

METAPHORS IN ENVIRONMENTAL CREATIVE WRITING: AN ECOLINGUISTIC STUDY

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**NATIONAL UNIVERSITY OF MODERN LANGUAGES
ISLAMABAD**

SEPTEMBER, 2025

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By

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BS, Abdul Wali Khan University Mardan, 2020

A THESIS SUBMITTED IN PARTIAL FULFILMENT OF
THE REQUIREMENTS FOR THE DEGREE OF

MASTER OF PHILOSOPHY

In English

To

FACULTY OF ARTS & HUMANITIES



NATIONAL UNIVERSITY OF MODERN LANGUAGES, ISLAMABAD

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FACULTY OF ARTS & HUMANITIES
NATIONAL UNIVERSITY OF MODERN LANGUAGES

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ABSTRACT

Title: Metaphors in Environmental Creative writing: An Ecolinguistic Study

This study examines the use of conceptual metaphors in environmental creative writing through the point of view ecolinguistics, centering on poems from Pakistan, India, and America. Using frameworks of Lakoff and Johnson's conceptual metaphor theory, Halliday's transitivity analysis, and Stibbe's language, ecology, and the stories we live by, the study investigates how creative writing like poetry presents and conveys perceptions of environmental concerns. The study utilizes 15 poems, five from each country, to answer three main research questions: (1) What conceptual metaphors are employed to highlight environmental issues? (2) How do transitivity patterns reveal and construct conceptual metaphors that represent the human–nature relationship in environmental poetry within an ecolinguistic framework? (3) What consolidated ecosophy can be developed from a multi-perspectival analysis of the selected texts? The findings expose a variety of metaphors portraying nature as a valued entity, a sufferer of exploitation, and an ally or a partner. Halliday's transitivity analysis exposes varied depictions of human and nature connection, highlighting both damage and renewal. The resulted ecosophy embodies different themes like that of harmony, shared responsibility, stewardship, conservation, and urgency to take action, showing various ethical stances towards ecological preservation. The study focuses the influence of creative writing especially poetry in determining environmental awareness and highlights the significance of cultural viewpoints in comprehending environmental narratives. The understandings gained suggest a structure for developing culturally relevant and thoughtful approaches to ecological conservation, while proposing opportunities for future research to delve deeper and investigate further upon the findings. This research adds to the field of ecolinguistics by exploring the role of creative writing in environmental discourse and giving a profound insights into how metaphors and transitivity influence understanding of environmental issues.

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LIST OF ABBREVIATIONS

CMT: Conceptual Metaphor Theory

CM: Conceptual Metaphor

ACKNOWLEDGEMENTS

It is truly an honor for me to reach this moment where I have completed my research work after a significant effort. This achievement has only been possible by the grace of Allah Almighty, who empowered me to undertake and complete this research. I am deeply grateful to Him for guiding me through this journey.

I am also immensely thankful to the esteemed Dr. Shehr Bano Zaidi, who supervised this research with her kind and insightful guidance despite her busy schedule. Her profound knowledge illuminated my path and provided invaluable support throughout this work. It is due to her encouragement that I was able to orient my research project effectively, applying contemporary theoretical ideas drawn from overlapping areas of various fields of knowledge, and ultimately reaching my goal.

All of my university teachers at the National University of Modern Languages (NUML) have been a tremendous source of knowledge and inspiration for me. They nurtured my interest and helped me explore different dimensions in light of the theoretical ideas I have learned. It is because of their unwavering encouragement and support that I have successfully completed my research work.

DEDICATION

This thesis is lovingly dedicated to my Abbu and Ammi, whose unconditional love, prayers, and unwavering faith in me have been my guiding light. To my brothers for their love, constant support, encouragement, and celebrating my smallest victories as if they were their own. And to my husband, for his patience, kindness, and quiet strength that have carried me through this journey.

CHAPTER 1

INTRODUCTION

1.1 Background and Context of the Study

Humans continue to draw inspiration, introspection and concern from natural environment. The way we discuss nature becomes increasingly important as environmental issues like pollution, climate change, biodiversity etc., intensify. In this evolving ecological context, language is more than just a mean of communication; it influences our perception, comprehension, and reaction to the realities. The connection between language and environmental awareness is significant for promoting a profound understanding of environmental problems and encouraging environmental responsibility (Stibbe, 2015). By utilizing metaphors, poets structure and analyze phenomena in ways that influence how these issues are perceived and acted upon. Building on this understanding, this research study examines the metaphor employed in environmental creative writing through an ecolinguistic approach, applying theoretical framework from Lakoff & Johnson's Conceptual Metaphor Theory, Halliday's Transitivity Analysis, and Stibbe's Language, Ecology, and the Stories we Live By.

Reflecting the changing human-natural world relationship, environmental poetry has become an important genre in the larger literary landscape (Garrard & Chua, 2021). The intricacies of nature and human experience within it have long captivated writers, from the stories and oral tradition that extolled the strength and beauty of the land to the modern novels and poetry that address the ecological issues of our days. Poetry, in particular, is a crucial literary form for conveying ecological themes, bringing attention to them, and spurring readers to take action as environmental issues continue to gain international attention (Buell, 2009).

Also, in the modern era, where environmental problems like pollution, climate change, and biodiversity degradation govern overall discourse, acknowledging the role of language in influencing perceptions of the natural

environment has become more significant. Creative writing, like poetry, works as a thoughtful medium for conveying multifarious environmental themes and evoking emotional and intellectual insightful reactions from its audience (Buell, 2009). Poetry, with its vivid use of metaphor and imagery, can enlighten the nuanced interaction between humans and nature, presenting unique understandings of how environmental concerns are perceived and responded among various cultures.

Similarly, the proponents of ‘art for life’s sake’ are of the view that art conveys to readers the greatest number of greatest ideas. According to them, there are two possible interpretations of this phenomenon. First, the art should provide a pleasurable experience to those who view it. Art for life’s sake is the art that is to be appreciated. In other words, art is supposed to give the viewer a good feeling. Second, art is produced with the intention of advancing and benefiting society. Moral instruction is one method for accomplishing this; art can inform citizens and educate people about right and wrong behavior. It can be used to express deep emotions, convey messages, and make people contemplate the meaning of life. Therefore, it says that the main goal of creative writing is to tell stories that reflect society in order to expose social evils and uncover solutions to ecological calamities (Stibbe, 2015). Through these works, readers as well as critics are able to read society and contribute towards its sustainability (Glottfelty & Fromm, 1996).

The linguistic patterns of the poems, which sometimes arouse the sensation and sensitivities of environmental calamity in our cognitive system, contribute considerably to studies in ecolinguistics research. Environmental poetry and “art for life’s sake” both promote critical participation and protect our planet by addressing societal issues and offering answers to ecological problems (Penz & Fill, 2022; Stibbe, 2015).

1.2 Scope of the Study

The study analyzes a selection of 15 poems from Pakistan, India, and America, chosen to provide a broad cultural perspective on environmental

themes. The poems are examined for their use of metaphors, transitivity patterns, and the overarching ecosophy they convey. The analysis employs Lakoff and Johnson's conceptual metaphor theory to find key metaphors, Halliday's transitivity analysis to explore human- nature interactions, and Stibbe's framework to develop a comprehensive ecosophy.

1.3 Ecolinguistics

It is interesting to notice that the term ecolinguistics has numerous definitions. Eco- linguistics is the study of language's relationship to the environment it is used in. It is a relatively new field, and also called 'language and ecology'. It investigates the association of language with the physical, biological and social environment it is used in. Fill & Penz (2017) states that ecolinguistics studies how languages affects environmental attitude and behavior as well as how we perceive the natural world (p. 3). On the other hand, Stibbe (2015) defines ecolinguistics as a perspective that examines language usage in connection to its surroundings. He further elucidates that the environment is made up of all natural elements, both living and nonliving, such as mountains, ocean, vegetation, crops, water and people (Stibbe, 2015). Dash (2019) affirms this point of Stibbe by saying that in this modern age, ecolinguistics is crucial since the world is experiencing dire crises that puts the survival of the human species in danger (p. 388). He continues by saying that the only answer to these worldwide challenges is uniting people and nature (Dash, 2019, p. 381). Moreover, the first person to emphasize the study of language and ecology was Einer Haugen in 1972 (Dash, 2019, p. 380). The emergence of ecolinguistics in 1990 was made possible by his ecological studies. Language ecology emerged, as he first defined the study of connection between a language and its environment, in 1972. He provides insight into the relationship that exists between any language and its surroundings in "The Ecology of Language" (Dash, 2019).

Furthermore, LeVasseur (2015) claims that ecolinguistics is a nascent academic discipline (p. 21). It's meaning has varied among scholars since its inception in the early 1990s. Some academics define linguistics the

connection between human discourse and the natural environment. While some scholars take it as a dwindling linguistic variety, other considers it as the study of language ecology. Le Vasseur (2015) highlights the need for a coherent methodology, a way to analyzing the interaction of language and environment, and a common working definition of the term ecolinguistics.

Halliday (2001) 'New Ways of Meaning: The Challenge to Applied Linguistics' is often attributed as the work that encouraged linguists to form a link between language and ecological setting. In this work, he points out that linguistics is pertinent for the contemporary issues, including the prevalent damage of ecosystems. Thus, it establishes linguistics in a way that is multidisciplinary, aiding in examining ongoing environmental problems by combining range of linguistic techniques in the ecological setting.

Arran Stibbe is one of the leading authorities in this field. In addition to emphasizing social justice and ecological sustainability, Stibbe's research explores how language affects our attitude towards the environment and how we see the natural world (Stibbe, 2015). He continues to encourage people to acknowledge the significant influence of language on our ecological viewpoint through his studies, writings, and talks. He also offers insightful information and resources with international audience on his website as part of his ongoing commitment to bringing attention to environmental issues. Stibbe (2015) is of the view that eco-linguistics investigates the linguistic patterns that influence the way people perceive and connect with the world. It can delve into the stories we live by our cognitive structures, which influence our behavior, perception, and ecological changes we face by. An ecological framework critiques these stories on the basis of ecosophy, uncovering the anthropocentric reasons that underlie them and have an impact on nature. It also aims to change exploitative human actions by disseminating eco- friendly and ecosystem-protecting stories. Stibbe in his book- *Language, ecology and the stories we live by*, discusses about eight stories that are ingrained in our language and affect how we perceive the natural world. These storied are: metaphor, framing, ideology, evaluation, erasure, conviction and identity, (Stibbe, 2015, p. 177). Using insights from

ecolinguistics, Stibbe examines the power relationship that arise from language use, showing how prevailing narratives both support and promote environmental deterioration. Language impacts the way we think about the world, and consequently, our actions. So, “language can inspire us to protect or destroy the ecosystems that life depends on” (Wu, 2018, p. 646). The role of eco-linguistics is obvious here. It is the study of linguistic patterns within discourses that may lead to environmental destruction or protection. While the language used for ecological protection is encouraged and promoted.

Similarly, in his book Stibbe investigates the way metaphor influences show we see the natural world. He explores how linguistic metaphors both reflect and actively shape our perceptions of the natural world (Stibbe, 2015). By examining the metaphors we use to discuss the environment, he exposes the underlying values, percepts, and power structure that shape our relationship with nature. By using case studies linguistic analysis, Stibbe shows how metaphor like “the earth as mother”, or “nature as resource” structures our relationship with the environment and reinforce specific thoughts and behavior patterns (Stibbe, 2015). He challenges readers to critically analyze and question prevailing narratives by exposing the metaphorical stories we live by, so opening the door for more environmental friendly and sustainable lifestyles.

Generally, discourses of many different types can be of interest to ecolinguistic analyses, nature writing and poetry are no exception in this regard. Discourses are standardized ways that particular groups in society uses in the form of language, images etc. (Stibbe, 2015, p. 22). They comprise vocabulary choices, grammatical constructions, presupposition patterns, and other linguistic traits. Importantly, these elements work in together to convey a certain narrative" about the world. According to Stibbe (2015), there are three types of discourse:

- Destructive discourse
- Beneficial discourse

- Ambivalent discourse

Environmental poetry often comes under the category of beneficial discourse and is promoted because it serves as a reminder for people to love nature, to be tune with the nature and, to protect the environment. Previous studies have mostly focused on metaphors in prose or other literary genres, ignoring the metaphoric expressions that are found in environmental poetry. Also research on conceptual metaphors in environmental poetry with respect to ecolinguistics is not conducted to a greater extent, therefore, this research explains the role of language in these environmental creative writing (poems), replete with metaphorical expressions. When these expressions are examined, our cognitive system is stimulated by strong notions, which results in the manifestation of metaphors as proposed by Lakoff & Johnson and Stibbe. This research exclusively focuses on ecological discourse analysis, based on Lakoff & Johnson's Conceptual Metaphor, Stibbe's 'Language, Ecology and the Stories We Live by' and Halliday's transitivity processes that how the linguistic analysis of representative natural poetry of Pakistani, Indian, and American poets can have implications for ecology and literary studies (Halliday, 2001; Lakoff & Johnson, 2020; Stibbe, 2015). So, the present research focuses on metaphors used in these poems under the theoretical framework of Lakoff & Johnson's Conceptual Metaphor theory, Stibbe language, ecology and the stories we live by and Halliday's transitivity process from ecolinguistics perspective.

1.4 Conceptual Metaphors

Lakoff & Johnson (1980) theory postulates that metaphors are central to human perception and thought. These are not only linguistic expressions but also show profound cognitive processes that construct how we understand and associate with the world. They claim that metaphor from the cognitive linguistics perspective refers to "a mapping from a source domain to a target domain", wherein the target domain is the area already present and is talked about and, the source refers to the domain from which inferences are drawn. In fact, metaphor is also seen as one of the "powerful cognitive

too for our understanding of the world” (Ungerer & Schmid, 2013, p. 114). It means that in environmental creative writing, metaphors can frame nature as a partner, resource, or a victim, shaping how we understand and interact with ecological problems. This research pinpoints and evaluates the conceptual metaphors used in the selected poems to underline different ecological concerns and to comprehend how these metaphors forms readers' understanding of nature.

1.5 Conceptual Metaphors From the Ecological Standpoint

From the standpoint of ecolinguistics, conceptual metaphors are extremely important in determining how we view the world and interact with it. The study of relationship between language, culture, and the environment is known as ecolinguistics, and it recognizes the importance of metaphor in helping us comprehend ecological ideas. In order to communicate difficult ecological concepts, environmental conceptual metaphors frequently rely on well-known experience and cultural relationships. Cognitive linguistics examines “the impact of the mind in structuring human language and how the mind processes information located in particular social context” (Ezeifeke, 2013, p. 177). For instance, “nature is a mother” compares nature to a mother providing care to her children, depicting nature as supplying, nourishing, and caring for humans (Ezeifeke, 2013). Our attitudes, behaviors, and policies regarding environmental conservation are shaped by this metaphorical framing, which also affects how we view and engage with the natural world. Furthermore, ecolinguistics emphasizes how metaphors can both reflect and maintain power relations and societal values related to the environment. Example of metaphors that can support a worldview focused on human supremacy and resource exploitation are those that portray nature as source to be exploited “nature is a machine”(Lakoff & Johnson, 2020).

Ecolinguistics provides insight into how languages impacts our actions towards environmental preservation and sustainability and form our worldview by examining the linguistic expressions used to discuss the environment. For humans and the environment to coexist peacefully, it

highlights the significance of cultivating metaphors that advance ecological knowledge, empathy for the natural world, and sustainable practices.

Metaphors are essential in environmental creative writing because they help frame ecological issues, change people's opinion, and shape environmental discourse. The use of metaphors like "Mother Earth" or "Nature as a fragile balance" might help to mobilize public feelings and potentially spur environmental action by encapsulating complicated environmental principles in relatable and emotionally charged language (Kövecses, 2020).

Through the examination of metaphors in environmental poetry, we can reveal the underlying cultural and cognitive frameworks that influence poets' view of environmental issues (Gibbs, 1994).

1.6 Transitivity Analysis

Halliday's transitivity analysis investigates how different process and participants are represented in language. By using this theory for the analysis of environmental poetry, this research investigates how poets represent the connection between humans and nature, i.e., the agency ascribed to different entities and the effects of such interaction on the environment (Halliday, 2001). This analysis reveals how the poems depict human-nature connection and the moral outcomes of such depiction.

1.7 Ecosophy

The ethical and philosophical underpinning of ecolinguistic research is ecosophy, a term first used by Norwegian philosopher Arne Naess in 1973. It is a guiding worldview that emphasizes harmony between humans and the natural environment by combining the terms "ecology" and "philosophy." In ecolinguistic research, ecosophy offers a framework based on values that guide the interpretation, evaluation, and criticism of texts. Ecosophy is not a set philosophy but a flexible orientation that helps in deciding if a discourse promotes or discourages ecological wellbeing in the field of ecolinguistics.

Ecosophy acts as an evaluative lens through which linguistic choices are evaluated, as explained (Stibbe, 2017). It allows academics to delve into the field of ethical interpretation, beyond descriptive analysis, and evaluating language centered on its support for environmental justice, sustainability, and respect for non-human species. Ecosophy is frequently employed in ecolinguistic studies to highlight and analyze dominant discourses that influence how societies interact with nature, which Stibbe refers to as "the stories we live by" (Stibbe, 2015). By offering more environmentally responsible alternatives, these stories have the potential to either challenge or reinforce harmful beliefs like consumerism, anthropocentrism, or industrial exploitation. Ecosophy founds the standard for this appraisal by outlining precisely the principles that a sustained and peaceful discourse should uphold. Ecosophy serves as the foundation for the analysis of poetry texts in this study, by guiding the interpretation of metaphors, transitivity patterns, and depictions of the interaction between humans and nature. It guarantees that the analysis is socially, morally, and ecologically relevant in addition to being linguistic. Using ecosophy, the study shows whether the texts under study promote ecological awareness, honor the inherent worth of nature, or oppose exploitative narratives. Therefore, it provides a philosophical commitment as well as a useful framework for evaluating the way language influences environmental thoughts and actions.

1.8 Statement of the Problem

Although environmental discourse has drawn more attention in linguistics, but the study of conceptual metaphors in environmental creative writing, especially from ecolinguistic standpoint, is still lacking. While earlier studies have focused on environmental discourse in nonfictions, media, and political speeches, little or no research has been done on exploring how poetical language is utilized in creating ecological meanings and supports or resists prevailing ideologies. Moreover, to reveal the deeper ecological narrative, previous studies lack a multifaceted approach that integrates conceptual metaphor theory, Stibbe's ecolinguistics framework and transitivity analysis. This study fills this gap by analyzing poems from three

different countries, offering a cross-cultural point of view on how language shapes environmental consciousness.

