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ECOLOGICAL WORLDVIEWS IN ENGLISH AND URDU POETRY: A COMPARATIVE ECOLINGUISTIC ANALYSIS

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Abstract
The present study focussed on the language and ideology of nature and ecological consciousness in selected English and Urdu poetry using the perspective of Ecolinguistics. The research used the framework given by Stibbe (2015) on "stories we live by" and selected four poems from the canonical Romantic English and classical Urdu poetic traditions—Ode to the West Wind by Percy Bysshe Shelley, The World Is Too Much with Us by William Wordsworth, ہمالہ by Allama Iqbal, and صبح آزادی by Faiz Ahmed Faiz to uncover the ecological worldview in these traditions. A qualitative, descriptive–interpretive research design was used, and the ecological discourse analysis of the poems was based on the eight forms of story: ideology, framing, metaphor, evaluation, identity, conviction, erasure and salience. The results indicated that the poems mostly produced positive, ecocentric discourses in which nature was foregrounded as powerful, sacred and autonomous, and human dominance in industrialization was neutralized. Iqbal and Shelley were prophetic, seeing nature as reverent and self-regulating; Wordsworth was critical of materialism as being ecologically harmful; and Faiz used the logic to the social sphere, making freedom an incomplete and interdependent system. Both traditions used the same kind of language strategies to achieve these goals, which is to say, to develop an ecological awareness and to confront anthropocentric worldviews, the study found. The results have implications for teachers, students, and researchers of linguistics and literature: the importance of the cross-cultural ecolinguistic approach in creating environmental responsibility.

Keywords: ecolinguistics; ecological discourse analysis; stories we live by; ecocentric discourses; ideology; framing; erasure salience

Introduction

The use of language is a way of generating and organizing ideas in your mind. Discourse is the way that ideas are communicated, expressed, and understood in language. Discourse can be used to *"build and share"* meaning between people in this manner. A discourse refers to a specific way of speaking, writing or communicating that is guided by certain rules, conventions and shared meanings within a particular context or community (Renkema, 2009; Jorgensen & Phillips, 2002). Discourse not only encompasses words themselves, but also the extension of sociology-culture and historical context in which communication occurs.

Discourse refers to the use of language to convey your ideas, information and shape its meaning. Wang (2021) stated that discourse shapes various elements, covering social norms, cultural values, historical influences, power dynamics and specific communication goals.They can be written or spoken in a formal or informal way, and they play a vital role in how we observe and understand the world around us.

The importance of discourse in ecological portrayal lies in shaping the public opinion, sustainability strategy and determine whether the relationship between human and nature is viewed as sustainable (egocentric) or exploitative (anthropocentric). Alexander and Stibbe (2014), have termed it as the science of how language affects life-sustaining relationships

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among humans, other organisms and the environment. Ecolinguistics studies the way language creates, sustains, changes or destroys such relationships. The interactions of humans are perceived primarily in terms of groupings like cultures, societies, professions, industries and institutions. These groups shape their practices and worldviews with discourses, specific modes of speaking, writing, representing and creating reality.

Through ecolinguistic, especially Ecological Discourse Analysis (EDA), research examines how language metaphors, framing and word choices present a relative view of reality. This aims to encourage eco-beneficial narratives while challenging eco-destructive ones. Ecology refers to the interaction of organisms with their environment and the interactions among and between organisms. Therefore, ecological aspects are to describe all the factors in an environment and ecological factors that apply to that specific location along with the organisms in question.

Ecological aspects in literature, often studied through ecocriticism, analyze the relationship between human beings and the natural world, moving from nature as a passive backdrop to an active, interconnected entity. Key aspects include promoting ecocentric worldviews instead of human-centered perspectives, highlighting climate change and degradation, and using the literature to develop environmental stewardship.

