetry: Ecocritical discourse analysis. *International Journal of Language and Literature*, 4(1), 273-85.
8. Ghorbanpour, A. (2024). Book review: *Ecolinguistics: Language, ecology and the stories we live by*. *Language and Linguistics*, 19(37), 303-318.
9. Jeon, D. J. (2004). *Nature and poetry: An ecocritical approach to modern poetry (from the romantic age to the ecological age)*. The University of Nebraska-Lincoln.
10. Kingsnorth, P., & Hine, D. (2009). *Uncivilisation: The dark mountain manifesto*. Croydon: Dark Mountain Project.
11. Lakoff, G., & Johnson, M. (2008). *Metaphors we live by*. University of Chicago press.
12. Malik, S. (1990). Bardar-e-Janan. *Modern Book Depot*. Vol. 1, 63-64. Syed Zakir Shah, Modern Book Depot, Islamabad.
13. Massey, G. (2009). *Reading the environment: narrative constructions of ecological subjectivities in Australian children's literature* (Doctoral dissertation, Queensland University of Technology).
14. Mansoor, A. (2012). The notes of a new harp: Tracing the evolution of Pakistani poetry in English. *Pakistaniaat: A journal of Pakistan studies*, 4(1), 14-38.
15. Jaffar, S. (2022). Syeda Sadia Ghaznavi On The Holy Prophet As A Psychologist And Educationist. *Journal of Positive School Psychology*, 6(8), 7762-7773.
16. Naeem, M., Ahmed, A., Awad, B., & Sarhan, A. (2021). Fictional "Stories to Live By": An Ecolinguistic Perspective. *EKB Journal*

AN ECOLINGUISTICS EXPLORATION OF SAQIB MALIK'S POETRY THROUGH THE LENS OF STIBBE'S 'STORIES WE LIVE BY'

- Management System. Vol. 32 (32) 213, 240.
17. Naeem, T., & Zafar, A. (2023). Analyzing Conceptual Metaphors in Sultan Bahu's Sufi Poetry. *Pakistan Journal of Social Sciences*, 43(3), 427-433.
 18. Naseem, Imran, Saad Jaffar, Muhammad Tahir, and Bilal Bin Saeed. "Evolution of Research Culture in Pakistan: A SWOT Analysis from the Perspective of Humanities and Management Faculty." *FWU Journal of Social Sciences* 17, no. 2 (2023).
 19. Robertson, M. (2018). *Communicating sustainability*. Routledge.
 20. Riaz, S., Mehmood, R., & Shah, A. H. (2022). The Language of cultural ecopoetics: a linguistic articulation of ecological framing in the arrival of monsoon. *3L: Language. Linguistics, Literature*, 28(3), 52-68.
 21. Stibbe, A. (2009, April). The language of sustainability: shouting but not being heard. In Keynote address at language of sustainability: shouting but not being heard conference, Institution for Environmental Sciences, London (Vol. 27).
 22. Stibbe, A. (2014). An ecolinguistic approach to critical discourse studies. *Critical discourse studies*, 11(1), 117-128.
 23. Stibbe, A. (2015). *Ecolinguistics: Language, ecology and the stories we live by*. Routledge.
 24. Siddiqui, S. J. (1995). Ecological Poetry in Modern Literature: A Comprehensive Exploration. *Gender Roles and Green Concepts: Pathways to Environmental Stainability*, (1), 137-151
 25. Vaishali, V. S., & Rukmini, S. (2021). Language, ecology and the stories we live by: The ecolinguistics of Tholkappiyam. *Rupkatha Journal on Interdisciplinary Studies in Humanities*, 13(4), 1-16.
 26. Yousaf, M., Hanif, A., & Ayub, S. (2024). Tradition of Revolutionary Poetry in Urdu. *Harf-o-Sukhan*, 8(1), 926-934.