1.9 Rationale for Using Three Theorists

To bolster the study's claim, this study uses an integrative theoretical framework, which is based on Lakoff & Johnson's conceptual metaphors theory, Stibbe (2015) theory of eco-linguistics proposed in his book 'Language, Ecology and the Stories we Live by', and transitivity analysis from Systemic Functional Linguistics (Halliday, 2014). This study is using these three theorists because there is a close link amongst them. Each theory conceptualizes metaphors in different ways. Lakoff & Johnson's theory of metaphor can provide insights into how language is used to understand abstract concept, while Stibbe's theory of ecologically embedded language highlights the importance of culture and ecological context in shaping our understanding of the whole world and how they influence our behaviors (Lakoff & Johnson, 2020; Stibbe, 2015). Halliday's transitivity patterns, in the context of environmental poetry, can uncover how poets portray the connection between humans and nature, involving the power relationship and responsibilities essential in these connections (Halliday, 2014). This analysis helps uncover the underlying messages about human agency and environmental impact. This theory can also complement the analysis by analyzing the way metaphors are constructed and how specific metaphors shape our attitude and behavior towards the environment. Therefore, to comprehend the text from the perspective of environment, it is crucial to pay attention to the areas that these theorists have highlighted in their works.

And the rationale for using an integrative theoretical framework is that, each theory provides a unique perspective on language and the environment. By using all the three theories together, which provided a triangulated lens, the researcher can explore how metaphors reflect an ecological context, and how they shape our understanding of the environment. It accepts more profound understanding of the study and

provides a comprehensive analysis of the text. Overall, the researcher looks at how metaphors related to nature and the environment are used to communicate ideas about environmental sustainability or ecology. This research is positioned within the field of ecolinguistics, intending to reveal the way poetic language builds, supports, and resists the prevailing ideologies regarding the environment.

1.10 Theoretical Position of the Researcher

As a researcher from Pakistan and then from Khyber Pakhtunkhwa (KPK), Pakistan, an area that is hard hit by environmental degradation, deforestation, water scarcity, and rising temperature, my positionality had deeply influenced the focus and direction of this study. My awareness of the urgent need to investigate how language reflect and influence our relationship with the environment has grown as a result of living in the middle of these expanding ecological issues. My ecological perspective is based on this personal engagement, which support Stibbe's view that language is not neutral but actively shapes the story we live by (Stibbe, 2015).

To study the poems, I adopt an ecolinguistic framework, combining Lakoff and Johnson's (1980) Conceptual Metaphors Theory, Halliday's (2014) Transitivity analysis to understand the way conceptual metaphors and grammatical structures construct narrative about nature. These theories enable a thorough, qualitative exploration of the texts that show human-nature relationships, environmental degradation, and ecological values. The inclusion of poems from Pakistan, India, and America is deliberate and based on nature of qualitative inquiry. The study doesn't aim to statistically compare the environmental conditions but to understand how environmental discourse is shaped across different cultures and ecological contexts. By using transnational database, the study also highlights how important ecological issues are on global scale, supporting Stibbe's disagreement that ecolinguistics cannot be limited to a single language or culture but rather look for larger linguistic patterns that promote or discourage ecological well-being.

1.11 Rationale for Data Selection

The researcher aims to analyze poems by the contemporary writers of three countries, i.e., Pakistan, India, and America, because environmental concerns and nature preservation appear to be on the global agenda. Environmental concerns, which are otherwise internal, have become international because of the popularity and concern of these states. Hence, they need to be studied together in order to provide a comprehensible and consolidated view of this problem, although they are written in different countries and at different times. The text is already on the environment and reflects the cultural and ecological contexts of the countries they come from. Poetry that heavily touch on environmental themes such as climate change, landscapes, ecosystem, wildlife, sustainability, or human-nature interaction, imagery and other ecological concerns are given preference in the selection process. Through a collective analysis of these poems, the researchers aims to represent a thorough understanding of environmental challenges, emphasizing their global significance and reinforces the study's contribution to ecolinguistic study on creative writing.

1.12 Research Objectives

This study targets to accomplish the following objectives

1. To identify conceptual metaphors used in the selected texts to highlight ecological concerns.
2. To examine how transitivity patterns reveal and construct conceptual metaphors that depict the human–nature relationship in environmental poetry within an ecolinguistic framework.
3. To find out environmental viewpoints presented in these poems and to build a consolidated ecosophy that shows both harmonies and differences across cultural context.

1.13 Research Questions

The current research relies on the following questions.

1. 'Which conceptual metaphors are employed to highlight environmental issues?
2. How do transitivity patterns reveal and construct conceptual metaphors that represent the human–nature relationship in environmental poetry within an ecolinguistic framework?
3. What consolidated ecosophy can be developed from the multi -perspectival selected texts?

1.14 Significance of the Study

There is an urgent need to promote ecological principles and create awareness for environmental preservation at any level, so this study places a strong emphasis on natural environment and ecological problems depicted in poems and makes an effort to illustrate how language used by poets in natural and environmental poetry are portraying nature and the severe environmental issues. Additionally, in an attempt to improve the quality of life on Earth, the eco-friendly narrative must be promoted and the ecologically exploitative beliefs must be denounced. Keeping the aforementioned ideology in mind, this study is significant since these poems remind us of everything we put at risk and expose environmentally harmful views. This study adds to a profound understanding of the way creative writing considers and shapes our association with environmental issues. It offers insights for teachers, curriculum designers, and eco-activists to select eco-conscious material. Moreover, this study significantly advances the growing nature-oriented literature writing as it progresses awareness of ecological protection. Also, it encourages an interdisciplinary approach in both research and pedagogy.

1.15 Delimitations of the Study

The following points indicate delimitation of the selected research area:

- Data is limited to purposively selected English poems by Pakistani,

Indian and American writers.

- Poems, which are eco-sensitive and focus on both nature-oriented and environment-oriented work have been selected for this study.
- This study deals with fifteen poems. The titles of the selected poems with authors are:
 - 1) *I don't know what will kill us first: the race war or what we have done to the earth* by Fatimah Asghar (2019)
 - 2) *My love for nature* by Fatimah Asghar (2016)
 - 3) *I am afraid of Muslims* by Waqas Khwaja (2017)
 - 4) *On another Panel about climate, they ask me to sell the future and all I've got is a love poem* by Aisha Siddiq (2022)
 - 5) *X* by Imtiaz Dharker (2015)
 - 6) *Earth Anthem* by Abhay Kumar (2008)
 - 7) *Tree* by Arundati Subramaniam (2012)
 - 8) *Sovereign* by Ranjit Hoskote (2020)
 - 9) *Photograph* by Jhilmil Breckenridge (2020)
 - 10) *Arid* by Vanita Agrawal (2020)
 - 11) *Lament* by Debra Marquart (2015)
 - 12) *Thirteen ways of looking at the glaciers* by Craig Santos Perez (2016)
 - 13) *Tree agreement* by Elise Paschen (2016)

14) *Particulate mater* by molly fisk (2018)

15) *Ovid on Climate change* by Eliza Griswold (2012)

- This study excludes the examination of the aesthetic effects.
- No attempt has been made to study the poetry except nature and ecological issues
- The focus is on the identification of the metaphors in poetry and the way they are used to highlight nature and environmental issues.

1.16 Chapter Breakdown / Research Plan

The tentative plan of this study is as follows:

Introduction

The introductory chapter of the study addresses the fundamental ideas, concepts etc. it also includes problem statement, which is the central idea of the study. It also makes assumptions about the study's significance, delimitations and research questions..

Literature Review

This chapter includes the review of literature related to the current research study. It looks and assesses different approaches, theories and studies conducted relevant to the concerned topic. It also includes previous researches related to this research study. The purpose of writing a detailed literature review is to find gaps in the previous studies thereby exploring new dimensions to the area of this research.

Research Methodology

The methodology of this study is covered in chapter 3. It is regarded as the research strategy, which elucidates the phases and techniques of my research. This research underpins a critical framework to this research study.

It elaborates concepts, argues the theory and the different variables and assumptions.

Analysis

The textual data is analyzed in this chapter using selected theoretical framework as a guide.

Conclusion

Chapter five wrap-up of the results obtained from this research. It also briefly summarizes the whole study and provides extension in the form of suggestions for future studies.

CHAPTER 2

REVIEW OF LITERATURE

2.1 Introduction

This section underpins a comprehensive commentary on the relevant terms, concepts, theoretical propositions and related literature. This research investigates the connection between ecolinguistics and environmental creative writing through the lens of conceptual metaphor theory and transitivity analysis. So, this review of literature offers the intricate relationship between environmental discourse, metaphors, and transitivity analysis (SFL) with a certain focus on ecolinguistic study that emphasizes how the language influences the way we see the world. There is a connection between language and ecology, which means that language shapes our ideas, thoughts, beliefs, and worldviews, which conversely affect how we treat one another and the natural world (Stibbe, 2015, p. 2). Stibbe claims that the ecolinguistic approach is the only method for studying language in its entirety, accounting for the influence of economic and factors as well as biological diversity on linguistic preferences. Moreover, experts in the field of linguistics emphasize on metaphors and its effectiveness in explaining complex ecological ideas. By using metaphors as cognitive aids, writers can convey ecological ideas.

2.2 Ecolinguistics, Conceptual Metaphors, Systemic Functional Linguistics

This section introduces the key theories that support this study i.e., Ecolinguistics, Conceptual metaphor theory and Transitivity analysis. This section first provides an overview of ecolinguistics in general and then from Stibbean perspective. Ecosophy, the main concern of this study, is also under discussion, setting the stage for more specific theoretical frameworks – CMT and Transitivity analysis. Following this, Conceptual metaphor, conceptual domains and their systematic relationship as well as classification of metaphors, which are significant for structuring ecological narrative (Lakoff

& Johnson, 2020), are discussed in details. Next, Halliday's transitivity analysis, which acts as a tool to explore how these poets represents actions and processes in their writing, and how they represent human-nature relationship.

2.3 General Ecolinguistics

The first one to discuss is ecolinguistics, which is the branch of linguistics and studies the relationship between language and environment, focusing on how linguistic practices shapes and presents ecological principles (Penz & Fill, 2022).

The discussion begins with the term 'Ecolinguistics' which concerns 'language' and 'ecology'. Ecolinguistics is an area that focuses on the use of language for and from ecological perspectives. It is a new emerging subfield within the field of linguistics that was emerged in 1990s. Haugen talks about "ecology of language" and "language ecology" which defines as " the study of interaction between any given language and its environment. It analyses the role played by language in the physical environment where human beings and other species interact (Haugen, 1980, p. 325). The definition of ecology that is very helpful to the field of ecolinguistics is that " ecology is the study of the relationship between living organisms, including human and other physical environment: it seeks to understand the vital connections between plants, animals and the world around them (Dash, 2019, p. 380). Thus, ecolinguistics studies the relationship (or lack of) between humans, the natural world, language and culture. It explores linguistic ecology and examines writings that discuss ecological or environmental concerns.

According to Ali (2019), ecolinguistics can be divided into three distinct but related traditions: the Haugenian tradition, the biolinguistic tradition, and the Halliday tradition (referring to research that builds on Halliday's work). The first method addresses language as a component of a broader ecology and is predicated on the interactions that exist between society, the natural world, and the human mind. Probably the most common tradition is the second one, which is biolinguistic. It requires a more realistic

understanding of what is meant by "language" and "ecology." They see the current global multilingual system as an ecological system, and they compare the disappearance of minority languages to the global decline in biodiversity. Academics in the domains of anthropological linguistics and language planning have embraced it. The third tradition, Halliday's functional approach, emphasizes language and environmental deterioration (LeVasseur, 2015, p. 110). Ali (2019) argues that, it is best to think of "ecolinguistics" and "language ecology" as general terms that describe a highly interdisciplinary field. Furthermore, he claims that themes in ecolinguistics are related to the subfield of linguistics as those in critical discourse analysis, language sciences, discourse and communication, and sociolinguistics. The field of ecolinguistics has garnered increased attention in linguistics research, as evidenced by its growing number of publications in scholarly journals, diverse and divergent research topics, and combination of research methods. Based on his analysis, he draws the conclusion that ecolinguistics has a bright future (Ali, 2019, p. 112).

Moreover, Fill & Penz (2017) create and define the terminology needed for each of ecolinguistics' various fields for the first time as the field began to advance. The first is 'ecolinguistics', which is a term that can be used to describe any field of study that combines linguistic and ecological research. The "ecology of language," which studies how different languages interact to preserve linguistic diversity, was the second term he defined. Fill defines "environmental linguistics" as the third term, which he claims applies ecological and environmental concepts and terminology to the study of language.

Furthermore, Steffensen in collaboration with Fill identify four parts of ecolinguistics that connect language with environment. These four parts are basically the historical development of linguistics (Steffensen & Fill, 2014, p. 24)

1. The existence of language in symbolic ecology (the influence of different languages in a given area)

2. The existence of language in cognitive ecology (how the cognitive aspects of an organism affect the environment).
3. Language in socio-cultural ecology (the language impacts the society and culture).
4. Existence of language in natural ecology (how the language is concerned with the physical environment i.e., climate, flora, fauna, biodiversity etc).

The last part could be rightly called the ecolinguistics approach. In contrast to activities that contribute to climate change, biodiversity loss, language endangerment, species extinction, loss of culture, and environmental death, ecolinguistics promotes sustainable practices. However, Stibbe (2015) states that natural ecology is not lacking of the human; it is not only the interaction of animals and plants with the environment rather the interaction of humans with their environment and other organisms. It is important to highlight here that discourses solely based on animals and their interaction with other animal species and the physical environment are not subjects of ecolinguistics analysis because the presence of humans is critical for such an analysis. It is believed that ecolinguistics have both theoretical and applied paradigms. At first, its concern is to know how humans are a part of larger ecosystem on which life depends on and, on another side it explores how linguistics can be used to address ecological/environmental concerns such as climate change, environmental justice, biodiversity losses etc. It looks into the ways that how language impacts human interactions with other living things, the environment, and people in general by integrating linguistics and ecology in this way (Zuo, 2019, p.849).

Moreover, ecolinguistics is concerned with discourses that shape how people engage with their environment. Themes like environmentalism, ecology and biological conservatism are included in these discussions. Ecolinguistics, however, also analyses ecologically damaging discourses such as those found in “ animal industry handbooks, lifestyle magazines, and economic textbooks” (Farooq, 2021, p. 624; Wu, 2018). Even if these

discourses don't discuss the environment or nature, they are nonetheless examined from an ecolinguistic standpoint because their lack of environment renders them ecologically damaging. Dash backs up this argument by saying that ecolinguistics is crucial in twenty-first century because the existence of human species on earth is threatened by an alarming crises that globe faces' (Dash, 2019, p. 379). He keeps on stating that connecting nature and people is the only remedy to these global crises (Dash, 2019, p. 380).

An American ecologist and philosopher, Abram (1997), who is mostly recognized for integrating the phenomenological philosophical tradition with ecological and environmental concerns in his book, *The Spell of Sensuous Beauty: Perception and Language in a More than Human World*. He gives a detailed account of oral cultures' relationship to their wider ecology, which encompasses the world beyond humans, links language and perception, enabling people to coexist harmoniously with their ecosystem (Abram, 1997).

The field of ecolinguistics has grown since the turn of the twenty-first century. In this field several full-length books have been produced such as *The ecolinguistic reader: Language, ecology and environment* by Penz & Fill (2022) and *Language, ecology and the stories we live by* by Stibbe (2015). The later emphasizes on narratives that we live by in order to unifying a variety of ecolinguistic analysis techniques under one umbrella.

2.4 Stibbean Ecolinguistics

According to Stibbe (2015) The term "ecolinguistics" has been used to refer to a wide range of fields, including studies of language interaction and diversity, analyses of texts about the environment, studies of outdoor signage, studies of how words in a language relate to local objects, studies of the variety of languages spoken by students in multicultural schools, studies of dialects in specific geographic locations, and many more. The variety of methods stems from varying interpretations of what constitutes a "ecology," ranging from the very broad notion of "the interaction of some things with other things" to more focused ideas like "related to environmentalism" (p. 8). He says that ecolinguistic approach is the only approach to study language

holistically, taking into account the role of biological and, economic and social viewpoints in linguistic choices. International Ecolinguistics Diversity Association (2018) also reinforced the idea that the field of ecolinguistics delves into the function of language in the vital interactions among humans, other animals, and the natural surroundings.

Stibbe likely discusses that language influences our ways of thinking about the world. Through language use, our environment or ecosystem can be destroyed or constructed i.e., language shapes our beliefs, ideas, ideologies, conceptions, and our world's view and it impacts the behavior of human beings towards one another and the natural environment surrounding them. Moreover, language has the power to mentally reduce the natural world to resources or objects that must be conquered, as well as to inspire people to value and respect the systems that sustain life. (p. 2)

He further elaborates that the study of ecolinguistics gives us the ability to analyze the texts through various tools that influence our daily lives and the society we live in. Such tools can assist in illuminating the hidden stories that reside within text. Once the stories are known, they can be examined from an ecological standpoint to see if they promote the destruction or preservation of the ecosystems that support life. If they are harmful, they should be opposed; if they are helpful, they should be encouraged (Stibbe, 2015, p. 2). It discourages the use of language, which could possibly destroy the ecosystem, whereas providing encouragement in the search of new linguistic forms, which motivate people to care about the environment. But these aren't stories in the traditional sense of the word. They are not told in novels, read aloud to kids before bed, conveyed around a fire, or explained in formal speeches by means of anecdotes. Rather, they are present in the texts that surround us, both within and outside of their lines.

Stories are cognitive structures in the minds of individuals, which influence how they perceive the world.

Stories-we-live-by are stories in the minds of multiple individuals across a culture (p. 6).

The focus in his book on stories we live by is a way of bringing together a diversity of approaches to ecolinguistic analysis into a single framework. When ecolinguists reveal and unearth the narratives that mold people's lives and the society in which we live when they study ideologies, metaphors, frames, and a host of other cognitive and linguistic phenomena. So, there is a link between language and ecosystem (p. 5).

Stibbe discusses the eco and linguistics of ecolinguistics wherein he talks about the eco in term of ecology. He defines it like the ecology of environmental science "the interaction of organisms with each other and their physical environment." He has divided ecology into a 'natural ecology' as if humans did not belong in the natural world, or a "symbolic ecology," where symbols interacted with one another like living things do.

Furthermore, the 'linguistics' of ecolinguistics is simply the use of techniques of linguistic analysis to reveal the stories-we-live-by, opening them up to question and challenge from an ecological perspective (p. 9). Stibbe (2015) further argues that language has the power to either inspire us to destroy or preserve the ecosystems that support life because our thoughts shape our behaviors. Therefore, the goal of ecolinguistics is to identify and evaluate language usage patterns that support ecological degradation and to facilitate the creation of new linguistic expressions that motivate people to preserve the environment.