Key Aspects of Ecology in Literature include:

a) Ecocriticism
b) Environmental Consciousness and Activism
c) Nature as Character
d) Ecofeminism and Postcolonial Perspectives

Ecolinguistics analysis examines how language constructs environmental meanings, shaping perceptions and actions regarding the natural world. Stibbe (2014) describes ecological discourse analysis within a critical framework. He deals with the interrelationship between languages, discourse in particular, ecology, the environment, and the ecosophy of ecolinguistics. The environment here, according to Stibbe, has two important senses: the natural environment in Animals Erased, and the social and natural environment in Ecolinguistics.

The current study intends to explore how nature is portrayed in literature and how the poems such as Shelley's *Ode to the West Wind*, Wordsworth's *The World is Too Much with Us*, and Urdu works like Iqbal's بھالہ and Faiz Ahmad Faiz's صبح آزادی shape the meaning and understanding. It analyzes how nature is depicted as something beautiful, powerful, passive, or threatened and what effects such depictions have on the attitude of the readers to the environment. The present study has implications for both teachers and students of linguistics as well as for the researchers.

Literature Review

There are studies that have analysed various kinds of discourses from the perspective of ecolinguistics. For example, Rizqan (2019) conducted a study that aimed to identify the types of referents (biotic and abiotic) and phrase categories (noun, verb, adjective) of ecological lexicons in Wordsworth's poems. The researcher collected data from five selected poems using documentation techniques and analyzed them qualitatively. The findings showed 48 ecological lexicons, with 18 biotic (37%) and 30 abiotic (63%), and most of them were noun phrases (71%). The study concluded that Wordsworth, as a Romantic poet, consistently employed ecological lexicons to portray the beauty of nature and his close relationship with the environment.

Further, McKusick (2001) intended to explore how Romantic poets engaged with ecological thought by linking political revolution to ideas of interconnectedness among living beings. The data consisted of literary texts from Wordsworth, Coleridge, Blake, and Shelley,

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analyzed through close reading and historical contextualization. The method was primarily qualitative, combining textual analysis with intellectual history. The results showed that Romantic writers often treated nature as an active participant in human liberation, emphasizing kinship with animals and envisioning ecological utopias. McKusick concluded that Romantic poetry expressed an environmental ethic and offered insights into sustainable community ideals.

In another study, Ghosh et al. (2025) analyzed ecological crisis and environmental degradation through the lens of environmental education and advocacy. The data were drawn from recent research and literary examples, particularly focusing on poetry as a cultural medium for raising ecological awareness. The authors employed qualitative methods, examining themes of environmental consciousness, eco-justice, and the role of poetic narratives. The results showed that poetry served as a powerful tool to express the beauty of nature, highlight human impacts on the environment, and inspire sustainable practices. They concluded that integrating poetry into environmental discourse could enhance public engagement and promote ecological responsibility.

Moreover, Ahmed and Abdullah (2024) interpreted Iqbal's children's poetry through the lens of Stibbe's ecosophy, focusing on how ecological discourse is communicated and its relevance for human ecology. The data consisted of two poems from *Bang-e-Dara*, examined using qualitative methods within the framework of ecological discourse analysis. The researchers employed Stibbe's model, which integrates critical discourse analysis with ecosophical principles, to interpret linguistic patterns and ideological frames. The results showed that Iqbal's poetry conveyed ecological values such as respect, care, and social justice, while critiquing elitist and anthropocentric discourses. They concluded that Iqbal's children's poetry offered valuable insights for promoting sustainability, moral responsibility, and ecological awareness in future generations.

Furthermore, Lodhi 2025) compared how native Pakistani and non-native bloggers construct environmental narratives and ideological representations in their blogs. The data consisted of twenty blogs, ten from each group, selected through purposive sampling. The researchers applied Stibbe's Eco-Critical Discourse Analysis (EcoCDA) model to examine narrative frames such as aesthetic, salience, cultural, and adventure. The results showed that native bloggers emphasized Pakistan's natural beauty and cultural heritage with patriotic pride, while non-native bloggers highlighted personal travel experiences and scenic admiration. Both groups predominantly used beneficial discourses, with ambivalent ones appearing occasionally and destructive discourses absent. The study concluded that bloggers from different backgrounds portrayed Pakistan's environment as pleasant and worth visiting, contributing positively to eco-tourism and environmental awareness.

Despite valuable contributions in both Western and South Asian contexts, existing scholarship remains limited in scope. Rizqan (2019) examined ecological lexicons in Wordsworth's poetry, McKusick (2001) explored Romantic ecology through close reading of canonical poets, and Ghosh et al. (2025) highlighted poetry's role in raising ecological consciousness. Similarly, Pakistani studies have applied Stibbe's ecosophy to Iqbal's children poetry (Ahmed & Abdullah, 2024), analyzed nature imagery in Rafat's work (Nazli, 2025), investigated green discourses in textbooks (Abbas & Rasheed, 2024), and explored environmental narratives in blogs (Lodhi, 2025). However, these works either focus on single traditions or contemporary discourses, without undertaking a comparative ecolinguistic analysis across canonical English Romantic poetry and classical Urdu poetry. Poems such as Shelley's *Ode to the West Wind*, Wordsworth's *The World is Too Much with Us*, and Urdu works like Iqbal's ہمالہ and Faiz Ahmad Faiz's صبح آزادی have not been jointly examined to reveal how ecological worldviews are linguistically and ideologically constructed across

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cultural traditions. This gap underscores the need for a cross-cultural discourse analysis using Stibbe's framework, bridging Western Romantic and South Asian poetic traditions to enrich ecolinguistic scholarship with comparative insights into ecological consciousness

Methodology

The current study used qualitative research design, characterized by descriptive and interpretive textual analysis for the description and interpretation of ecological meanings that are contained in the poetic discourse. For analysis, four purposively chosen poems were selected from two literary traditions: two are from the English Romantic tradition (Percy Bysshe Shelley's *Ode to the West Wind* and William Wordsworth's *The World Is Too Much with Us)* and two are from the Urdu classical tradition (Allama Iqbal's ہمالہ and Faiz Ahmed Faiz's صبح آزادی). The texts selected for the study were purposively sampled based on the criteria they emphasized nature, environment, and the human–nature relationship; these texts could be interpreted as ecolingual texts. Ecolinguistics was the conceptual framework that informed the study, and specifically, ecological discourse analysis, which is an analysis of language that investigates how language creates, maintains or disrupts life sustaining relationships between people, other living things and physical resources. Theoretically, the analysis drew on the framework of the 'stories we live by' (Stibbe, 2015), which conceptualises discourses as comprising eight intertwined story types: ideology, framing, metaphor, evaluation, identity, conviction, erasure and salience, each of which was read in the light of an underlying ecosophy of the discourses, which judged their discourses as beneficial, ambivalent and destructive. The poems were read carefully and analysed line by line, focusing on the relevant linguistic elements that were identified, then classified into the eight forms of story and finally interpreted to find out the ecological worldview in the poem. Finally, results of the English and Urdu poems were compared to highlight the commonalities and differences in the linguistic construction of ecological consciousness in the two traditions.

Results and Discussion

Results

The results of the poems obtained after analysing them from the perspective of ecolinguistics have been given. After that, there is a comparative discussion on the ecological construal across the poems. Table 1 contains the results for the poem "ہمالہ" by Allama Iqbal.

Table 1

Ecolinguistic Analysis of "ہمالہ" by Allama Iqbal

Form of Story (Cognitive)	Story in the Mind	Linguistic Manifestation
1. Ideology	A story of how the world is and should be: nature is sacred, powerful, and deserving respect; humans are not superior.	Grand and reverential vocabulary; personification of nature; elevated poetic tone. Examples: "کشورہندوستاں فصیل", "آسماں کر کوجھک پیشانی تیری ہے چومتا".