2.5 Ecosophy

Ecosophy is an important concept that has been used by Stibbe in his book. According to him every ecolinguist assesses stories employing a different set of philosophical principles that denote their own priorities and values, but they all take into account how humans interact with other living things and the natural world. Stibbe is of the view that Ecolinguistics should not be grounded on a single "correct" ecosophy because the ecosophy covers both "norms" and "value priority announcements." On the other hand, ecosophies can be evaluated based on whether the evidence affirms or refutes the underlying suppositions about the state of the world, or if there

are any internal contradictions (Stibbe 2015).

Moreover, it consists of a set of beliefs and principles related to the interconnectedness between human, other form of life and the physical environment. Its goal is to improve our quality of life by fostering our subjectivities and acknowledging their interdependence within social and material ecologies. Undoubtedly, regardless of whether it is stated explicitly or not, every critical language analyst employs an ethical framework when assessing the language they are studying. Larson (2011, as cited in Stibbe, 2015) examines metaphors using the ecolinguistic approach, asking "whether the metaphors we have chosen will help us on the path of sustainability or lead us further astray" within the philosophical framework of "socio-ecological sustainability." He uses quotes like these to explain his moral perspective on sustainability:

"we seek not just ecological sustainability, but a more encompassing socio-ecological sustainability. We want a sustainable relationship between humans and the natural world rather than a sustained ecological system without humans which, to many of us, would be a sign of failure ... are the metaphors we choose fertile, or effective, for socioecological sustainability?"(Larson, 2011, p. 17)

There are two forms of ecosophies: anthropocentrism and non-anthropocentrism. Anthropocentrism holds the view that humans are the center of the universe and the idea that moral community is made up entirely of human being. For many years, anthropocentrism has dominated thought. According to Everden (1985: 23), "anthropocentrism is a kind of modern religion that casts all of creation into categories of utility to humans" (Hoffman, 2005)

Non-anthropocentrism is revolting against the devaluation and deprecation of nature and calling for a revaluation of it. Ecocentrism has been the evolution of biocentrism. Taylor's (1986: 121) formulation of biocentrism, according to which all organisms, conscious or not, are the teleological centers of life, is a well-known example. Progressivists, who

endorse strong or weak holism, accords intrinsic values to ecological wholes, are the voices of ecocentrism. A variety of non-anthropocentric ecosophies, including those of Halliday (2001), Goatly (1996), Mühlhäusler and Mühlhäusler (2003), Stibbe (2015) etc., have guided more recent ecolinguistic research. While non-anthropocentrism has become the accepted paradigm for interpreting ecological relationships, most academics still believe in the importance of benefiting people, making most environmental ethical systems fundamentally anthropocentric, regardless of philosophy or empirical evidence. In reality, this gives humans greater responsibilities to others rather than more rights. It is true that our actions regarding our natural resources influence how we perceive them, but meaningful and coherent ecological practices are based on a strong environmental philosophy (R. Zhang et al., 2025).

2.6 Conceptual Metaphor

A vital component of our language is metaphor. “Speak[s] of something as though it were another” (Rasse et al., 2020). When scholars speculate about the nature of metaphor in literature, they frequently concentrate on the creative aspect of figurative language. However, in cognitive linguistics, Metaphors are regarded as an essential tool for translating concrete experience into abstract concepts. Simultaneously, studies in psycholinguistics and related domains have demonstrated that literary metaphors share the same unconscious mental processes and physical sensations as traditional metaphors (Gibbs, 1994). As a result, they don't defy accepted communication conventions or call for the development of a particular skill. Conceptual Metaphor Theory (CMT) is the predominant approach currently used in the broad, diverse, multidisciplinary field of metaphor research, which suggests that metaphor permeates non-literary language as well and influences people's behavior, thought processes, and communication styles (Lakoff & Johnson, 1980).

According to Lakoff and Johnson, metaphor is a conceptual cognitive process that arises from the mapping of the source domain to the target

domain. It goes beyond language in this regard (Lakoff & Johnson, 1980, p. 8). The concepts of source domain and target domain in conceptual metaphor are further explained (Kövecses, 2020, p. 10). By contrast, the target domain is more abstract, whereas the source domain is more tangible. As a result, the reader or hearer will more readily understand the abstract idea if a more concrete target domain is used. Consider the mapping between the source and target domains in “time is money” metaphor. In this instance, "money" is a concrete concept, whereas "time" is a "abstract" one (Kövecses, 2020). This facilitates the understanding and analysis of events and actions in the outside world.

Collins (2003) concur that metaphor is useful for a variety of purposes, including elucidation, description, expression, evaluation, and amusement, in addition to the poetic devices. They confirm that: We employ metaphors in speech and writing for a variety of reasons, not the least of which is that there are situations when there is no other word for a specific concept. However, when given the option, we use metaphors to express our opinions or feelings, to describe a specific object, to explain a concept in a more engaging or imaginative way, or to accomplish all of these goals (Collins, 2003).

According to Thibodeau and Boroditsky (2011), metaphors allow us to discuss abstract and complicated concepts. People can sort through social issues and gather data to make decisions with the help of metaphors. In their opinion, we find that the influence of the metaphorical framing effect is covert: people do not recognize metaphors as influential in their decisions” (Thibodeau & Boroditsky, 2011). According to them, metaphors have a significant impact on how we perceive societal issues and can lead to significant disagreements over how to resolve them, even when a single metaphor is used. Indeed, metaphor to be one of the "powerful cognitive tools for our conceptualization of the world" (Ungerer & Schmid, 2013, p. 114). This perspective holds that the primary focus of metaphor is conceptual metaphor. The process of altering concepts in one concrete domain to investigate or elucidate concepts in another abstract domain is known as

conceptual metaphor (henceforth CM/s). For instance, "money" is a concrete concept in the "time is money", but "time" is an "abstract" one. This facilitates the understanding and analysis of events and actions in the outside world. As a result, CM is mentioned in the current study of metaphor, indicating that metaphor is a part of human cognition.

In environmental creative writing, metaphors are essential because they provide a prism through which people view and engage with the natural world. Lakoff & Johnson (1980) proposed that metaphor is a stretch of language and affects cognition and helps the individuals understand ideas, speak, and rationalize others. A conceptual metaphor is a systematic set of correspondence between two domains of experience. This is 'understanding one domain in terms of another'. Another term that is frequently used in the literature for "correspondence" is "mapping". This is because certain elements and the relations between them said to be mapped from one domain i.e., 'source domain', onto the other domain i.e., 'target domain' (Zoltán, 2017).

2.6.1 Systematic Relationships Establishing Two Conceptual Domains

An organized system of correlations between two experience domains is known as a conceptual metaphor. This is what it means to "understand one domain in terms of another." "Mapping" is another word that's commonly used for "correspondence" in the literature. This is due to the fact that specific elements and their relationships are said to be mapped from one domain, the "source domain", to the other domain, the "target", where the source domain is a concrete domain, while the target is an abstract one (Zoltán, 2017, p. 14). One example of such correspondences, or mappings, is "anger is fire", which is obvious from these linguistic expressions: "That kindled my ire." "Those were inflammatory remarks"

It is possible to propose the following set of correspondences, or mappings, which would explain why the metaphorical expressions listed above mean what they mean, such as why "kindle" and "inflammatory" mean "causing anger." This set of mappings is systematic in that it captures a

coherent view of fire that is mapped onto anger: There is an object that is not burning. An event occurs (cause of fire) that causes the fire to come into existence. Now the object is burning, and the fire can burn at different intensities. Similarly, for anger: There is a person who is not angry. An event occurs that brings about the person's anger (Kövecses, 2017). The elements and relationships between the elements in the fire domain (source) and the elements and relationships between the elements in the anger domain (target) are mapped into correspondence. In fact, given the perspective we have just seen on fire, it would seem plausible to argue that, in a way, the mappings from the fire domain really produce or bring about a specific conception of anger. This is the meaning of using a specific source domain to conceptualize a specific target domain.

2.6.2 Classification of Conceptual Metaphors

CMs are classified as structural, ontological, and orientational metaphor (Lakoff & Johnson, 1980, p. 209).

2.6.2.1 Structural Metaphors

Structural metaphors give examples of how an abstract concept can be metaphorically structured in terms of a concrete concept. Example of structural metaphor is, "argument is war," realizes the linguistic metaphors "the argument as battle" and "we need to construct a strong argument"—that is, "we need some more facts to win or lose the argument." In this case, the abstract argument discourse is structured similarly to a physical structure.

Understanding one type of thing in terms of another is the fundamental function of metaphors. It's not that arguments are a subspecies of war. Wars and arguments are two distinct sorts of actions. However, arguments are partially understood, discussed, and structured in terms of war. The concept is metaphorically structured, the activity is metaphorically structured, and consequently the language is metaphorically structured (Lakoff & Johnson, 1980, p. 200)

2.6.2.2 Ontological Metaphors

Coming to another kind of metaphorical concept, which is ontological metaphor. When we understand our experiences and discuss them as separate entities or substances, we are using ontological metaphors, also known as "entity and substance metaphors." Our comprehension of life's experiences enables us to quantify them and, as a result, portray them as discrete entities enclosed by a surface. Ontological metaphors are used to comprehend events, actions, activities and states. Activity is conceptualized as substance, state as container, and events and actions as objects in a metaphoric sense (Lakoff & Johnson, 1980, p. 205). These examples from Lakoff & Johnson make this very evident: "we have been working on this problem all day," "my mind isn't operating today," and "we are running out of steam" (Lakoff & Johnson, 1980, p. 208). These linguistic expressions imply that the mind is a distinct entity. Despite of being a nonphysical phenomenon, it's been talked about and treated like a physical object. It functions and feels efficient to us in our minds, just like a machine would. Consequently, 'The Mind is a Machine', a conceptual metaphor, is conceptualized by these statements. These kinds of ontological phenomena are so commonplace in our minds that people typically accept them as a clear-cut, self-evident explanation of mental processes.

2.6.2.3 Orientational Metaphors

Another kind of metaphorical concept is one that arranges an entire conceptual system in relation to one another. These are called orientational metaphors, since the majority of them relate to spatial orientation: in-out, up-down, central- peripheral, deep -shallow. We have bodies of a kind, and they operate in the same way in our physical surroundings, which gives rise to these spatial orientations (Lakoff & Johnson, 1980). These metaphorical representations are not random. Their foundation lies in both cultural and physical experiences. Despite the physical nature of the polar opposites, different cultures have different orientational metaphors based on them.

The well-known capacity of orientational metaphors to "organize a

whole system of concepts in terms of another" is rooted in the ways that we physically, socially, or culturally interact with these notions. They are known to aid in our comprehension of the spatial orientation of objects. Phrases like "you're in high spirits," "I fell into a depression," and similar expressions are examples of orientational metaphors. Physically speaking, a person's posture is usually upright in happy moments and drooping in depressed or unhappy ones. Moreover, it's a common misconception that someone with his/her shoulders bent or head down is depressed or melancholy. The CMs "SAD IS DOWN" and "HAPPY IS UP" are realized from these expressions, respectively. The previous metaphorical conceptualization of events leads readers to a conceptual mapping of one idea to another through their correspondences. Language users can generate ideas that accurately convey the message they want to get across by using this type of usage. From a cognitive perspective, ecolinguists need to go beyond literary analysis to arrive at the mental models that such usage evokes.

2.7 Transitivity Analysis (Systemic Functional Linguistics)

Additionally, transitivity analysis is covered in the study. As per Halliday (1994), transitivity enables a language user to elucidate the diverse ways in which experience is depicted and conveyed through multiple process types, such as material or action, mental, and relational processes, along with the different people and circumstances associated with each of them (O'Halloran et al., 2015).

This method is used by linguists who are interested in connecting the various linguistic patterns and structures to the social contexts and purposes of language (Ali, 2019). According to Sun et al. (2024), SFL is primarily interested in how language is used to create and understand meaning. If words are inappropriate in a given situation, language cannot fulfill its communicative function. Language is viewed in this way as a social tool that facilitates the communication of meaning (Sun et al., 2024). Thus, the circumstances in which words and clauses can be used is crucial to understanding meaning.

2.7.1 Meta Functions

According to SFL, functional bases of grammatical phenomena are divided into three broad areas, called metafunctions: the ideational, the interpersonal and the textual. According to Halliday (2001) language is meta-functionally organized. He argues that language has three kinds of semantic components. Languages possess resources for understanding experience (the ideational component), representing the variety and complexity of human social relationships (the interpersonal component), and facilitating the integration of these two types of meanings into a cohesive text (the textual function).

Though there are three main categories of meta-functions, ideational meta-function is the only one we are interested in.

2.7.1.1 Ideational Meta-function

Idea representation and transmission through language are referred to as ideational meta-functions. There are two types of ideational meta-functions: logical and experiential. Our perception and comprehension of the world are arranged by the experiential meta-function. It is the language's ability to interpret figures with elements (like still images from a movie or comic book picture) and distinguish these elements into processes, the participants involved in these processes, and the circumstance in which the processes take place (Halliday, 2001; Webster, 2004)

The main types of process in ideational meta-function are:

- **Material process:** this type of process describes actions or events that involve some kind of physical or material change.
- **Mental:** This type of process describes mental activities, such as thinking, feeling, or perceiving. Examples of mental processes include "thinking", "imagining", or "remembering".
- **Verbal:** this type of process includes all modes of expressing

and indicating, even if they need not be verbal, such as showing.

- Existential: This type of process represents something that exists or happens.
- Relational: This type of process describes the relationships between things or entities. Examples of relational processes include "being", "becoming", or "seeming".
- Behavioral: Behavioral processes are typically intransitive, involving only the behavior as participant.

2.8 Integration of Stibbean Ecolinguistics, Conceptual Metaphors and Transitivity Analysis

This study is about the integration of three different theories to study the environmental creative writing so to comprehend the text from environmental perspective it is crucial to pay attention to the areas that these theorists have been highlighted. Lakoff & Johnson's theory of metaphor can provide insights into how language is used to understand abstract concept, while Stibbe's theory of ecologically embedded language highlights the importance of culture and ecological context in shaping our understanding of the whole world and how they influence our behaviors. Halliday's transitivity patterns, on the other hand, are used to identify the processes involved the text. This theory can also complement the analysis by analyzing the way metaphors are constructed and how specific metaphors shape our attitude and behavior towards the environment. As the text is related to the environment, so to comprehend the text from environmental perspective it is crucial to pay attention to the areas that these theorists have highlighted.

Ecolinguistic studies emphasize the complex relationship that exists between language and the natural world, focusing on how language patterns influence the way we perceive and interact with the natural world. Scholars that organize our perception of the environment, on the basis of Lakoff's

conceptual metaphors theory, identify metaphorical expressions such as “nature as mother and ecosystem as interconnected webs”. These metaphors impact not only our thoughts. This shows the way we structure and influence our attitudes and actions about the environment. Furthermore, transitivity analysis provides a useful tool for investigating the power relation prevalent in environmental discourse showing the representation and positioning of various actors within narratives of ecological discourse. As each theory conceptualizes metaphors in different ways so by combining ecolinguistics, conceptual metaphors and SFL in an interdisciplinary manner, this study hope to expand our knowledge of how language influence ecological narratives and to discover new ways to use language to inspire ecological consciousness and action.

2.9 An Integrated Ecolinguistic Approach

The current study integrates a multi-layered framework for analyzing environmental poetry by utilizing conceptual metaphor theory, transitivity analysis, and ecolinguistics. While conceptual metaphor theory uncovers how abstract ecological ideas are structured and conveyed through metaphor, transitivity analysis reveals the grammatical distribution of agency and responsibility between human and nature. A critical ecological point of view that challenges the ecological implications of these linguistic choices is provided by ecolinguistics, especially Stibbe’s framework. Conceptual metaphor theory helps identify the dominant metaphors that are present in the poems, offering insights into the cognitive patterns that influence ecological ideas. However, metaphors alone cannot fully captures how responsibility and agency are assigned in discourse. This is where transitivity analysis plays a crucial role. By examining how metaphors are grammatically presented, transitivity analysis enhances the metaphorical finding with structural evidences of metaphorical positioning. Moreover, ecolinguistics acts as a critical interpretive framework that evaluates whether the metaphors and grammatical choices in the poems supports or oppose dominant destructive ecological ideologies. Through this integration, the study is able to explore the superficial aspects of environmental language in

poetry along with the underlying ecological narrative that influence the readers' perceptions of relationship between humans and nature.

2.10 Relevant Studies

2.10.1 Ecolinguistic Studies

Research on ecolinguistics as an emerging field focuses on the connection among language, culture and environment. Some of the areas within ecolinguistics include language and environmental discourse, language and environmental activism, language and ecological knowledge, language and place. They often involve difficult environmental issues from a linguistics standpoint. Researchers have started looking into the language that is used in communities as well as in formal discourse, such as government policies and media representation, to discover how people talk about and deal with environmental issues. Moreover, growing concerns about environmental protection have made it necessary for humanities academics to undertake empirical research on the ways in which language has influenced ecological sustainability. To accomplish this I am bringing a few studies and their contributions to this call. Since data of this study would come from poetry, so it would be ideal to study researches whose concern is environment and whose analyses is also on eco poetry. Below are some examples relevant studies to my research.

Tracey (1963) focused on the stories that lie behind the lyrics. In his paper, he analyzed two lyrical songs *We Kill the World* by Boney M and *Johnny Wanna Live* by Sandra. The author examined the metaphors and appraisal patterns in Boney M.'s song and the use of salience patterns in Sandra's song. The study exposed that even songs about nature that claim to support the non-human world may not precisely present reality in practice and may unintentionally perpetuate number of presumptions that underlie the detrimental discourse. This study's methodological framework is not well designed in accordance with requirements, which renders the research somewhat ambiguous and weaker and gives my research study a clear path.

Zuo (2019) in his study discussed a linguistic and ecological analysis of poem (The Grass) written by Emily Dickinson, to determine how the language conveys the author's attitude and perspective toward nature. In particular, the three meta-functions of language are highlighted in this attempt at ecological discourse analysis, in terms of Systemic Functional Grammar and the assumption that "Form is the realization of meaning" are looked at, in order to throw the light on how the poet uses words to convey her viewpoint on nature and its ecological outlook (Zuo, 2019). The studies mentioned above, provide a deeper insight on ecolinguistics and poetry. The current research looked at the environmental creative writing. Its goal is to discover how metaphors are employed in creative writing i.e., poetry. This study also explains the role of language in promoting ecosophic ideas in natural poetry.

Makhdoom & Yaqoob (2019) in their study look on the difference between American and Pakistani environmental discourse. The analysis, which is based on interdisciplinary methodologies like ecocriticism and toxic discourse, aims to show how writers have been concerned about and engaged with issues related to environmental deterioration. The study's goal is to investigate the variety of viewpoints needed to solve the environmental contamination that is occurring on a worldwide scale (Makhdoom & Yaqoob, 2019). This article briefly examines the selected Pakistani and American writers' representation of their societies' ecological relationship with the living and non-living world in order to understand the fundamental premise of how different cultures view and frame ecological crisis, particularly in the form of toxicity, pollution, and contamination, while acknowledging the complex and changing relationship between the environment and the social sphere. The analysis of the texts show that Pakistani and American writers frequently discusses environmental concerns in their works in accordance with their cultural beliefs, attitudes and other concerns.