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2. Framing	A story that uses one area of life (human body, architecture) to structure understanding of nature.	Trigger words activating frames of protection and humanity: فصیل(wall/fortress), پیشانی (forehead), چومتا (kisses). Nature is framed as protector and living being.
3. Metaphor	A story that uses a distinct frame to structure nature as nurturing and artistic.	Metaphorical trigger words: گہوارہ(cradle) for breeze; ہوئی گاتی(singing) for river. Nature is framed as mother and artist.
4. Evaluation	A story about whether nature is good or bad; nature is consistently good and life-giving.	Positive appraisal patterns: admiration, beauty, calmness. Gentle breeze, singing river, clouds, valleys. No negative adjectives used.
5. Identity	A story about what kind of being nature is; nature is alive, emotional, and dignified.	Identity-defining language: Himalaya as guardian; river as singer; breeze as mother; sky as one who bows and kisses. Human qualities assigned to nature.
6. Conviction	A story about whether this description of nature is true or uncertain; nature's greatness is presented as truth.	Facticity patterns: strong declarative sentences; absence of hedging words like "maybe" or "perhaps". Examples: "…ہے چومتا", "…ہے آتی…."
7. Erasure	A story that certain areas of life are unimportant; human dominance is backgrounded.	Absence of references to cities, industry, technology, or environmental destruction. Only natural elements are represented.

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8. Salience	A story that nature is important and worthy of attention.	Linguistic prominence: repeated foregrounding of Himalaya, rivers, breeze, clouds, valleys. Nature dominates every line of the poem.

In Allama Iqbal's poem "ہمالہ", the ecolinguistic analysis shows that a strong nature-centered ideology is constructed where the natural world is presented as sacred, powerful, and morally superior to human systems. The type of erasure found in the poem is the erasure of human industrial life, urban spaces, technology, and environmental destruction. There is no mention of cities, machines, pollution, or human exploitation of nature. From an ecolinguistic perspective, this is significant because it removes the discourse of human dominance and instead creates a mental model where nature exists independently, peacefully, and with dignity. By backgrounding human interference, the poem resists anthropocentrism and promotes an ecocentric worldview in which humans are not the center of existence.

At the same time, salience is given entirely to natural elements such as mountains, rivers, breeze, clouds, valleys, and the sky. The Himalaya is repeatedly foregrounded as a عظیم، ہستی محافظ اور باوقار, while rivers sing, breeze nurtures like a cradle, and the sky bends to kiss the mountain's forehead. These choices make nature the main actor in the cognitive "story in the mind," directing the reader's attention toward its beauty, emotional depth, and life-giving qualities. Nature is not background scenery but the central presence, which encourages respect and emotional attachment to the ecosystem.

The ecosystem-related ideology constructed here is clearly ecocentric and reverential. Nature is shown as harmonious, protective, artistic, and spiritually elevated. It suggests that the world should be seen as a living system where mountains guard the land, rivers create music, and natural forces cooperate peacefully. This ideology challenges the belief that nature is merely a resource for human use and instead presents it as a dignified, almost sacred community of beings.

These ideological meanings are built through specific linguistic features. Personification gives nature human identity ("آسماں کر جھک کو پیشانی تیری ہے چومتا"), which constructs emotional and moral value. Metaphors such as "گہوارہ" for breeze and "ہوئی گاتی" for river frame nature as mother and artist, shaping how readers understand ecological processes. Positive evaluative language and the absence of negative descriptors build an image of nature as purely good and life-giving. Strong declarative sentences without hedging present these ideas as truth rather than opinion, forming a firm conviction about nature's greatness. Grand and respectful vocabulary like "ہندوستاں کشور فصیل"further elevates the Himalaya's status. Altogether, these linguistic patterns shape a cognitive story where nature is alive, meaningful, and worthy of reverence, reinforcing an ecological ethic of respect and coexistence. Table 2 shows the analysis of the poem "صبح آزادی" by Faiz.

Table 2

Ecolinguistic Analysis of Faiz Ahmed Faiz's "صبح آزادی"

Story Type	Cognitive Story	Linguistic Manifestation
1. Ideology	The poem presents the idea that independence is incomplete and social injustice still exists. Faiz	Words like "داغ داغ اجالا", "سحر شبگزیدہ", and "شب گرانئ" create a discourse of disappointment and critical awareness.

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	challenges the official story of freedom and promotes the ideology that true freedom must include social justice.	
2. Framing	Freedom is framed as morning (سحر) after the night (شب) of oppression. However, this expected positive frame is broken when the morning is shown as dark and painful.	Trigger words: اجالا،منزل شب، سحر، activate a journey frame: night → morning → travel → destination.
3. Metaphor	Political and social realities are explained through natural imagery and journey metaphors.	Metaphorical Structures:• صبح = Freedom / new beginning• رات = Oppression / colonial rule• اجالا داغدار = Imperfect independence• سفر / منزل = Ongoing struggle
4. Evaluation	The current situation after independence is judged as negative, incomplete, and disappointing.	Appraisal patterns such as "نہیں تو وہسحر یہ", "آئی نہیں کمی", and "آئی نہیں ابھی منزل" show negative evaluation.
5. Identity	The poem constructs people's identity as strugglers who must continue their journey toward real freedom.	The phrase "چلو چلے" suggests a collective identity and shared responsibility for social change.
6. Conviction	The poet expresses strong certainty that true freedom has not yet arrived.	Statements like "آئی نہیں کمی"and "آئی نہیں ابھی منزل" are presented as facts, not opinions, showing certainty.
7. Erasure	The official celebratory narrative of independence is made absent and unimportant.	The poem avoids words of happiness, victory, or celebration, erasing the state's positive narrative.
8. Salience	The most important issues are struggle, darkness, and incomplete freedom.	Repetition and focus on منزل شب،نہیں، foreground social pain rather than political success.

In Faiz Ahmed Faiz's "صبح آزادی"، erasure occurs through the deliberate omission of celebratory language about independence, such as words denoting victory, joy, or completion. This type of erasure is significant from an ecolinguistic perspective because it challenges the dominant narrative and highlights the environmental and social "landscape" of human experience—just as ecolinguistics examines how language reflects human interaction with the natural and social environment, Faiz's omission emphasizes the continuing struggle and incompleteness of freedom, rather than masking it with official triumphs. What is salienced in the poem is the lived reality of oppression, struggle, and the ongoing journey toward true freedom, foregrounding darkness, pain, and social injustice instead of formal political narratives. The ideology constructed relates to the ecosystem of human society, portraying it as interconnected where freedom cannot exist in isolation from social justice; just as a healthy ecosystem requires balance, a just society requires equitable conditions for all. Linguistic

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features such as metaphorical framing of شب and سحر, journey imagery with سفر and منزل, appraisal patterns expressing incompleteness, and trigger words like اجالا and منزل play a crucial role in constructing this ideology. These linguistic choices shape readers' perception of the social environment, making the struggle and the incomplete state of freedom tangible, thereby mirroring ecolinguistic concerns of interdependence, imbalance, and critical awareness of systems—both natural and social. Table 3 presents the results of the poem *Ode to the West Wind* by P.B. Shelly.

Table 3

Ecolinguistics Analysis of Ode to the West Wind – P.B. Shelley

Form of Story	Story in the Poem	Manifestation in Language
Ideology	Nature is a powerful, autonomous force beyond human dominance.	"O wild West Wind", apostrophic address
Framing	The wind is framed as an agent of change and movement.	Trigger words: "wild", "drive", "scatter"
Metaphor	Natural force as destroyer and preserver.	"Destroyer and Preserver"
Evaluation	Destruction is necessary for ecological renewal.	Positive valuation of decay leading to rebirth
Identity	Humans are weak and dependent on nature.	"Make me thy lyre", submissive pronouns
Conviction	Nature's power is unquestionable and real.	Imperatives and confident tone
Erasure	Human-caused environmental destruction is absent.	No mention of industry or pollution
Salience	Interconnected natural elements are foregrounded.	References to air, land, forest, sea