Lei (2022) discussed ecological view in the Yi poems from an ecolinguistics perspective. According to the Yi poems, all living things on earth are equal and have feelings, thus humans should work together, show

respect for, and defend other living things. This ecological perspective, which is represented in the discourses, has helped the Yi people develop an awareness of the need to conserve the environment and the equality of all living things. It continues to have an impact on the Yi people's ecological views and their activities in the future. Environmental discourse analysis encourages more people to mediate the interaction between people and nature in an effort to find a better balance between the two and enhance the conditions for the survival and growth of all living things on the planet.

In a research study, Haseeb et al. (2022) highlights the environmental issues represented in Pakistani newspapers. The study aims at highlighting the crucial role that language plays in influencing public opinion on the importance of ecological sustainability for human life as well as how such dominating narratives are manifested in media discourse. For this purpose, five Dawn newspaper articles about ecological issues are taken into consideration for the analysis. The study adopts *Language, Ecology, and the Stories We Live By*, (Stibbe, 2015) as a theoretical framework. According to the study's findings, environmental issues are discussed in equivocal discourses in Pakistani newspaper articles that only emphasize anthropocentric perspectives on environmental deterioration and natural disasters. Furthermore, the conversation has shown that certain patterns of language (conviction and salience) are also used in the dissemination of ecosophical ideas. They ought to be enhanced, though, to include those parts of nature that are bad for the environment and nature itself but not for humans. But still, to form an opinion, the researcher has still offered very little information. Thus, leaving space for further research.

2.10.2 Studies on Conceptual Metaphors

Conceptual metaphors theory put forwarded by Lakoff and Johnson (1980) underscore that conceptual metaphors are not just found in language; they are ingrained in our minds and influence how we perceive the world (Lakoff & Johnson, 1980). By investigative metaphorical language, researchers have emphasized the cultural and cognitive foundation of the

way people conceptualize intricate viewpoints. This section aims to present a detailed overview of empirical studies done on conceptual metaphors, pinpointing their methodologies, theoretical contributions and findings. This review of literature offers insights into the current state of the field and finding areas where further work is needed.

Skinnemoen (2009) investigates the mapping of metaphors utilized in environmental discourse. Giving these metaphors a critical scrutiny in order to make a statement about how we view climate change is another key goal. The research approach of Steen (1999) is applied in order to accomplish this. Such a mapping entails both the recognition of language metaphors in the debate on climate change and their categorization into larger sets of conceptual metaphors (Skinnemoen, 2009). The result of the study shows that in actual conversation, climate change topics are discussed using source domains. Furthermore, the study also points out that in environmental discourse, metaphors are used to talk about environment. They don't talk about environmentalism directly. Regarding source domain, movement metaphors, such as journey metaphors, make up the majority of linguistic expressions used to discuss either environmental activism or climate change. From a cognitive standpoint, Eco linguists must delve beyond the literary level to identify the mental models, which are evoked in human mind.

Atanasova & Kotevko (2017) examine the use of conceptual metaphors, using critical metaphor analysis, to depict climate change in the editorials and opinion pages of two significant British online newspapers, the Guardian and the Mail. They come to the conclusion that metaphors in the Guardian mostly spoke to the need for quick action to solve the issue, whereas metaphors in the Mail primarily drew from the religious realm.

Deignan (2017) examined metaphors in popular texts typically serve as an introduction, a conclusion, a dramatization, and an amusement. According to Littlemore & Low (2006), metaphors can also be used to evaluate things by bringing an extreme viewpoint down or drawing attention to an ironic statement (Littlemore & Low, 2006, p. 4). This is also true of the

metaphor of the climate crisis, which aims to convince readers of its effects and to take action to stop it from getting worse.

In order to identify the conceptual schemas employed in Ghani Khan's poetry to depict life and death, Sardaraz & Nusrat (2019) examined his poetry from a cognitive linguistic standpoint. They discovered that the majority of the conceptual metaphors in his poetry are parallel to English language metaphors. They contended "These similarities support the view that conceptual metaphor has cross cultural implications, and that languages across cultures are equally generated by conceptual metaphor" (Sardaraz & Nusrat, 2019, p. 28).

Adam & Wahyuni (2020) explains the pivotal role of metaphorical language used by the media to explain the climate problem. This study "The Image of Climate Crises in Media a Conceptual Metaphor Analysis" explores the source domains of the climate change metaphor that convey the urgency of the issue by using conceptual metaphor analysis. Articles on the climate problem from The Guardian's online news website serve as the data source. It is concluded that various source domains are used to represent climate change in metaphors. This study suggests that rather than seeing the climate issue as a metaphorical active agent, human activity that is not ecologically friendly should be highlighted, and that more should be done to prevent it. This is to keep the focus on human action and avoid the unintentional notion that the climate problem is the reason behind the disaster.

Ahmed (2022) examines the conceptual metaphors of two political leaders employed in their speeches during the 26th UN Climate Change Conference, also known as Conference of the Parties (COP 26), which was held in Glasgow in November 2021 to conceptualize the process of addressing climate change and achieving the goal of biodiversity. His study is based on actual discourse material, which consists of news articles from the websites of two major environmental organizations and two of the American newspapers with the largest circulation (Ahmed, 2022). Three distinct steps are combined to create the method used to find and categorize

the linguistic metaphors in the content. Critical metaphor analysis is the foundation for the discussion of the potential reasons for and outcomes of the application of the specific metaphors. The result demonstrates that European nations use metaphors to emphasize that there are several threats associated with climate change and that everyone must share responsibility for it. While, African nations use metaphors to show how important nature is to Africans.

Awaisuddin & Saleem (2023) investigates Edgar Allan Poe's 'The Tell-Tale Heart' from the perspective of conceptual metaphors theory. They examined the details of the narrator's mental state and how it led to the old man's death. He concluded that the story employs an array of conceptual metaphors. By using these conceptual metaphors, the author can more vividly depict the narrator's inner world or mentality. In addition, conceptual metaphors give readers insight into the minds of fictional characters and their perspectives on various subjects.

Wang & Habil (2024) in their study "Critical Metaphor Analysis of Climate Change in COP28 Speeches: An Ecolinguistic Perspective" offers noteworthy insights into the use of metaphors in political discourse on climate change. It highlights the growing significance of climate change as a global issue, mainly in political discourse, where metaphors are used to shorten intricate topics for people understanding. This paper investigates thirty-two speeches of COP28 on United Nations Framework Convention on Climate Change, using Conceptual Metaphor theory and critical metaphor analysis as a theoretical framework of the study. The finding of the study shows that variety of metaphors like climate change is a war, force, living being, journey, commodities etc., have been employed. These metaphors suggest the attitude of the speakers and urgency of the action to be taken to combat this issue. From the perspective of the ecolinguistics, the metaphors employed in these speeches are eco-friendly, adding to the constructive image of political struggles to combat this disease. This shows the role of language in constructing public views and discourse about environmental problems. This study enhances the literature by investigating the connection of language and environmental activism, offering a framework for knowing

how metaphors can influence discourse regarding climate change.

Sunday & Chukwu (2024) examined a few poems from the Niger Delta on environmental degradation from the perspective of ecolinguistics. Twenty-seven passages from Tanure Ojaide's books "Delta Blues" and "When Green was the Lingua Franca" were selected for the data using the purposive sample technique. The conceptual metaphor theory of Lakoff and Johnson and the critical metaphor analysis of Charteris-Black directed the qualitative examination of the chosen data. The results showed the different metaphorical expressions the poet employed to describe the oil exploration activities in Nigeria's Niger Delta states... It also demonstrated fascinating approaches to the conception and discussion of these activities in these eco-poems. As a result, several Conceptual Metaphors were realized, including: 'Niger delta oil wealth as death/death bed'; 'as pain'; 'Niger delta oil exploration activities as war' and 'as total estrangement of human beings from the ecosystem that support them' (Sunday & Chukwu, 2024). It was found that the poet's word choices caused these ideas to arise in our minds, influencing how we understood the state of environmental deterioration in the region. Based on these results, the study draws the conclusion that language has been used in these eco-poems to effectively raise awareness of and demand action against the unsecured oil exploration activities in the Niger Delta, which are stories that Nigerians will always be bound by.

2.10.3 Studies on Transitivity Analysis

Transitivity analysis presented by Halliday (1980), offers a framework for investigating how language presents actions, participants, and circumstances within discourse. This systematic approach is crucial in showing how texts create meaning, represent ideologies, and construct social realities. The study of transitivity is particularly important discourse, where it supports to expose power relationship rooted within language use. This section of the literature review serves to investigate studies on transitivity analysis, underlining their methodologies, findings, and contributions in fields like literature. By offering an overview of these studies, this section

elucidates the methodical approach of transitivity in understanding the complex link between language and meaning. The following are the key studies.

According to Ali (2019) research, ecolinguistics examines how humans and nature interact and influence one another. Transitivity, an essential element of SFL, is applied in an article about climate change in Egypt. The six procedures, actors, and situations that are essential to transitivity are discussed and applied in this article. They are of the view that Transitivity is a crucial component of SFL. When applied to any text, it is beneficial and productive. It penetrates and makes the meaning clearer. It is important to remember that not every procedure needs to be described in the text. The author might favor some procedures over others. This has a big impact on how the text is understood. The result shows that the articles author throughout his piece, frequently employs the passive voice (Ali, 2019). When passive voice is used, the actor's agency is missing. The lack of agency "obscures meaning in texts," and "the presence of passive voice in narratives hides individuals' responsibility as perpetrators of destructive actions to the environment," (Mliless & Larouz, 2018, p. 103).

Maledo & Edhere (2021) underscore that the continuous exploration and exploitation of crude oil in Nigeria's Niger Delta has hurt the entire ecosystem of the region. This has drawn attention from academics across a range of fields, both domestically and internationally, and is now a matter of national and international concern. With the inclusion of creative writers, poetry emerged as one of its most well liked genres. The poetry and literature in general, and the language of the poems in particular, had received less attention from eco-literary criticism, despite its regional focus. They studied the language used in Niger Delta environmental poetry. Seven poems were taken from *Songs of Myself: Quartet* (2015) by Tanure Ojaide and *We Thought It Was Oil but It Was Blood* (2002) by Nnimmo Bassey. As a linguistic framework, the Halliday's Transitivity system of the experiential meaning of the clause was used to demonstrate how the ecological realities of the area were encoded in the clause's structure. Result of the study

revealed that, the clause's structure appropriately encoded ecological degradation due to the nature of the processes and the roles of the participants.

Janjua (2022) looked into a poem titled "I Am Afraid of Muslims" by well-known Pakistani author Waqas Khwaja. In it, he contextualizes the responsibility of all Muslims, regardless of their ideology, religion, or ethnicity, and explains the relationship between humans and nature. The current study provides an ecocritical reading of the poem, evaluating the poet's ideological position by examining the connections formed by the use of creative language and symbolic concept mapping. The analysis is carried out in compliance with M.A.K. Halliday's transitivity analysis (Furnaz, 2023). According to an ecocritical interpretation of the poem through the lens of Halliday's transitivity analysis, the poet suggests that humans need to learn to coexist peacefully with other humans and that it is advised to move nature from a periphery to a central location.

L. Zhang & Xie (2023) examined a deep analysis of Wordsworth's nature poem *I Wandered Lonely as a Cloud* from the perspective of ecological discourse analysis, based on the transitivity system of systemic functional linguistics. This poem explores the fundamental route taken by the poet in expressing his ecological viewpoint through language. On the one hand, the poet sees humankind's relationship with everything in nature as an equal and peaceful dialogue partner. In line with his optimistic ecological viewpoint, he seeks to promote the ecological idea of peaceful coexistence between humans and nature, inspire reverence for nature, and combat anthropocentrism. However, this study reveals that through understanding Wordsworth's ecological concepts, readers can be helped to form a sound ecological perspective, strengthen their sense of ecological duty, and encourage people to love and be friends with nature (L. Zhang & Xie, 2023). The result of this study shows that it is possible to comprehend ecological discourse and learn more about its ecological implications from the perspective of systemic functional linguistics. Ideologies and concepts are conveyed through language in the meanwhile. People need to use language

in such a way as it emphasizes human harmony with nature.

Nevertheless, there are obvious gaps in the reviewed literature because interdisciplinary analysis of creative writing (like poems) has not yet been done. Furthermore, although these theories have been used before, they have not yet been used altogether and on diverse data (poems from three different origins). Thus, this study has made an effort to fill this gap.

CHAPTER 3

RESEARCH METHODOLOGY

3.1 Introduction

This section outlines the methodological approach adopted for the present research. It presents the research design, process of data selection, sampling method, and analytical tool utilized to study conceptual metaphors, transitivity, and ecolinguistic standpoint in the selected environmental poems from three different regions. The current study follows qualitative framework deep-seated in critical discourse analysis. Qualitative research produces non-numerical data and allows for the integration of people's ideas, cultural values, morals, actions, and experiences (Pathak, Jena, and Karla). The model uses, as a lens is an integration of Lakoff & Johnsons conceptual metaphors, Stibbe's given in his book, *Ecolinguistics: Language, Ecology and the Stories we live by* (2015) and Halliday's transitivity analysis (Halliday, 2001; Stibbe, 2015). The researcher tries to express the relationship between language and ecology in light of how ecosophical and ecological narratives are expressed in the poems. The point is to ensure that the analysis of the data is not based on theory but methodologically coherent.

3.2 Research Design

This study follows the follows qualitative research design and is interpretive in nature to investigate the ecological patterns that are woven throughout poetry. This approach permits the researcher to carefully engage with the data, concentrating on metaphoric pattern, language use, and the underlying concepts concerning the relationship between humans and nature. As the objective is to analyze environmental meaning rather than to quantify them so the best approach is a qualitative discourse analytical framework. This research uses three interconnected frameworks employing a multi theoretical lens:

- Conceptual metaphor analysis (Lakoff & Johnson, 1980)

- Halliday's Transitivity Analysis (2014)
- Ecolinguistics (Stibbe, 2015)

These frameworks complement each other and suggests a broad view of how ecological meaning are formed in poetic discourse.

3.3 Data Selection Technique and Sampling Strategy

The data of this study comprises of 15 environmental poems, five each from Pakistani, Indian and American writers. Purposive sampling is employed in this study. Purposeful or purposive sampling is a type of non-probability sampling method used in qualitative research, where the researcher purposely chooses samples that is most related to the research objectives and questions. It is non- random but goal oriented method which is frequently employed in qualitative studies where data must fulfill certain inclusion criteria. Inclusion criteria for this research was:

- Poems that were originally written in English language.
- A balance representation from three different contexts.
- Thematically centered on nature, ecological consciousness, environmental degradation etc.
- Representing three distinct geographical regions.
- Linguistically rich in metaphoric mapping and ecological imagery.
- Accessibility and availability in published on online collections.

This research uses three theoretical frameworks to study environmental poems at different but connected levels like conceptual, grammatical and ideological.

3.4 Analytical Procedure Steps

3.4.1 Familiarization with Data

In order to identify recurrent themes, and develop a general awareness of the tone and imagery, each of the selected poems is to read several times.

3.4.2 Recognition of the Metaphorical Expression

The next step is to identify the word and phrases that represent conceptual metaphor. For this purpose metaphor identification technique is utilized. This requires:

- Figuring out contextual meaning of a lexical unit.
- Comparing it with its fundamental, concrete meaning.
- Determining if the word is metaphorically employed in the context or not.

3.5 Classification of Conceptual Metaphors

After metaphoric expressions are identified, source and target domains are mapped to create conceptual metaphors (e.g., Environmental Destruction is a War)

3.6 Transitivity Analysis

Halliday's Transitivity analysis is used to further analyze the chosen metaphorical expression in order to understand how poetic language construct agency, responsibility and power relations. Every clause is analyzed to determine participants, roles, situations and process categories (material, mental, relational etc.). Each clause is classified into one of the Halliday's process types:

- Material process: representing action impacting the environment

- Relational process: showing identification (of nature) and classification.
- Mental process: showing feelings or perception about nature
- Behavioural / existential processes: capturing environmental states or existence.

3.7 Ecolinguistic Interpretation

The last step of the analysis involves using Stibbe's ecolinguistic framework, which emphasizes on the ideologies and "stories we live by". The metaphors and transitivity patterns are analyzed to determine if the texts support anthropocentric, ecocentric, or ambivalent ecological ideas.

3.8 Ecosophy Derivation

After conceptual metaphors are identified and transitivity analysis is done, the next step is to derive an ecosophy of the given text's metaphors. The procedure used to derive ecosophy is Stibbe's ecolinguistic method. By finding, categorizing, and analyzing the metaphors, and challenging dominant worldviews, Stibbe's approach aids reshape these narratives into a unified ecosophy that encourages ecological sustainability.

The following steps are used to derive an ecosophy:

Step 1: identifying metaphors

Step 2: categorizing metaphors as positive, negative or ambivalent

Step 3: analyzing environmental impact

Step 4: challenging dominant world view

Step 5: proposing transformative alternatives

Step 6: formulating the ecosophy.

Through the use of the aforementioned methodological frameworks, this study aims to address ecological concerns and it serves as a sufficient source of information for understanding how poetry, a form of creative writing, can elicit strong emotions in readers as well as the motivations behind their use. Metaphors are recognized and discussed further by utilizing the aforementioned approaches.

3.9 Sample

This study draws on a purposive sample of fifteen poems selected from three distinct geographical contexts: Pakistan, India, and the United States. The selected poems are as follows:

The following poems are selected from Pakistan:

1. *I don't know what will kill us first: the race war or what we have done to the earth* by Fatimah Asghar (2019)
2. *My love for nature* by Fatimah Asghar (2016)
3. *I am afraid of Muslims* by Waqas Khwaja (2017)
4. *On another Panel about climate, they ask me to sell the future and all I've got is a love poem* by Aisha Siddia (2022)
5. *X* by Imtiaz Dharker (2015)

The following poems are taken from India:

1. *Earth Anthem* by Abhay Kumar (2008)
2. *Tree* by Arundati Subramaniam (2012)
3. *Sovereign* by Ranjit Hoskote (2020)
4. *Photograph* by Jhilmil Breckenridge (2020)
5. *Arid* by Vanita Agrawal (2020)

The following poems are taken from America:

1. *Lament* by Debra Marquart (2015)
2. *Thirteen ways of looking at the glaciers* by Craig Santos Perez (2016)
3. *Tree agreement* by Elise Paschen (2016)
4. *Particulate Mater* by molly (2018)
5. *Ovid on Climate change* by Eliza Griswold (2012)

1.10 Ethical Consideration

This sections presents the ethical consideration kept in mind while carrying out this research study. As this research encompasses textual analysis so the ethical issues mainly concerns with academic integrity, interpretation of the poems and cultural sensitivity.

- As the poems are from three different regions i.e., Pakistan, India and America so the texts are approached with respect and consideration.
- The researcher has ensured the creative integrity of the text, correctly presenting poets views without altering their expression.
- All poems are properly cited, including proper referencing to the publication detail to give due credit to the original sources.
- The analysis has provided a level of academic regard for the texts.

1.11 Summary

This chapter sketches the research design, sampling technique, and analytical procedure used for this ecolinguistic study. By consolidating conceptual metaphor analysis, transitivity analysis, and ecolinguistic interpretation, the study guarantees a thorough and multi-layered analysis of the linguistic depiction of environmental concerns in poetic discourse. This

chapter offers a well-organized route of the analytical progression from the metaphoric identification to ideological interpretation for the next chapter on data analysis.

CHAPTER 4

DATA ANALYSIS, FINDINGS AND DISCUSSION

4.1 Introduction

In this research, the investigation of environmental problems through conceptual metaphors, transitivity analysis, offers a nuanced consideration of how language forms our connection with nature. By applying Lakoff and Johnson's conceptual metaphor theory, Halliday's transitivity analysis, this research has examined how poets from diverse cultural backgrounds depict environmental issues. This thorough analysis of the text probes into the findings from the poems, stressing the interplay between metaphor, transitivity, and the development of an environmental ethic. Here, the thorough analysis of Pakistani, Indian, and American poems offers an insightful exploration of how language forms our understanding of human-nature connection and environmental problems. This section presents analysis, findings and discussion of the mentioned text.

4.2 Analysis

In analyzing the poems through the framework of Conceptual Metaphors Theory, numerous metaphorical structures are pointed-out that show the way abstract concepts are mapped onto the concrete notions. So, this section reveals the way poets use metaphorical language to shape and deliver comprehensive views, centering the key metaphors that are fundamental to the text's sense and understanding. Along with the metaphor analysis, the study also uses transitivity analysis to examine how agency, power relations, and experiential meanings are encoded in grammatical structures. Furthermore, an ecolinguistic lens is applied to uncover how language choices (metaphor and transitivity patterns) reflect, reinforce, or challenge ecological values and ideologies. Together, these analytical approaches provide a layered and critical understanding of the poetic texts. In the analysis that follows, excerpts from the selected poems are presented as textual evidence. Each excerpt has been chosen because it contains linguistic

expressions that instantiate the conceptual metaphors under study. These examples illustrate how environmental themes are conceptualized in poetic discourse.

4.2.1 *Tree*

The first poem under analysis is the “*Tree*.” In this poem, Indian writer Arundhati Subramaniam's talks about a tree in urban setting, a representation of determination and resilience in the urban environment. The poem compares the tree's durable presence in the modern urban environment, emphasizing the struggle of the tree to preserve its natural identity in the environment dominated by artificial constructs. The imagery reveals the tree's silent rebelliousness and adaptability, showing interaction of the elements in urban setting and the relentless passage of time, while subtly recognizing its role in the city's environment without bitterness. The following analysis examines how metaphor and transitivity work together to construct a resilient image of nature, aligned with ecolinguistic values.

The following line is from the poem “*Tree*” and illustrates the conceptual metaphor the tree as a resilient being: “it takes certain cussedness to be a tree in this city” (Subramaniam, 2012)

4.2.1.1 Conceptual Metaphor: the Tree as a Resilient Being

The metaphor that is identified in this extract is “the tree as a resilient being”. This metaphor from the point of view of Lakoff and Johnson's metaphors can be considered as conceptual metaphor. According to Lakoff and Johnson theory of conceptual metaphor, our emotions, or ideas relies heavily on our understanding of physical and concrete experiences (Lakoff & Johnson, 2008). This metaphor utilizes what Lakoff and Johnsons would call an ontological metaphor, which enables to comprehend our experiences in terms of more tangible substances, physical objects, and entities. Here, this metaphor is personification, a subtype of ontological metaphor, which attributes the human quality of cussedness (stubbornness or resilience) to tree. Here, the human quality of stubbornness or resilience is being mapped onto

trees. By the use of this metaphor, the abstract idea of the struggle of tree (as an entity) in a challenging environment of the city is made more tangible and concrete by stressing human like stubbornness. The metaphor allows us to understand and relate the difficulty of being tree in an urban environment by mapping human characteristics onto non-human entity.

The underlying relational process further strengthens this metaphorical representation. In Halliday's *Introduction to Functional Grammar*, they argue that relational processes encompass the attribution of a quality or characteristic to a participant, or the identification of one participant in terms of another. In this example, "cussedness" is the attribute ascribed to the state of "being a tree" (Halliday & Matthiessen, 2014, p. 259).

In terms of transitivity, the whole process is carrying a relational (attributive) process in this line, where being, becoming, and possession fall under this process type: It (carrier) takes process (relational) certain cussedness attribute (the quality needed) to be a tree in this city (circumstance of the reason). It emphasizes the need of stubbornness to survive in a challenging environment. In this sentence the information is carrying by the carrier (it) and the information ends by the circumstance. The process of being tree is associated with a certain cussedness that shows inherent challenges and resilience needed. The transitivity structure shows how the text exhibits the tree as an active participant engages in struggle against the hostile environment (urban setting). This illustration of text can positively influence attitudes and actions related to environment by promoting actions to protect trees. This analysis shows that the poem doesn't simply explain that nature is struggling amidst urbanization but actively depicts nature as struggling and adapting, emphasizing a dynamic relationship between humans and their surrounding world.

Through this collective analysis, the ecolinguistic reading emerges: The poem challenges the anthropocentric view of cities by depicting nature (the tree) as resilient entity whose survival necessitates active resistance. This representation can have a positive impact on ecological attitude by

highlighting the environment's silent battles against human encroachment and encouraging respect for urban nature.

Collectively, the metaphor and transitivity patterns in this extracts demonstrates a consistent ecolinguistic portrayal of nature as tenacious and resistant, supporting a need to safeguard non-human life from human pressures and a broader understanding of nature's struggle in urban areas.

4.2.2 *Earth Anthem*

The line below is taken from the poem *Earth Anthem* and contains a linguistic expression that realizes the conceptual metaphor earth as a precious object (oasis/pearl): "Our cosmic oasis, cosmic blue pearl" (Kumar, 2008)

4.2.2.1 Conceptual Metaphor: Earth as a Precious Object

In this poem, the attributes of an oasis (able to sustain life in a desert) and a pearl (beautiful and rare) are mapped onto Earth, showcasing its distinctiveness, its capacity to support life, amid the vast universe. Here, Earth is conceptualized as an oasis and pearl (tangible, valuable object) to highlight its life sustaining qualities and its preciousness, so the metaphor uses here is an ontological metaphor, which according to Lakoff and Johnson, is a metaphor that treats abstract notion to be used as concrete entity, making it more relevant and simpler to discuss. For instance, the metaphor "The mind is a container" structures our understanding of thought processes by structuring thoughts as physical entity inside a physical space (Lakoff & Johnson, 1980, p. 29). By attributing the uniqueness and preciousness of the earth, this metaphor makes the abstract concept more concrete and tangible. Thus, promoting a sense of protection and appreciation and encouraging environmental stewardship.

In terms of transitivity, this is a relational identifying process, where Earth (carrier) is identified as cosmic oasis and cosmic blue pearl (Identifiers/Attribute). These identifiers map the qualities of an oasis (life-sustaining in scarcity) and a pearl (rare and beautiful) onto the Earth, presenting it as tangible entity. This relational process assigns value and

uniqueness to Earth, reinforcing the ecological message of preservation and appreciation.

Through the incorporation of metaphor and transitivity, the ecolinguistic message becomes evident here: the poem creates a story we live by that promotes a peaceful, environmentally conscious way of thinking. Humans are rare, unified and responsible steward of the environment; they are not external observer or exploiters, but rather essential components of Earth's natural system. By opposing anthropocentric narrative, this metaphor and transitivity combination upholds Stibbe's demand for alternative ecological discourses that promote sustainability and compassion.

Collectively, the metaphor of the Earth as a cosmic oasis or pearl is combined with transitivity structure that stress active human unity with nature, shows a consistent ecolinguistic portrayal of nature as a valuable and humans as ecological beings. This promotes a protective, ecocentric environmental point of view, encouraging readers to appreciate and conserve the Earth's uniqueness and their own position within it.

This line contains linguistic expressions that represents conceptual metaphor of biodiversity is unity: "united we stand as flora and fauna" (Kumar, 2008)

4.2.2.2 Conceptual Metaphor: Biodiversity is Unity

This metaphor uses what Lakoff and Johnson's call structural metaphor, where the structure of one domain – unity is mapped onto the structure of another domain – biodiversity (Lakoff & Johnson, 1980). The abstract concept of biodiversity is structured through the more familiar and socially valued concept of unity. The concept of unity as togetherness is mapped onto the diverse form of life on earth such as flora and fauna, offering that all living things whether flora or fauna are related to one another and play an integral part in preserving its health. This shows that different species are interconnected and work with each other. This metaphor

encourages ecological harmony and conservation of biodiversity. The metaphor can possibly promote protection of nature and the environment.

In terms of transitivity, “stand” acts as a material process, where united (circumstance) we (actor) stand (material process) as flora and fauna (role attribute). The material process “stand” indicates intentional, active involvement of human within nature. This transitivity structure shows that humans are active participants rather than passive observer of the nature. ‘United’ as a circumstance highlight the joined nature of the action. This shows the significance of unity in addressing environmental problems. This transitivity structure highlights the way humans stand in harmony with nature. The phrase “flora and fauna” as a “role attribute” classifies humans within the natural order, rather than above it, promoting, environmental conscious ecological harmony and identity.

By fusing metaphor with transitivity, the poem creates a story in which people are intrinsic element of natural order, standing side by side with other living form. This supports Stibbe’s ecolinguistic standpoint, which promotes language that dismantles harmful anthropocentric worldviews and foster ecological identities. The clause promotes ecocentric ethic in which diversity is viewed as strength and a necessary component of environmental stability, positioning humans as one with biodiversity.

When combined with the material and relational transitivity structure, the structural metaphor “biodiversity is unity” offers an ecolinguistic depiction of nature as interrelated and people as essential contributors to ecological unity. By fostering a feeling of shared ecological identity, this promotes biodiversity conservation and a protective ad inclusive environmental narrative.

4.2.3 *Sovereign*

Ranjit Hoskote's poem *Sovereign* explores the theme of environmental destruction, particularly the impact of human activity on marine life and arctic landscapes. The poem portrays a sovereign figure,

possibly symbolizing nature or a mythic creature, observing the damage washed up on the shore—pollution, suffering wildlife, and melting ice. The imagery of a fox traversing the cracked ice and uncertain shores highlights the disorientation and loss of home caused by climate change, emphasizing the fragility of the natural world in the face of human-induced chaos. The following excerpt is taken from the poem *Sovereign* and contains a linguistic expression that realizes the conceptual metaphor nature as harvestable resource.

This line from the poem *Sovereign* identifies conceptual metaphor, nature as harvestable resource: “Plucking sunsets from water” (Hoskote, 2020)

4.2.3.1 Conceptual Metaphor: Nature as Harvestable Resource

This metaphor nature as harvestable resource identified in line “plucking sunsets from water”, where source domain is harvesting and target domain is natural beauty i.e., sunset, communicates that like crops natural phenomena such as sunset can also be harvested or taken. It shows the fragile and perhaps the exploitative human-environment interaction by evoking up the picture of nature being at human disposal. Here, sunset an abstract experience is mapped onto tangible object that can be physically harvested or taken. So, This metaphor can be treated as an ontological metaphor. This metaphor indicates an instrumental relationship with nature, presenting beauty as something to be consumed, owned, or extracted.

In terms of transitivity, “plucking” acts as a material process, “sunset” (phenomena acted upon- goal) from water (circumstance). This process arrangement stresses human agency over nature by depicting the environment as a resource base. The act of plucking implies deliberate, possibly routine, interaction with nature that is more oriented towards extraction than interaction

Ecolinguistically, this metaphor encourages a utilitarian or consumerist perspective of nature, viewing beauty as something that can be taken rather than shared or experienced. This metaphor contributes to an

anthropocentric discourse by redefining the human-nature interaction towards dominance and use by depicting sunsets to be harvested. This framing may also promote aesthetic pleasure, but it also threatens ecological equilibrium by promoting the idea of nature as a commodity.

When taken as a whole, the ontological metaphor “nature as harvestable resource” which is conveyed through the material act of plucking represents an anthropocentric and exploitative discourse in which humans control the beauty of nature. The metaphor emphasizes the need to redefine human and environment relationship within a more econcentric and reciprocal model and cautions against the aesthetic commodification of nature.

This following verse is taken also from the poem *Sovereign* and realize conceptual metaphor as pollution is a physical intrusion: “What washes up is drilled shale lost static parsed from gulf to strait plastic whorls in whose wake gagged dolphins trail scarred humpback whales” (Hoskote, 2020)

4.2.3.2 Conceptual Metaphor: Pollutions is a Physical Intrusion

In these lines of the poem conceptual metaphor like ‘pollution is a physical resource’ is identified. This metaphor makes a clear picture of pollution as visible, tangible and threatening intrusion/encroachment into the environment, bringing up awareness and making the problem more alarming and threatening. This metaphor makes up structural metaphor in the view of Lakoff and Johnson’s term, which frames our understanding of pollution by comparing it to physical waste entering natural places (1980). Structural metaphor uses the concept of physical intrusion to organize our comprehension of pollution as another concept, emphasizing its real and harmful aspects. Source domain is physical items (plastics, shale, static) while target domain can be environmental pollutions and its repercussions. Also, it exposes the prominence and severity of environmental pollution by making the readers see pollution as aggressive, active and destructive force that marks negative impacts on marine life.

Here, in terms of transitivity, “washes up”, “parsed”, “trail” act as processes, showing a continuous actions contributing to the environmental deterioration. The materials “dried shale”, “plastic whorls” and their attribute (“lost static”) represents pollutants and their detrimental impacts. The actors (plastic whorls, dolphins) and goals (scarred whales) elucidate a chain of impact: human are the main contributors of pollution, especially marine ecosystem. This implies that how human activities emanate destruction of the environment. The material process “trail” reveals how they are affected and trapped in contamination caused by humans. The circumstantial element “from gulf to strait’ emphasize the extent to which the pollution is spread, highlighting profound impacts it has on aquatic life.

A critical ecolinguistic stance is supported by this metaphor and its grammatical structure. The language criticizes the anthropocentric standpoint by highlighting the harmful impacts of human behaviors on non-humans by depicting pollution as material, aggressive agent. Together this metaphoric framing and transitivity structure shows pollution as an act of aggression against nature, stressing how urgent it is to adopt an ecocentric worldview that appreciates and protect all forms of life.

Collectively, the structural metaphor “pollution is a physical intrusion” and the transitivity patterns determine pollution as a destructive, expanding force, elucidating how human behavior result in suffering and displacement for marine life. This analysis encourages an ecolinguistic worldview that opposes anthropocentric narrative and encourages environmental responsibility and stewardship.

4.2.4 *Arid*

The verse below is taken from the poem *Arid* and contains a linguistic expression that realizes the conceptual metaphor Dryness as Barrenness: “Dryness that chalks the root’s”, “velvet suit, soil unbuttoned to the waist.” (Agrawal, 2020).

4.2.4.1 Conceptual Metaphor: Dryness as Barrenness

In these verses of poem structural metaphor is used, where the physical quality of dryness (source domain) is mapped onto the barrenness of the land- landscape lacking in life and fertility (target domain). This metaphor represents a landscape devoid of fertility and growth. Dryness is presented as force that prevents the environment of life, in the same way as chalk erases a surface. This metaphor creates a clear picture of ecological harm by bringing the abstract environment threat into the real world. It can evoke strong emotional response in the readers by empathizing with the harshness of a dry and barren environment. This connection can help people understand the urgency of protecting ecosystem that supports life.

In terms of transitivity, material and relational processes are identified in this analysis, highlighting the effects of dryness on the environment. The analysis shows that dryness is personified by giving the ability to perform an action. This underscores the important and active role of dryness and its impacts on ecological system. On the other hand, the root is represented as a passive recipient of the harmful impacts of dryness. “Soil unbuttoned to the waist” portrays the soil as being exposed and at risk (susceptible), reflecting the fragility of ecosystem under stress. This vivid picture shows the way dryness affects the soil, giving the soil a more delicate and vulnerable impression. By emphasizing the harmful impacts of dryness, it promotes the significance of preserving the moistness of soil and protecting natural resources.

The metaphor and its linguistic pattern create a story of environmental vulnerability, aligning with the ecolinguistic objective of consciousness. The anthropomorphic and vivid physical imagery (unbuttoned, velvet suit) enables readers to empathize with the pain of nature. It urges ecological preservation and criticize human-caused environmental damage, which may be caused by drought, climate change etc. The overall analysis shows that the language draws attention to ecological problems, bring into line ecolinguistic perspective of promoting ecological consciousness and maintaining sustainability.

This verse is also from the poem *Arid*: “I miss the moistness of rains”, “Its Sarangi notes, open-fisted generosity” (Agrawal, 2020).

4.2.4.2 Conceptual Metaphor: Moistness of Rain as Life/Nurturing

In this verse of the poem ontological metaphor is used. According to Lakoff and Johnsons (1980), ontological metaphor is based on the state of being or quality. In this instance, rain is metaphorically given human characteristics like “ sarangi notes” and “open fisted generosity”, implying emotional depth and nurturing abundance. Here an abstract concept of rain is considered as an entity that retains life. It can encourage the reader’s acknowledgment of the life-sustaining qualities of rain and inspires them for revival and abundance. It compels the readers to think of environmental theme and enables them to consider the importance of natural resources and the impacts of their depletion.

The transitivity analysis reveals that the mental process “I miss” highlights emotional link with the rain. It shows the underlying value of rain and its effects on human emotions and the natural environment. The rain Attributes such as “sarangi notes, open fisted generosity” (cultural reference and attributes of human are used for rain) propose a profound connection between nature and humans, highlighting the significance of rain in human life. The positive qualities given to rain expose appreciation and reverence for nature itself, promoting ecological discourse.

The metaphor creates a story of respect and emotional attachment to natural cycles, especially the rain. By presenting rain as nurturing and generous, it encourages a life-sustaining and emotional investment in the environment. Readers are encouraged to consider the effects of ecological imbalance by the longing expressed in “I miss” which evokes environmental loss, most likely as a result of drought or climate change. This metaphor promotes a change from anthropocentrism to ecocentrism, by considering nature as a collaborator in maintaining life rather than as a source to be exploited.

Collectively, the metaphor and transitivity pattern taken together show a consistent ecolinguistic portrayal of nature as nurturing and emotionally significant, supporting sustainability, ecological sensitivity and the emotional reconnection of human with nature.