In Shelley's Ode to the West Wind, the type of erasure present is the omission of human-caused environmental degradation, such as industrial pollution or deforestation. This absence is significant from an ecolinguistic perspective because it directs attention entirely to the natural forces themselves, portraying nature as autonomous, powerful, and self-regulating without human interference. What has been salienced in the poem is the interconnectedness of natural elements—the wind, air, land, forest, and sea—which foregrounds the dynamic relationships and cyclical processes of the ecosystem. The ideology constructed in the poem emphasizes the supremacy of nature and its dual role as both destroyer and preserver, highlighting that ecological renewal often requires decay or transformation. Linguistic features, such as the apostrophic address "O wild West Wind," metaphors like "Destroyer and Preserver," and imperatives such as "Make me thy lyre," reinforce this ideology by portraying humans as subordinate to natural forces, evoking a sense of awe and submission, and framing nature as an active agent of change. These language choices make the ecological worldview of the poem vivid, showing a system where humans are dependent on, rather than controllers of, the environment. Table 4 contains the results for the poem *The World Is Too Much with Us* by Wordsworth.

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Table 4

Ecolinguistics Analysis of The World Is Too Much with Us– William Wordsworth

Form of Story	Story in the Poem	Manifestation in Language
Ideology	Materialism is ecologically destructive.	"Getting and spending, we lay waste our powers"
Framing	"Getting and spending, we lay waste our powers"	Trigger phrase: "out of tune"
Metaphor	Human–nature relationship as broken harmony.	Musical metaphor: "out of tune"
Evaluation	Human behavior is negative; nature is sacred.	"Forlorn", reverential sea imagery
Identity	Humans are alienated and spiritually empty.	Collective pronoun "we" used critically
Conviction	Ecological crisis is presented as certain.	Exclamatory and declarative structures
Erasure	Solutions and resistance are absent.	No mention of repair or activism
Salience	Loss of ecological connection is foregrounded.	Emphasis on sea, moon, and human failure

In William Wordsworth's The World Is Too Much with Us, the type of erasure present is the omission of any solutions or forms of resistance to humanity's destructive engagement with nature. This absence is significant from an ecolinguistic perspective because it highlights a worldview in which humans are portrayed as alienated and passive agents, emphasizing the depth of ecological loss rather than human potential for remediation. The poem foregrounds, or "saliences," the loss of ecological connection, particularly through imagery of the sea, the moon, and human failure to harmonize with nature. This salience draws attention to what is missing in human experience: a meaningful, spiritual bond with the natural world. The ideology constructed is ecocritical, portraying materialism and industrial preoccupation as inherently destructive to ecosystems, while nature itself is sacred and harmonious. Linguistic features such as the collective pronoun "we," musical metaphors like "out of tune," and emotionally charged descriptors such as "forlorn" work to construct this ideology by framing humans as alienated, highlighting the broken relationship with nature, and morally evaluating human behavior as spiritually and ecologically deficient. Exclamatory and declarative structures reinforce the certainty and urgency of this ecological crisis, embedding the ideological stance within the language of the poem itself.

A Comparative Discussion of the Four Poems

Comparative reading of the four poems—Allama Iqbal's ہمالہ, Faiz Ahmed Faiz' صبح آزادی, Percy Bysshe Shelley's Ode to the West Wind and William Wordsworth's The World Is Too Much with Us—showed some remarkable intersections and useful contrasts in the way ecological consciousness is linguistically formed within the English and Urdu traditions. The eight forms of story were lined up side by side, and the four texts lined up along two general orientations. Iqbal and Shelley created a celebratory and ecocentric discourse that glories the natural world while Wordsworth and Faiz created a critical and cautionary discourse that reveals a rupture, Wordsworth's between humanity and nature, Faiz's between the citizen and a new independent society. The third axis, a nature-centred one, took the logic of interdependence and imbalance of an ecological system and transferred it to a social system, as is evident in Faiz's poem "صبح آزادی." This allowed the scope of an ecolinguistic reading to be expanded from the physical ecosystem to the ecosystem of human society.