4.2.5 *Photograph*

The line presented below is taken from the poem *Photograph* and contains a linguistic expression that represents the conceptual metaphor the sky is a physical entity: “The sky is murky and dense—you could slice it like cake” (Breckenridge, 2020).

4.2.5.1 Conceptual Metaphor: the Sky is a Physical Entity

In this line of the poem an ontological metaphor is used where the sky, an abstract entity, is depicted as a physical entity (cake) that can be sliced. Lakoff and Johnson (1980) claim that ontological metaphor enables us to comprehend abstract occurrence in terms of concrete entities. This metaphor exposes the severe polluted state of the sky and environmental degradation. This picture of the slicing of the sky like cake shows how dense and thick the pollution is, making the readers realize the gravity of the situation.

In terms of transitivity, “the sky” acts as a carrier is a relational process, “murky and dense” (attributes)—“you” (actor) “could slice” (material process) “it” (goal-the sky) “like cake” (circumstance). The attributive relational process assigns pollution-related characteristics to the sky, by categorizing it as environmentally degraded. The clause “you could slice it with cake” suggests a hazardous change brought on by pollution by metaphorically giving the sky hardness and substance. The material technique “slice” raises awareness of ecological imbalance by showing the sky’s abnormal thickness and division.

This following line is from the poem *Photograph*, which shows the conceptual metaphor of Pollution is a Killer: “Everything around is dying, choking” (Breckenridge, 2020).

4.2.5.2 Conceptual Metaphor: Pollution is a Killer

In this metaphor, the source domain of dying, choking (of air pollution) is mapped onto the target domain of pollution (environmental degradation) causing harm to the sky, presenting it as an ontological metaphor. It represents the environment as a living being that can choke to death. It allows readers to realize the harmful effects of pollution on the environment. By depicting the imagery of dying and choking, this metaphor emphasizes the need for the protection of the environment.

In terms of transitivity, material processes such as “dying and choking” highlight stark environmental degradation, triggering emotional response from reader regarding this serious issue. This reveals that the environment is facing a destructive process, reflecting threat to life and health. The actor “everything” shows widespread impact- that the degradation is everywhere, in the surrounding, not just targeting one area of life but everything, making the crises more severe and dangerous. Circumstance (around) highlights the omnipresence of ecological harm, depicting that environmental damage is pervasive and urgent.

This metaphor personifies pollution as a deadly force and creates a story of destruction. The graphic representation of choking and death reflects ecological trauma, giving the harm a sense of urgency and familiarity. This analysis shows that “everything around” as an actor encounters these terrible process, but it doesn’t reveal the cause of it. This omission of human agent can vague the responsibility of environmental damage. This can be an example of an erasure discourse, which obscures responsibility and is criticized by ecolinguistics. This erasure could weaken the urge to action by preventing the identification of human-caused environmental collapse. In the end, the metaphor criticizes human carelessness and highlights the necessity of a change in perspective from anthropocentric exploitation to ecocentric protection, urging readers to accept their own part in protecting the environment.

The metaphor encourages ecological empathy by showing nature as a sufferer of suffocation and death and cautions against ongoing environmental neglect. It asks everyone to be alert to the consequences of pollution and take action for a sustainable environment.

The given line is also from the poem *Photograph*, realizes conceptual metaphor, the environment is a body: “You are the mother gasping” (Breckenridge, 2020).

4.2.5.3 Conceptual Metaphor: the Environment is a Body

This line engages an ontological metaphor in which the source domain of gasping of air is mapped onto the target domain of the environment. This metaphor makes the intangible concept of environment. More tangible by comparing it to the gasping of mother, which shows the vulnerable and tangible effects of pollution. It aims to elicit a strong response from the readers, urging them to empathize with the mentioned environmental condition, highlighting the dire need to address pollution and its impacts on human.

In terms of Transitivity, “you” acts as (carrier) “are” (relational process) “the mother gasping” (attribute). The relational process “are” connects the carrier ‘you’ with the attribute (mother gasping) that conveys a lot of emotional and moral weight, focusing the awful state of the environment and emphasizing the need for quick action and empathy. In addition to clearly addressing the human audience, the usage of “you” could represent nature in a second-person perspective or highlight personal accountability or a close relationship with the environment. “The mother”, in the mother gasping, identifies the role and gasping provides further information of the mother, highlighting the nature as nurturing but anxious entity. This draws attention to the dire environmental calamities, encouraging readers to keep care of the environment as they would for a distressed mother.

This metaphor urges the reader to identify with the environment by depicting it as a protective yet vulnerable maternal body. A story of vulnerability and urgency is created by the picture of a mother gasping, calling for the care for the Earth that one would give to a mother in distress. This encourages an ecocentric worldview that sees nature as a living, relational being worthy of compassion and care rather than as a resource. The metaphor highlights the moral and emotional consequences of environmental damage while criticizing anthropocentric carelessness.

The metaphor creates an ethical and emotional link between people and the natural world by comparing the environment to a mother who is struggling to breathe. It encourages ecological knowledge and protective behavior by supporting a transition from dominance and exploitation to repair and responsibility.

4.2.6 *Lament*

This line is taken from the poem *Lament* and contains linguistic expressions that instantiate the conceptual metaphor under discussion: “They have opened you up and said, come in, take everything” (Marquart, 2015).

4.2.6.1 Conceptual Metaphor: Exploitation as Physical/Bodily Intrusion

In this metaphor the concept of exploitation of resources (target domain) is understood in terms of physical invasion (source domain), making the exploitation of natural resources more comprehensible by linking it to concrete and tangible experience of harm (physical invasion). It makes the readers feel the exploitation of natural resources more personal by sensing feeling of hurt and violation. This clear picture allows the readers to better understand the seriousness of the environmental damage in North Dakota.

Here, in terms of transitivity, “they” as an actor reveals the powerful entity, while the goal “you” represents the natural resources that are being exploited. The material process “have opened up” implies that they have succeeded to make the resources available by different means that lead to

environmental deterioration. This analysis shows that “they” are the actors causing harm, making the responsible parties apparent. Material process, “take everything” implies absence of environmental friendly practices and focus on the immediate profit rather than long-term ecological repercussions. The verbal process “said” presents the objectification and commodification of the land, discussing it as property to be seized.

From ecological standpoint, the language used here shows an ideology of dominance and exploitation, presenting nature as a repository of resources to be depleted rather than a system to be maintained. This metaphor supports anthropocentrism, a harmful ideology that sees nature just as a source of resources for human use. The directive to “come in, take everything” exposes an ideology of entitlement and dominance, showing the earth as a passive and neglected body rather than as a living organism. This metaphor challenges readers to look at the ethical consideration of resource extraction and recognize the legal consequences of environmental damage from an ecocritical standpoint. It fosters empathy and ecological consciousness by portraying nature as a violated subject instead of an inert object.

This metaphor and transitivity patterns call for an ecocentric worldview, which accepts nature’s agency and the need for protection.

The poem *Lament* also instantiate this metaphor, environmental damage as wounds: “and those puncture wounds North Dakota take care of yourself” (Marquart, 2015).

4.2.6.2 Conceptual Metaphor: Environmental Damage as Wounds

Here, in this metaphor an ontological metaphor is used, where environmental damage as an abstract concept is viewed as a physical wounds (concrete concept), giving the damage more tangible and relatable effect and making it emotionally impactful. This metaphor personifies North Dakota, suggesting that North Dakota is a living entity capable of suffering and need for recovery.

In terms of transitivity, material process is “those punctured wounds”, where “wounds”, as environmental damage, acts as phenomena (goal), “North Dakota” (carrier) “take care of yourself” (need for healing) acts as a relational process. The wounds show the visible results of extractive methods (such as drilling and cracking). The metaphor proposes human involvement behind the "puncture wounds" even though there isn't an explicit agent. The "take care of yourself" relational process personifies the land and creates it as a source of harm. The call for North Dakota to care for itself serves stresses the notion that the land is a sentient, sensitive being that should be treated with kindness.

An anthropocentric philosophy is criticized by this metaphor, that views land as a resource to be exploited without consideration for its welfare. The term "wounded" promotes an ecocentric viewpoint, by depicting the environment as a living body damaged by human activity. This framing promotes empathy while challenging the prevalent myths of exploitation. The command to “take care of yourself” also proposes a call for renewing action and healing.

Another line from the poem is: “A giant red blight upon the land” (Marquart, 2015). It realizes the conceptual metaphor, environmental degradation as a disease.

4.2.6.3 Conceptual Metaphor: Environmental Degradation as a Disease

This line uses an ontological metaphor where environmental degradation (burning of natural gas flares and extraction of oil) is equated with a disease that is harmful. It makes environmental degradation (particularly in terms of gas flaring or oil extraction) as an abstract concept more concrete by relating it with blight (giant visible disease), highlighting this environmental degradation as a serious and threatening issue.

In terms of transitivity, this line represents a relational process (attributive) the land is a carrier, while a giant red blight is an attribute. This relational process illustrates the land's vulnerability and victimhood by

showing it as a passive victim of this degradation. By linking the metaphor with violence, urgency, and harm, the adjective "giant red" enhances the metaphor's emotional and visual impact.

By portraying the ecosystem as contaminated and damaged due to human exploitation, this metaphor contributes to a harmful discourse. It opposes the anthropocentric viewpoint that values the environment only for its potential as a resource and disregard ecological boundaries. By using the metaphor related to a disease, the statement encourages readers to acknowledge the environment as a living system that can get harmed, infected, and eventually destroyed if it is not cared for.

4.2.7 *Ovid on Climate Change*

The line from the poem *Ovid on Climate Change* contains linguistic expressions that express the conceptual metaphor nature as a victim of human action: "till Phaethon unleashed the steeds of Armageddon." (Griswold, 2012).

4.2.7.1 Conceptual Metaphor: Nature as a Victim of Human Action

This metaphors is structured by the mapping of abstract concept of environmental devastation through the concrete experience of unleashing Armageddon (apocalyptic damage, chaos). Phaethon signifies human actions that can lead to destruction, while "unleashed the steeds of Amageddon" represents the discharge of catastrophic force, similar to environmental devastation. This highlights the disastrous consequences of careless action on the natural world, like Phaethon's reckless driving of the sun chariot, having catastrophic effects on the ecosystem. It reflects on the readers to the connection of natural world to human actions and that human reckless actions can lead to damaging consequences.

The transitivity analysis portrays Phaeton as an actor carrying out the act of unleashing- material process. The phaeton symbolizes an entity that starts destructive actions. This signifies human actions and decisions that result into environmental devastation. The steeds (horses) of Amageddon, as

a goal, represent ecological disasters like pollution, climate change stemming from human actions. Phaeton act of unleashing (material process) suggests deliberate or careless human behaviors, which contribute to environmental harm. Activities like burning fossil fuels, deforestation, and other forms of ecological exploitation. The analysis reveals that active agency is given to humans causing environmental harm, highlighting how human destructive actions need to be controlled and responsible towards the environment. By comparing environmental devastation to powerful mythological concept, it serves as a warning, compelling people to reduce and prevent further harm to the environment.

This metaphor exposes a prevalent anthropocentric point of view in which desires can cause serious harm to the earth, reflecting a destructive discourse. By using myth and apocalyptic language, environmental deterioration is framed as an urgent existential catastrophe, rather than a slow and distant problem. According to ecolinguistics, anthropocentrism must give to ecocentrism, where human responsibility is recognized, and actions are guided by sustainability, and respect for non-human entities. This metaphor and transitivity structure make environmental degradation emotionally significant by evoking rich cultural imagery, urging reflection on the consequences of unchecked consumption, burning fossils fuels, and disregard for ecological constraints. It encourages the development of an ecosophy based on responsibility, and respect for the environment.

Another line from the poem *Ovid on a Climate Change*: “the boy withered rivers, torched Eucalyptus groves” (Griswold, 2012), which depicts the following conceptual metaphor.

4.2.7.2 Conceptual Metaphor: Nature as a Living Entity

Here, the natural elements such as groves, rivers, are equated with the actions typically linked with actions affecting human beings such as torching and withering. It uses the physical experience of devastation like withering and torching to conceptualize natural constituents like river and grove to make it more tangible. By relating nature with living entity, this metaphor

emphasizes the gravity of ecological damage. It proposes that destroying nature is similar to hurting living beings. This makes the readers understand environmental destruction in terms of living entities like experience of sufferings. This framing is helpful in evoking empathy and raising consciousness about environmental conservation.

The transitivity analysis is represented as such that the boy is presented as an actor, withered (material process), rivers (goal), torched (material process) eucalyptus groves (goal). The analysis reveals that the action of the boy presented by material processes in the clause such as withering the river and torching Eucalyptus groves hint to environmental devastation. The clause contains two material processes, where the process “withered” presents a physical action in which the boy makes the rivers devoid of life, while “torched” indicates the act of burning the eucalyptus groves. The boy, as an actor, presents that he is an active agent in causing harm to the environment by performing destructive actions on the goals - rivers and Eucalyptus groves. This shows negative human agency leading to ecological destruction. Whereas, environmental elements like rivers and Eucalyptus groves are passive recipients of human actions, determining the vulnerability of these natural elements to negative actions of humans towards the environment.

According to ecolinguistics, this metaphor signifies a negative discourse based on human dominance over nature. The phrase personifies nature in order to evoke empathy and make readers perceive environmental degradation as harm against life itself rather than just as incidental damage. This metaphor supports the objectives of ecolinguistics by changing our perception of the environment from a collection of resources to a community of living things. It encourages environmental protection by opposing exploitation-oriented ideas and advancing an ethical, ecocentric worldview.

4.2.8 *The Particulate Mater*

The following verse is taken from the poem *The Particulate Mater* demonstrates linguistic expressions that convey the conceptual metaphor

environmental elements as entities with life: “the valley oaks, the ponderosas, all the wild hearts and all the tame, their bark and leaves and hooves and hair and bones” (Molly, 2018).

4.2.8.1 Conceptual Metaphor: Environmental Elements as Entities with Life

This verse uses an ontological metaphor to show how environmental elements are equated with living beings to make them more concrete and tangible, emphasizing that natural elements are filled with life. By considering trees as sentient beings with hearts, hooves, hair etc., this metaphor indicates that trees have intrinsic value beyond their usefulness to humans. It promotes a perception where trees and other natural elements are considered as a crucial part of ecosystems that deserved to be valued and conserved. It also cultivates emotional link to the environment, making this devastation more personal and sever.

This verse functions as nominal group expansion rather than a complete clause with a process, in which the participants (“ponderosas”, “valley oak”, “wild heart” and “tame”) are characterized by their possessed qualities (“bark”, “leaves”, “hooves”, “hair” and “bones”). This grouping suggests: participants include ‘tame, ponderosas’, “valley oak”, “wild heart

Relational process (possessive attributive) “their bark and leaves and hooves and hair and bone” highlights the belief that natural entities possess life like traits, suggests that nature is alive, physically and emotionally resonate. The use of body-related terms implies a connection between plants and animals, creating a strong semantic field of vitality.

From an ecolinguistic perspective this metaphor challenges exploitative narratives, by portraying nature as emotionally compelling and morally significant. It arouses empathy by comparing non-human nature with that of humans. Such linguistic choices challenge the prevailing exploitative ideologies that treat animals and forests as commodities. This metaphor instead privileges biocentric principles by representing natural beings with physical existence, emotional essence ("hearts"), and social identities (wild

and tame). This framing advocate an ecosophy based on respect, consideration, and kinship.

The conceptual metaphor loss is change is also identified in the poem *The Particulate Mater*, as seen in the following lines: “Melted dashboards and tail lights”, “liquor store's plastic letters in puddled” (Griswold, 2012).

4.2.8.2 Conceptual Metaphor: Loss is Change/Deformation/Absorption

This structural metaphor talks about the irreversible changes made by the fire as loss, focusing on the severity of destruction and complete change of the environment. Here, the physical process of melting is mapped onto the emotional experience of loss, suggesting that loss, like melting, causes a state that cannot be reversed – pointing to issue like climate change and its consequences. This helps readers feel and comprehend the gravity of loss by comparing it to tangible and apparent phenomena, thus increasing sense of connection of the concept.

In terms of transitivity, these lines contain material processes with affected participants. Material Processes are "puddled," "melted", while “fire”, “heat” etc., act as implicit actors, however, "dashboards", "tail lights," and "plastic letters" goals. The pervasive, nearly imperceptible force of environmental disaster is strengthened by the absence of an explicit actor. The goals, which stand in for human constructions, become passive recipients of the destructive action, signifying the vulnerability of man-made environment to natural calamities. This use of transitivity develops a powerful ecological message about the overwhelming force of climate change-related disasters like wildfires.

From ecolinguistic viewpoint, the metaphor emphasizes fragility and ecological destruction. The breakdown of modern civilization related items such as vehicles, shops, and signage indicates that consumer-driven, manmade systems are collapsing under environmental stress. In light of ecological collapse, it pictures how material dependency and unsustainable practices make human comfort unreal in the face of ecological disaster. The

metaphor supports an ecosophy that highlights the permanence of ecological degradation and the necessity of immediate action by emphasizing irreversible alteration. It enables readers to experience the degradation rather than only comprehend it by emotionally grounding the effects of climate change in tangible, real imagery.

4.2.9 *Tree Agreement*

In the poem *Tree Agreement*, the conceptual metaphor tree as protectors is identified as exemplifies in the following lines from the poem: “Branches screen buildings, subway tracks,” “We shelter under leaf-board, crossway for squirrels, branch house for sparrows, jays” (Paschen, 2016).

4.2.9.1 Conceptual Metaphor: Trees as Protectors/tree as Nurturing Being

In these instances from the poem, it can be seen that tree acts as a protector or home for different things in the environment, highlighting the nurturing and protective qualities of the tree and its importance to local wildlife, showing it a beneficial element of the environment rather than a trouble. This metaphor can act an ontological metaphor because it personifies tree (a member of a larger ecological community) as a nurturing being, which equated tree’s role with a nurturing being or a protector (supporting wildlife). The branches, screen, buildings and the tree acts as a “crossway” and “house” for animals, stressing its life-sustaining role in both human and non-human life.

The transitivity analysis shows that the text focuses on the role performed by branches of tree like screening buildings and subway tracks, highlighting connection between branches – a type of natural elements and man-made structures. The material process ‘screen’ describes the active role that branches play in interacting with their surroundings like providing shelters, whereas, branch house for sparrows, crossway for squirrels, and jay highlight tree as a crucial component of ecological and urban surroundings. “Branch house for sparrow” as a relational process shows identity of tree as a home. This illustration of branches as a natural element engaging in

screening of buildings and subway tracks promotes awareness and shows their significance in sustaining ecosystems.

From ecolinguistic perspective, the metaphor promotes a positive ecological narrative, a narrative that views nature as nourishing and essential being not as useless. It changes the view of urban tree from threats to assets. By presenting tree as homes and shelter for both humans and wildlife, it promotes an ecosophy based on existence, care and ecological interdependence. This framing encourages readers to appreciate natural things not just for their usefulness but also for their inherent roles in the chain of life.

4.2.10 *Thirteen Ways of Looking At the Glaciers*

From the poem *Thirteen Ways of Looking at the Glaciers*, the lines below exemplify linguistic expressions that realize the conceptual metaphor Climate Change is a War, as evident in these lines: “titanic wrecks”, “hidden in crevasse/ an avoidable cause” (Perez, 2016).

4.2.10.1 Conceptual Metaphor: Climate Change is a War

Here, in these lines, conceptual metaphor like climate change as a war is identified. It structures climate change as a war or conflict, focusing on the urgency of the situation and devastating results of inaction. This metaphor is structural metaphor because it frames environmental degradation as a serious and violent conflict. By equating the breaking of icebergs to wreckage of titanic it suggests that the environmental degradation is like a war or conflict that must be fought. It suggests that the climate change like war needs defensive and corrective response. It evokes a feeling of empathy among the readers and the need to take an action against this serious issue.

Though elliptical, the transitivity analysis can be interpreted as involving an implied actor (human agents or industrial forces), a material processes (“wrecked” implied by titanic wrecks) along with relational/material process (hidden), and goal/circumstance (crevasse, avoidable cause). Here, the material process is central, and “wrecks” serve as

symbolic depictions of the results of violent environmental exploitation, implying aggressive, destructive acts. The target of destruction (climate systems, represented by titanic-scale wreckage) is hidden "in crevasse," implying that the effects are present and deadly even if they are hidden. By referring to it as "an avoidable cause," the poem also implicitly gives agency and accountability to human decision-making, depicting this harm as intentional or careless rather than unintentional.

According to ecolinguistic theory, this metaphor advances an alarming narrative, a cautionary story that contradicts the prevailing discourse of climate neglect. It encourages cultures to view the climate issue as preventable and manageable, which is consistent with an ecosophy of accountability, urgency, and intervention. This framing challenges an anthropocentric narrative that portrays environmental challenges as distant or abstract. The poem links moral failure and human inaction, by evoking the devastating vision of the Titanic, a famous representation of hubris and avoidable disaster, it reinforces the moral and emotional need for sustainable decisions by inspiring readers to consider themselves as potential participants in the war against environmental collapse not as passive observer.

Another conceptual metaphor present in the poem is Humans are connected and is evident from this line: "humans and animals and glaciers are kin." (Perez, 2016).

4.2.10.2 Conceptual Metaphor: Humans and Nature Are Connected/family

This metaphor, humans and nature/environment are connected, promotes a sense of harmony between humans and the environment, encouraging empathy and moral duty to preserve the nature. Here, the abstract relationship between humans and the environment is conceptualized in terms of a more tangible and familiar concept of kinship. This metaphor suggests that just like familial bond, humans, animals and glacier as an element of the environment are interconnected to each other. It implies that

damaging the environment is not just an ecological harm but destruction of familial bond, which is an ethical failure.

The transitivity analysis shows that the use of relational process “are” is used to determine the way humans; glaciers and animals are connected to one another. The relational conceptualization is significant in ecolinguistics because it highlights how every forms of life and natural phenomena are interconnected. By presenting these different actors “humans, animals, glaciers” as kin, the clause promotes an inclusive ecological point of view that leaves behind the traditional division between humans, other forms of life, and environmental components. The lack of any particular and conventional agency encourages the readers to reflect on where they fit in this intricate web, promoting comprehensive understanding and environmentally conscious behavior. Overall analysis shows that this clause indirectly brings attention to responsible behavior towards the environment.

By presenting humans, animals, and glaciers as members of a moral community, this metaphor advances an ecosophy of kinship, in which ecological entities are not distinct from or less valuable than humans, and it critiques exploitative narratives that treat nature as a resource by encouraging the audience to see environmental responsibility as a familial duty. From an ecolinguistic standpoint, this metaphor reinforces life-sustaining discourse by promoting empathy, belonging, and responsibility, all of which are critical components in promoting ecological ethics.

Similarly, in the poem, the metaphor glaciers as living entities emerges in the lines: “The glaciers absorbed greenhouse gases”, “the glacier calving”, “when the glacial terminus broke”, “At the rumble of a glacier losing its equilibrium” (Perez, 2016).

4.2.10.3 Conceptual Metaphor: Glaciers as Living Entities

These lines from the poem suggest that glaciers are living being, encouraging readers to empathize with glaciers that can be affected by any human activity. Glaciers are usually inanimate masses of ice, which are

given human like characteristics such as the ability to absorb, calve, lose equilibrium, and decompose. This mapping, of source domain of biological life (living thing with the ability to breath, reproduce, breathe, balance, and breakdown) onto the target domain of glaciers, reveals an ontological metaphor. By giving human like qualities to glaciers, it brings awareness regarding the fragility of glaciers and the implications of their melting. This emotional link makes the effects of climate change more personal and urgent.

The transitivity analysis represents mostly material processes, where “the glaciers” acts as an actor carrying out absorption and implies active involvement in physical events. “Greenhouses gases” acts as a goal, being affected by the glaciers. “The glacial terminus” acts as an actor of the material process (breaking down), showing its active role in the natural process. “Losing its equilibrium” imply the glacier as having the ability to preserve a balance like a living organism. This positioning of the glacier suggests that non-human organisms have agency and relevance in developing ecological narrative, and also challenging anthropocentric grammatical structures. However, it excludes human- induced factors such as climate change, which reduces the influence of humans on such events.

By fostering a narrative that sustains life, the metaphor “glaciers are living entities” challenges prevailing discourses that view the environment as voiceless, motionless, or disposable. By depicting the glaciers as delicate entities, this metaphor promotes care-based ecological reasoning and calls for acceptance of inherent value of glaciers beyond their practical use. By highlighting the effects of human activity on delicate natural systems, these depictions help to undermine myths of domination and exploitation. The metaphor further suggests the urgency of climate change by implying that it is not a passive or remote phenomena but a crisis of life itself.

Also evident in the poem is a conceptual metaphor environmental destruction is unavoidable and is evident from the lines: “it was summer all winter”, “It was melting, and it was going to melt.” “The glacier fits / in our warm – hands” (Perez, 2016).

4.2.10.4 Conceptual Metaphor: Environmental Destrutions as Unavoidable

This metaphor highlights the unavoidability of the environmental destrutions, encouraging readers to think that if no action is taken on time it will lead to environmental destrutions. It is an ontological metaphor because it communicates the idea that environmental degradation is due to certain behaviors and condition, making the less tangible concept of environmental destrution more relatable and concrete. The glacier fits/ in our warn- hands suggest that we are not only seeing this destrution but we are an agent of this destrution through our neglect and actions. It invokes awareness that the current behavior needs to be change to avoid the gravity of environmental destrution.

In terms of transitivity analysis, in the clause, “it was summer all winter”, climate change or the environment, is represented through an implicit agency, has impacted to the extent that it was like summer season even in winters. This abnormal weather pattern reveals situations that lead to melting, as a result impacting glaciers. The actor “it” indicates glaciers, representing the immediate impacts of rising temperature. It clearly shows the consequences of global warming. The glacier carries the relational process of fitting in human hands (attribute) that symbolizes the effect of human-induced warming. The circumstance “in our hands” signifies human hands are affecting climate, which ultimately has the long lasting impact on glacier, environmental change. The analysis reflects the role of humans in changing the normal state of glaciers. The material process points to the current and future ecological damage. By representing glacier as an actor and carrier impacted by such changes, the language highlights the delicacy and the results of human- induced actions.

According to ecolinguistic analysis, this metaphor promotes a life-denying story, not in celebrating way but ringing about a sense of urgency. By calling environmental devastation as “inevitable/unavoidable” it points out the consequences of not taking any action and the speed at which the ecosystem is collapsing. However, this metaphor can be ambivalent while it

draws attention to the problem depicting damage as unavoidable could also indirectly encourage fatalism if it isn't counterbalanced by call action.

4.2.11 *I Don't Know What Will Kill Us First: the Race War or What We've Done to the Earth*

In the poem *I Don't Know What Will Kill Us First: The Race War Or What We've Done to the Earth* the conceptual metaphor is realized in the lines: "so I count my hopes: the bumblebees are making a comeback, one snug tight in a purple flower I passed to get to you" (Asghar, 2019).

4.2.11.1 Conceptual Metaphor: Nature's Resilience is a Hope

This metaphor suggests that the coming back of bumblebees shows a positive change and rejuvenation in the natural world, inferring that human spirits have the power to heal and recover just like nature. This structural metaphor, where the hope is structured in terms of the resilience of nature, indicates that there is a connection between human hope and nature's resilience (the comeback of bumblebees), promoting a sense of rejuvenation and hopefulness. It presents the concept that despite human impacts, nature is capable of rejuvenation and can offer comfort.

In terms of transitivity, the line "so I count my hopes" represents 'I' as an actor carrying out the action of counting hopes. This point of view is human-centered, highlighting personal feelings and action. Hope is considered as an active and quantifiable, indicating the emotional linkage with nature. The emphasis is moved in the second line to "the bumblebee," where they are engaged in material process of recovery i.e., "making a comeback," presenting them as an active participant in the ecosystem and challenging the prevalent discourse of nature as passive. This brings awareness of their presence and agency in the natural environment. The third clause in this stanza emphasizes connection of bumblebee with its surrounding (with a flower). The 4th clause demonstrates the notion of environmental awareness and human connection are linked by expressing movement across the healing landscape toward another person. Overall, the stanza underscores the getting back of bumblebee and its association with the environment in a way that

shows the significance of environmental connection and biodiversity by associating human emotions with the awareness of the environment.

From an ecolinguistic point of view, this metaphor promotes an ecocentric value that nature has inherent agency and resilience and is not just a passive victim of human damage. It carefully reshapes the relationship between humans and nature, making them emotionally interconnected. This metaphor asks readers to see nature not just as damaged, but capable of restoration, and significant to our own hope.

Another conceptual metaphor present in the poem is nature as living being and emerges in the line: “The leaves chuckle around us” (Asghar, 2019).

4.2.11.2 Conceptual Metaphor: Nature as Living or Interactive Being

This metaphor creates an ontological metaphor where qualities like human such as resting and chuckling have been attributed to the elements of nature such as leaves and butterfly. It structures emotions and actions of human beings onto conduct of natural elements. It can elicit emotions from the readers because it promotes a sense of connection with nature by giving human like attributes to nature, which makes it more actively involved with human presence.

In terms of transitivity analysis “the leaves” acts as an actor, performing chuckling (movement or sound of leaves), which reflects natural world, portraying a friendly and lively connection between humans and the environment. The word chuckle denotes a natural sound, encouraging empathy and connectedness towards the environment. Around us as a circumstantial element emphasizes the shared space and interaction between human and nature by placing them in close proximity with each other.

From an ecolinguistic point of view, this metaphor presents a discourse that life is affirming by promoting a relational worldview in which nature is not a background object. This metaphor and transitivity analysis

challenges the prevailing anthropocentric discourse that portrays nature as resource based and mute. Rather it presents nature as emotional companion, and in doing so it contributes to the narrative that encourages consideration, care and harmony.

Similarly, the metaphor environmental “entities as memory keepers” is evident in the line: “By my old apartment was a butterfly sanctuary where I would read” (Asghar, 2019).

4.2.11.3 Conceptual Metaphor: Environmental Entities as Memory Keepers

This metaphor structures memories into environmental entities like butterfly sanctuary, making it an ontological metaphor. The sanctuary acts as a memory keeper, highlighting the special connection of people with the elements of the environment, showing that they have importance beyond their physical presence.

This transitivity analysis reveals that there is a link between humans and butterfly’s shelter. The relational process “was” connects the speaker’s own emotional and spatial past to the carrier “a butterfly sanctuary.’ The behavioral process “I would read” identifies personal activity in that environmental context, highlighting the sanctuary’s emotional and physical significance. The strong bond between the self and the environment is reflected in this relational and behavioral structures, where a physical location serves a symbolic extension of one’s identity and memories.

From an ecolinguistic perspective, this metaphor serves as a repository of emotional identity and history, in addition to just a physical place. This metaphor pinpoints how ecological spaces are important part of human consciousness by linking memory to nature. It supports an ecosophy on the basis of emotional ties and accountability by fostering a narrative in which protecting nature is also protecting personal and collective histories.

4.2.12 *My Love for Nature*

From the poem *My Love For Nature*, the line below exemplifies linguistic expressions that realize the conceptual metaphor being examined: “My love for nature is like my love for most things: fickle & theoretical.” (Asghar, 2016).

4.2.12.1 Conceptual Metaphor: Nature is a Loved One

The metaphor “nature is loved one” identified in this poem is considered as structural metaphor because it structures the notion of nature as a personal relationship. By associating nature to a loved one, the metaphor offers a structured way to comprehend the relationship of speaker and the natural world, stressing on emotional qualities such as love and instability (fickle). It frames the understanding of nature through the viewpoint of personal relationships, proposing a structured conceptual plan for understanding how the speaker connects with nature and how she feels about nature.

Another conceptual metaphor is realized in the line: “All the floorboards carry death.” (Asghar, 2016).

4.2.12.2 Conceptual Metaphor: Indoors is Death

Here, the metaphor “indoors is death” compares the liveliness of nature with the supposed lifelessness of enclosed spaces. Here, floorboards (indoor spaces) are metaphorically associated to death, implying deterioration or stifling quality (detrimental to the spirit) as compared to the liveliness of the outdoors. This comparison frames human-made environments as spaces of hidden decline, emphasizing a sense of detachment and distress that the speaker experiences within these spaces.

In terms of transitivity analysis, the verb “carry” acts a material process, signifying that floorboards actively carry or transmit something destructive, which is death.

Ecolinguistically, this metaphor criticizes the contemporary alienation from nature as well as the spiritual and psychological deterioration carried by life associated with human-made surroundings. By portraying death as burden that floorboards carry in metaphorical sense, it evokes disquiet over the artificiality of indoor life while subtly encouraging a return to our reconnection with nature. It shows an ecosophy that prefers environment that uplift human soul while preserving ecological balance.

4.2.13 *X*

The line below is taken from the poem *X* and contains a linguistic expression that realizes the conceptual metaphor, as life is a journey: “My bare feet skirt the shit.” (Dharker, 2015).

4.2.13.1 Conceptual Metaphor: Life is a Journey

This metaphor is an orientational because here the notion of journey is used to frame the experience of the speaker’s life. By structuring life as a journey with different directions and obstacles, it offers a spatial and directional orientation for understanding particular challenges and experiences. It frames the speaker’s experiences in relation of movement and navigation, advocating that life encompasses traveling through various phases and navigating difficulties.

Ecolinguistically, the speaker presents a picture of world where changes and modification must occur. Nature (bare feet on the ground) continues to be a place of engagement and struggle, developing an ecosophy of consciousness, resilience and rooting in environmental experience.

Another metaphor from the poem *X* is evident in the line: “With her stolen piece of sky, she has taken flight.” (Dharker, 2015).

4.2.13.2 Conceptual Metaphor: Water as Freedom and Life

In this verse of the poem, ontological metaphor can be identified, which helps us to understand abstract concept of freedom in the form of

more concrete concept like water. By explaining water as a source of independence and liberation, it increases the importance of water, highlighting it as a powerful symbol of vitality and liberation not just a physical necessity. It emphasizes the struggle an individual must do in order to get this important resource, promoting empathy and awareness of the effort required.

This metaphor shows that water is not just a resource, but a sacred force associated with autonomy. It develops an ecosophy based on justice and survival by highlighting the struggle over access to resource that sustains life.

Conceptual metaphor Water as a precious resource is evident in the line: “Don’t spill it. Don’t lose a drop.” (Dharker, 2015).

4.2.13.3 Conceptual Metaphor: Water as a Precious Resource

This metaphor highlights water as an important resource that must be preserved and carefully taken care of. The stress on “don’t spill it”, “don’t lose a drop” shows that this precious resource is scarce and important. It evokes a sense of preciousness and care needed to manage it.

In terms of transitivity analysis, this line show material processes of doing with an implicit actor “you”. The goal in both instances such as “it” and “a drop” is water, which stresses the worth down to the smallest unit. The speaker is promoting a moral behavior because of this imperative mood, which suggests urgency and responsibility.

From an ecolinguistic standpoint, this metaphor promotes an ecosophy based on conservation, encouraging care, mindfulness in resource use and responsibility towards it.

Similarly, conceptual metaphor sky as possibility and escape is obvious in the lines: “She looks into it, looks up to where the blue is scarred with aimless tracks”, “jet-trails cross each other off before they die out, a careless X.” (Dharker, 2015).

4.2.13.4 Conceptual Metaphor: Sky as Possibility and Escape

This metaphor helps us to understand the source domain of possibility and escape in terms of sky as target domain. The sky represents freedom, struggle and endless possibilities. This metaphor stands in comparison to the limitless potential of the sky potential and the laborious grounded, reality of getting water. It brings attention to the short-lived nature of such times while at the same time arousing a sense of desire for freedom and escape.

Here, the freedom of nature is contrasted with the way that human action (jet trails) destroys such freedom. This metaphor urges for a restorative ecosophy, centered on healing, and is encouraged by “scarred sky”, representing the way industrial intrusions pollute the sublime.

4.2.14 On Another Panel About Climate Change, They Ask Me to Sell the Future and All I’ve Got Is a Love Poem

The following lines is taken from the poem *On Another Panel about Climate Change, They Ask Me to Sell the Future and All I’ve Got is a Love Poem* and contains linguistic expressions that show the conceptual metaphor nature as memory: “The earth remembers everything, our bodies are the color of the earth and we are nobodies.” (Siddiq, 2022)

4.2.14.1 Conceptual Metaphor: Nature as Memory

The source domain of memory as a human quality is mapped onto the target domain of earth, implying that the earth holds the history and experience of its dwellers. It shows the humans with natural world, highlighting that the earth holds people’s collective identity and memory. It can stimulate feelings if rootedness, connection and responsibility towards the environment.

From an ecolinguistic standpoint, it reinforces eco-identification, suggesting that human worth and history are intertwined with soil and land, fostering a humble, earth-bound ecosophy.

Also, conceptual metaphor Nature as Victim of Violence is also identifies and is observable in these lines: “and the violent shape of their drinking water.” “Love is still the only revenge. It grows each time the earth is set on fire.” “Commit to life unto life, as the trees fall and take us with them.” (Siddiq, 2022).

4.2.14.2 Conceptual Metaphor: Nature as Victim of Violence

This metaphor structures the natural world as a sufferer of aggression. The phrase “violent shape of their drinking water” highlights violence towards the water, representing scarcity of the valuable resource. “The earth is set on fire” shows that nature is prone to damaging forces and “the trees fall and take us with them” depicts that there is a connection between nature and humankind where both can affect one another. It inspired the readers to protect nature and encouraging a general view of ecological health.