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Ideologically, Iqbal and Shelley came closest, as both depicted nature as an autonomous, powerful, elevated and beyond-humanly controlled force, which was sacred and noble in the Himalaya and unquestionable cosmic power in the West Wind. Like Wordsworth, he saw the sacredness of nature, but expressed it in a negative way, seeing the materialism of human nature, "getting and spending" as ecologically destructive and spiritually deadening. In contrast, Faiz shifted the axis of ideology from the natural to the social, and had the strong conviction that independence had not yet been achieved; freedom must also encompass social justice. When coupled together the four ideology ideas created a continuum: reverence for nature (Iqbal, Shelley); lament of a damaged human–nature relationship (Wordsworth); critique of a mismanaged social ecology (Faiz).

The most definite comparative pattern was in the doubling up of strategies of erasure/salience, each of which was used by every poem, albeit in different ways. In the poems of ہمالہ and Ode to the West Wind, the richness of human industry, of city, of pollution, of environmental destruction were removed—the mountains and rivers, the breeze, the clouds, the sky, the air, and the land, the forest and the sea, became altogether salient; and the anthropocentric dominance was driven out of sight. Wordsworth turned this around: he foregrounded, or made salient, the very absence of ecological connection, and deleted any design of repairing, fixing, or acting for the reader, leaving him or her with alienation, and no way to remedy it. Faiz erased another set of words—celebratory words of victory and triumph to make salient the lived realities of darkness, struggle, and incomplete freedom. Iqbal and Shelley did then and Shelley did also, because they both eliminated the human element, in order to focus attention on nature; but Wordsworth and Faiz did here and here, and Wordsworth did here and here too, in order to focus attention on the lack of comfort, in the one case, and the celebration, in the other.

The framing and metaphorical selection best illustrated the cultural and temperamental differences between each of the poems. The role of Mother and protector is given to nature in Iqbal's work and that of wind as cradle and river as singer in Shelley's work, is a metaphor for motherhood and art. Nature is framed by Shelley as a sublimeness and ambivalent power whose role is destroying and creating, binding decay and rebirth into a single cycle of nature. Wordsworth expressed the human–nature relationship as an out-of-tune harmony, using a musical metaphor. In the metaphor of the nocturnal and diurnal (شب → سحر → سفر → منزل), Faiz presented everything through the concept of journeying towards freedom, but the dawn of freedom was never completely free, as it had been marred by dirt and chaos (داغ داغ اجالا). Iqbal had mollified and Shelley had thrown himself into and overwhelmed, while Wordsworth had diagnosed a dissonance, and Faiz had charted an unfinished passage.

The placement of the subject human and evaluative attitude varied in turn. Iqbal left the human mostly voiceless, an implied watcher thinking on the grandeur of nature, and was consistently gentle and positive. Shelley set his man in the foreground and weakened and dependent on him ("Make me thy lyre"); he found the destruction even good, as a precondition of renewal. Wordsworth developed an "alienated" and "collective" identity in the critical use of the pronoun "we" and his assessment of human behaviour was negative, mournful, and reproachful ("forlorn"). Faiz also built an identity, but not a lost one, but a one who has been struggling and still has to go on fighting with the slogan of "چلے چلو", and assessing the post-independence situation as "میان نضاوینی". Nevertheless, the level of confidence was always high – each of the four poets used confident, declarative and at times imperative or exclamatory structures and had virtually none of the hedging devices that would make the statement seem like a possibility rather than a certainty, so that each of their claims, whether about nature, greatness, or society, failures, was made as fact and not as opinion.

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All four poems could be read as broadly helpful discourses in relation to the ecosophy that led to the present study, albeit in various ways, according to Stibbe (2015). Iqbal promoted ecological value directly by inspiring reverence and awe for the living and by making the human being the less important in the system; Wordsworth promoted it negatively by sounding the bell for the spiritual and ecological costs of materialism; Faiz promoted it analogically by modelling society as an interdependent system, from which the freedom of the individual depends on balance and justice. The comparison, therefore, confirmed Stibbe's assertion that ecological stories are hidden in the surface features of language, and also showed that it is not only through celebration, but also through critique or social analogy that a good orientation can be accomplished.

The results are consistent with previous studies and support it. As Shelley's "West Wind" here shows, Romantic poets saw nature not as a passive backdrop but as an active participant as well. McKusick (2001) stated that Romantic poets were not passive characters looking on at nature, but rather they saw it as an active protagonist, and this is supported by Shelley's "West Wind" and, in reverse, Wordsworth's lamentation over humanity's disconnection from a once-active nature. Rizqan (2019) found that Romantic verse used to express closeness to nature was often characterized by the use of rich nature terms. This finding is in agreement with the foregrounded natural vocabulary of both English poems used in this study. Stibbe's ecosophy can be applied to Iqbal's poetry, as it does for ہمالہ, to show that his poetry expresses respect, care, and resistance to anthropocentric discourse, and the socially critical reading of صبح آزادی can be expanded upon by using the ecolinguistic lens in the integrative spirit recommended by Stibbe (2015). The present study builds on this existing body of work by making a contribution to the study of the eight types of story in a way that is shown to provide illumination for canonical English Romantic and classical Urdu poetry all in the same comparative design, and by demonstrating that a shared focus on ecological and social balance is realised through culturally distinct framing, metaphor, and evaluation.

The comparative discussion together suggests that ecological consciousness in poetry is fashioned with a common grammar (the use of erasure and salience, the naturalizing or naturalizing-like rendition of natural and social forces, and the degree of conviction) but is nevertheless inflected by the cultural sensibilities of each tradition. While distinct in language and history, the English Romantic and Urdu poems, together, point to the rejection of anthropocentric and unfair worldviews and to the call of the reader to balance, respect, and responsibility. The cross-cultural convergence highlights the significance of juxtaposing both traditions within a shared ecolinguistic perspective, as well as the potential of poetry to act as a medium for raising ecological awareness and fostering environmental and social responsibility, as posited by Ghosh et al. (2025).

Conclusion

The present study aimed at investigating the linguistic and ideological construction of nature and ecological consciousness in selected English and Urdu poems, and an ecolinguistic analysis of Iqbal's poem ہمالہ, Faiz' صبح آزادی, Shelley's Ode to the West Wind and Wordsworth's The World Is Too Much with Us revealed that both the English and Urdu traditions communicated their ecological consciousness through the same set of linguistic strategies: erasure, salience, framing, metaphor, personification, evaluation, and high conviction, though they have different linguistic and cultural backgrounds. The analysis showed that the discourses Iqbal and Shelley developed were beneficial and ecocentric, promoting nature as sacred, powerful and independent, while Wordsworth's discourse was ecological and critical, warning against the materialism of society, and Faiz's expanded ecological perspective of interdependency and imbalance to social environment placed the four poems on a continuum from reverence of nature to critique of an unjust society. All four texts were explored in the

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light of Stibbe (2015) 'The stories we live by', and it was concluded that all of them pose a challenge to anthropocentric and inequitable worldviews, as well as offer the reader the possibility of moving towards balance, respect, and responsibility, and that English 'Romantic' Urdu poetry and classical Urdu poetry have a common ecological vision, but that they are different in terms of their culturally unique expression. The present study therefore provides a comparative and cross-cultural perspective to the field of ecolinguistic study and has practical value for language and literature teachers, students and researchers and should be extended to other poets, genres, and languages for the purpose of testing the generalisability of the results of this study for the future.

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