In terms of transitivity, nature functions as the goal of multiple material processes (turned into, invaded, robbed), suggesting that harm are being done to nature, not by it. The phrase “toxic malice of their words and deeds” links ideology and language to material destruction, emphasizing how both discourse and action contribute to environmental degradation.

Ecolinguistically, this metaphor reflects a destructive ideology and promotes an ecosophy of resistance and moral responsibility. According to Stibbe (2021), such narratives expose how language legitimizes ecological harm, calling for the dismantling of anthropocentric worldviews and fostering ethical re-engagement with the natural world

4.2.15 *I Am Afraid of Muslims*

The following stanza is taken from the poem *I Am Afraid Of Muslims* and contains linguistic expressions that show the conceptual metaphor nature as refuge: “And I flee in terror, To deserts, forests, and hills To rivers, lakes, and seas, To haunts of birds and beasts The domains of fish and eels, Of sharks, dolphins, and whales” (Khwaja, 2017).

4.2.15.1 Conceptual Metaphor: Nature as Refuge

Here, in this stanza, metaphor of nature as refuge as an ontological metaphor can be identified. Nature and its elements are seen as a refuge or safe haven as opposed to worries and conflicts of human society. Here natural environment is equivalent to peaceful place where people can seek refuge from everyday tension, means source domain of safe haven or refuge is mapped onto target domain of nature and its elements like forests, hills etc. It highlights natural environment as sanctuary and can make readers yearn for peace and serene found in nature.

The transitivity analysis proposes that there is a link between the human and natural environment. The selection of circumstantial element such as “deserts”, “forests”, “hills”, “rivers”, “lakes”, “seas”, “fish”, “eels”, “shark”, “dolphin”, and “whales” highlight the broad range and richness of nature. It draws attention to the importance of these elements in the ecosystem for humankind and existence of other forms of life by showcasing them as their refuges or sanctuaries. Transitivity is used to emphasize a sense of necessity of diverse ecosystems and the need to safeguard them for the well being of all inhabitants.

From an ecolinguistic perspective, this metaphor supports a healing ecosophy that positions the natural world as a site of emotional and spiritual restoration. As Stibbe (2021) argues, ecolinguistics investigates the stories we live by and how language can either support or undermine ecological wellbeing. The metaphor “Nature as Refuge” resists the dominant anthropocentric narratives that frame nature primarily as a resource for exploitation. Instead, it promotes an ecocentric worldview, one that affirms the intrinsic value of natural landscapes as spaces for human healing and reconnection.

In this context, nature is not portrayed as passive or exploitable, but as active and nurturing. The metaphor challenges the discourse of separation between humans and the environment and replaces it with one of interdependence and emotional reciprocity. It offers a counter-narrative to

ecological degradation by valuing nature as essential to human psychological survival.

Another conceptual metaphor in the poem is nature as victim of human action and is obvious in the lines: “Contiguous world now turned into garbage bins, into litter pits”, “Invaded and annexed, Ruptured, and torn, and robbed”, “The toxic malice of their words and deeds” (Khwaja, 2017).

4.2.15.2 Conceptual Metaphor: Nature as Victim of Human Action

This metaphor highlights human actions and its consequences on the environment. Here, the environment is portrayed as being contaminated, invaded and dishonored by human actions. By structuring nature as a victim it personified the environment, giving it human like quality, and makes its degradation more tangible and impactful. It evokes a sense of urgency and responsibility towards the protection of the environment.

The transitivity analysis shows that nature functions as the goal of multiple material processes (turned into, invaded, robbed), suggesting that harm is being done to nature, not by it. The phrase “toxic malice of their words and deeds” links ideology and language to material destruction, emphasizing how both discourse and action contribute to environmental degradation.

From an ecolinguistic perspective, this metaphor focuses on environmental injustice, presenting nature as subject of violence. It builds an ecosophy of urgent moral response, accountability, and the dismantling of destructive human-nature ideologies.

Also, the conceptual metaphor nature as observer of human actions is manifested in the lines: “But the plains smile and shake their heads Deserts stretch out on their backs and snigger Mountains, caverns, and rocks ring with laughter And waters of the earth dissolve in wild guffaws” (Khwaja, 2017).

4.2.15.3 Conceptual Metaphor: Nature as Observer of Human Actions

Here, nature is personified and is given human like quality of being an observer or witness of human destructive actions. Here, nature is actively presented and emphasis is given on how absurd and blinding human actions can be. It encourages readers to know the broader effects of their destructive action towards the environment and to examine their own actions.

The transitivity analysis shows that there is a connection between human and nature. Human actions such as smiling and shaking have been attributed to the plains, showing emotional connection. “The plains”, “deserts”, and “water” as elements of nature are shown as an active agent with their own agency through material process of nature such as “shake”, “stretch”, and “dissolve”, as opposed to the idea of nature as a passive entity. “shaking of their heads” (plains), “stretching out” and “sniggering of deserts”, the process of water dissolving in wild guffaws show the response of nature towards human anthropocentrism. This analysis reveals empathetic interpretation of nature, promoting readers to preserve nature.

From an ecolinguistic perspective, this metaphor supports an ecosophy grounded in empathy, interconnection and ethical awareness. By personifying nature, this poem exposes destructive human action as not only materially harmful but morally objectionable, encouraging self-reflection and responsible behavior.

4.3 Findings of the Study

This section presents the findings of the study in relation to the key research questions. The study explores how language influence human-nature relationship by using conceptual metaphor and transitivity analysis of a few selected poems from Pakistan, India and America, which is set within an ecolinguistic framework. Each research question informs the organization of the findings, followed by the discussion through an ecosophical lens. This section includes the findings derived from the analysis of environmental creative writing, i.e., poetry, summary of the study, implications for future studies and conclusion.

The three research questions that informed the analysis were:

1. Which conceptual metaphors are employed to highlight environmental issues
2. How do transitivity patterns reveal and construct conceptual metaphors that represent the human–nature relationship in environmental poetry within an ecolinguistic framework?
3. What consolidated ecosophy can be developed from the multi -perspectival selected texts?

Each section below directly addresses the research questions, drawing on metaphorical and grammatical analysis to interpret ecological perspectives embedded in the poems. The final section consolidates these insights into an integrated ecosophy.

4.3.1 Conceptual Metaphors in the Selected Poems

Numerous conceptual metaphors are employed in the selected poems to highlight ecological degradation, human-nature relationships, environmental challenges, and hope. Readers' emotional and cognitive responses to environmental discourse are influenced by these metaphors.

4.3.1.1 Environment as a Physical Body or Living Entity

Numerous poems use “ontological metaphors” to characterize nature as human, making abstract environmental processes more concrete. Metaphors derived from the instances such as “the sky is murky and dense—you could slice it like cake”, “You are the mother gasping”, and “the glacier fits in our warm hands” portray environmental elements as physical bodies exposed to danger. This structuring encourages empathy and highlights the real, embodied suffering of nature.

Likewise, metaphors like “the boy withered rivers, torched eucalyptus groves” and “puncture wounds North Dakota” associate

environmental harm with bodily injury. Such metaphors not only dramatize damage, but also turn environmental destruction from an abstract phenomenon to a more tangible violation.

4.3.1.2 Exploitation as Invasion

A recurring structural metaphor is ‘exploitation as intrusion’, as seen in “They have opened you up and said, come in, take everything”. The metaphor of opening up nature links extraction and exploitation with violent physical invasion, implying a colonial or dominative approach to nature.

4.3.1.3 Environmental Crisis as Disease or War

Metaphors such as “a giant red blight upon the land” and “climate change is a war” frame environmental issues as war or illnesses, which requires urgent, collective action. These metaphors propose that the current environmental state is both the result of human carelessness and a crisis requiring intervention.

4.3.1.4 Environmental Loss as Irreversible Change

In example like “melted dashboards and tail lights” and “it was summer all winter”, loss is structured as deformation or irreversible change, emphasizing the inevitability and severity of environmental destruction, mainly in the context of climate change and rising global temperatures.

4.3.1.5 Nature’s Resilience as Hope

Despite the negative metaphors, a few poems express “nature’s resilience as hope”, as seen in “the bumblebees are making a comeback”. This metaphorical framing presents that nature, though injured, have the power to heal, and this revival is a source of human optimism.

4.3.2 Transitivity Analysis of Human-Nature Interaction

The use of material, relational, and verbal processes in these poems advance the poets' ideological viewpoint toward the environment and agency in ecological destruction or protection.

Human agency is represented as environmental harm. Human actors recurrently emerge in material processes that show active destruction. Examples include:

“The boy (actor) withered (material process) rivers (goal)”

“Phaethon (actor) unleashed (material process) the steeds of Armageddon (goal)” (Griswold, 2012)

These examples show humans as the active agents of environmental destruction, signifying deliberate or careless behavior leading to climate calamity. Such structures highlight the ethical and moral responsibility of humans in environmental discourse.

While, nature often acts as the ‘goal’ in material clauses or as the ‘carrier’ in relational processes. For example:

“You (goal) have been opened up

“You (carrier) are the mother gasping (attribute)” (Breckenridge, 2020)

This analysis represents the environment as a passive sufferer, a recipient of human action rather than an agent. This supports the metaphorical framing of nature as helpless and needing protection.

Omission of agency and diffusion of blame is also seen in some instances, processes are structured without clear human agents, e.g., “everything is dying, choking”, which omits responsibility. This abstraction diffuses human accountability and presents environmental ruin as an unavoidable or natural occurrence rather than a result of specific actions.

In a few positive instances, nature is the actor doing beneficial actions:

“Leaves chuckle”, “Branches screen buildings” (Paschen, 2016)

These relational and material processes portray nature as ‘interactive and nurturing’, emphasizing its role in supporting both human and non-human life. These framings add to an ecological perspective that values interdependence and harmony.

4.3.3 Consolidated Ecosophy Derived

The consolidated ecosophy that is derived from the metaphors and transitivity analysis of Pakistani, Indian and American poems highlights comprehensive understanding of human-nature relationships. This ecosophy integrates the insights obtained from the literary analysis and promotes ethically sound and a balanced approach to environmental preservation. This ecosophy examines the environmental stance offered in the poems, stressing on how language constructs our understanding of nature, influences ecological awareness, and promotes or undermines environmental responsibility. The consolidated ecosophy that evolved from the analysis incorporates various moral perspectives on environmental preservation.

The ecosophy developed from the metaphors like “the Earth as a precious object” and “biodiversity as unity” highlight the requirement of collective efforts and responsibility. This point of view encourages all-inclusive approach of environmental responsibility, where all living entities are respected and protected as part of larger and connected system. It proposes that addressing environmental issues needs a cooperative work that recognizes the inherent worth of nature. Moreover, it reflects a cross-cultural universal understanding that sustainable practices are crucial for conserving and protecting the natural world. Additionally, the ecosophy offered in "Thirteen ways of looking at glaciers" highlights the interconnectedness of all form of life and the serious necessity to talk about climate change. By structuring climate change as a war and glaciers as entities with life, the

poem stresses the profound effects of environmental changes on both nature and human society. This ecosophy supports for serious action and acceptance of the shared responsibility. The comparison in “dryness” and “rain” focuses on the significance of conserving vital resources and encouraging ecological renewal. This ecosophy, grounded in preservation and renewal, underlines the necessity to protect and preserve natural balance, mainly regarding vital resources like water. It encourages actions that support and revive ecosystems to safeguard their long-term health. Stibbe's concept of "language, ecology, and the stories we live by" suggests us to think how the language of the poem forms an ecosophy—a set of ecological values or philosophy (Stibbe, 2015). The metaphors and transitivity patterns identified in the poem propose a perspective where nature is considered as both resilient and prone to harm. This two-fold illustration can guide an ecosophy that values resilience and recognizes the constant struggle between human development (urban setting) and natural conservation. The resilience of the tree in urban setting could signify the wider environmental philosophy of perseverance and resistance to ecological damage. This description inspires readers to acknowledge and respect the persistence of nature and to possibly adopt a more ecocentric viewpoint that highlights harmony between human and non-human entities. Moreover, by depicting nature as active participant in its own participants in its own existence the poem promotes a more sensible, mutual relationship between humans and the environment and opposes anthropocentric perspectives. This perspective is in line with an ecosophy that encourages sustainability, resilience, and appreciation for the inherent value of all. The representation of the ‘environment as a suffering body’ and the portrayal of ‘pollution as a killer’ stress the demand for empathy and urgent action. This point of view demands for urgent and decisive struggles to address environmental problems, knowing the severe results of inaction. It promotes a sense of consideration and responsibility for the natural world, encouraging proactive methods to reduce environmental detriments.

The findings of this study closely link with and expand upon the studies mentioned in literature review chapter. As highlighted by several

scholars, one of the key points of convergence is the way poetry transmits ecological ideology through grammatical and metaphorical frameworks.

For example, Lei (2022) investigates Yi poetry and concluded that metaphors that convey a sentimental and respectful connection with nature transmit the ecological spirit. This is in line with the results of this study's analysis of poems from Pakistan and India, where metaphor like "Nature as Memory", "Earth as Mother" express ecocentric ideals. Conversely, the scope of the current study is wider as several American poems in this study examine the more anthropocentric or ambivalent ideologies, which Lei does not examine.

Similarly, Zuo (2019) examines the ecological ideology in Emily Dickinson's poem "The Grass" using Halliday's Transitivity analysis. This is expanded by the current study by applying transitivity analysis to fifteen poems in three different cultural contexts like Pakistan, India and America. Just like Zuo, this study found the environmental poetry is dominated by material and relational process, offering how poets present nature as an active or passive agent in ecological discourses. In comparison to Zuo's study, which emphasizes on a single ecological theme, the current study is based on a deeper ecological understanding by utilizing metaphor analysis and ecolinguistic interpretation along with the transitivity analysis.

Haseeb et al. (2022) found a prominent anthropocentric bias in their study on discourse in Pakistani newspapers. This is against a strong and emotional tone seen in Pakistani poetry explored in this study, which frequently depict nature as mother, victim or memory. Therefore, poetry underlines the importance of literary texts in shaping alternative ecosophies by providing a counter discourse to human centered and exploitative narratives found in the media.

These findings are reinforced by the thorough conceptual metaphors and transitivity analysis conducted on each poem, presenting a recurring pattern of environmental consciousness and critique across various cultures and poetic expressions. Using conceptual metaphors and transitivity choices,

poets express destruction and hope, vulnerability and resilience. Culturally specific yet universally acceptable narratives are shaped by these representations.

4.4 Discussion

This section presents an integrated discussion of the study's findings, covering the identified conceptual metaphors, the transitivity patterns shaping human- nature relationships, and their ecosophical interpretations. It examines how these linguistic and ideological features appear across poems from Pakistan, India, and America.

Coming to the overall discussion of Indian poems, this first poem under "tree" identifies conceptual metaphor to depict the resilience of nature in urban setting. The metaphor "The tree as a resilient being" captures the struggle and persistence of nature, represented by the tree, in contradiction of the intruding urban surroundings. This metaphor implies an inherent struggle between development of human and nature, where the tree symbolizes the steadfastness of nature, denying adjusting itself in the artificial constructs of the urban environment i.e., city. This tree, explained with qualities such as "cussedness" and "inflexible woodenness," have been represented with not just a passive but also an active element and determined entity of nature that "digs in its heels" to "hold its own." The language used for the tree, here, anthropomorphizes it, attributing qualities to it like that of human i.e., of resistance and perseverance, which shows a conceptual metaphor representing nature as a resilient and living force.

On the other hand, in the poem *Earth Anthem*, the metaphors "earth as a precious object" and "biodiversity is unity" build a narrative that stresses the inherent value of the Earth and the association of different forms of life. Metaphor like "Earth as a Precious Object" identifies in the poems that structures Earth as a "cosmic oasis" or "blue marble" advance its status to that of an exceptional and precious entity. This metaphor highlights the beauty and existential importance of our planet, inspiring readers to interpret the Earth as a rare and delicate entity within the

immensity of the cosmos. By depicting Earth as a rare, beautiful entity, these metaphors promote a sense of admiration and reverence, encouraging that the earth is not only a resource but also a treasure. Similar metaphors are examined in "The Role of Metaphor in Environmental Literature" (2017), by Lise K. Kline's, which investigates how metaphors of rarity and value that structure ecological awareness. Similarly, the metaphorical illustration of biodiversity as an integrated entity, such as "united we stand as flora and fauna," stresses the interconnectedness of all forms life. This metaphor disseminates a holistic viewpoint where the well-being and survival of human are inherently associated to the health of the entire ecosystem. It encourages an approach that values ecological balance and interconnectedness, which inspires people to take collective action to protect and preserve biodiversity. This approach is in line with findings in "Metaphors We Live By and Environmental Awareness" by Allen and Burke (2016), which points out the role of metaphors in promoting environmental harmony.

While in the poem, *Sovereign*, metaphorical representation of nature as a resource to be "harvested" (nature as a harvestable resource) proposes a utilitarian perspective where natural elements are mainly considered for their physical or visual benefits. Phrases like "plucking sunsets from the water" suggest a view that considers nature a resource to be used and exploited rather than valued and respected. This metaphor challenges the propensity to use natural resources without concern for sustainability over the long term. Such perspectives are echoed in "The Rhetoric of Resource Extraction: Metaphor and Environmental Policy" by Peter S. McCormick (2020), which examines how resource-based metaphors influence environmental policy and perception. Other metaphor such as "Pollution as a Physical Intrusion", the metaphor of pollution as an aggressive force, with imagery like "plastic whorls" and "gagged dolphins", represents it as a damaging agent upsetting natural ecosystems. This metaphor emphasizes the serious effects of human activities on the environment by showing pollution as a violator of the environment. They prompt a sense of urgency and urge for urgent action to address pollution and its repercussions.

Moreover, in the poem, *Arid* the contrast between dryness and rain uses metaphors such as "dryness as bareness" and "moistness of rain as life" to emphasize the clear differences between environmental conditions. Dryness is portrayed as a violent force that reduces vitality, while rain is depicted as a life-giving element that refreshes and maintains ecosystems. These metaphors highlight the important role of water in sustaining ecological balance and emphasize the harmful impacts of drought.

In the last Indian poem analyzed, "Photograph" Metaphors identified in this poem reveal dire consequences of pollution towards the environment, drawing focus to its noticeable and life-threatening effects. For instance, the metaphor "The sky is murky and dense—you could slice it like cake" structures the sky as a tangible and physical entity that can be cut down into pieces. This metaphor marks the pollution as invisible and intangible as visible and physical, revealing the extent of environmental deprivation. The linking to slicing a cake adds an abnormal, upsetting dimension, advocating that this contamination has made the air contaminated and it is so thick that it has acquired a physical form. Whereas, the metaphor "Everything around is dying, choking" embodies pollution as a killer, focusing on its dire impact on humans and their surroundings. The poem discusses the shocking statistic of "1.24 million died in 2017," which straightforwardly associates pollution and death, showing it as a metaphorical killer. This representation of pollution as an active, unkind force highlights the importance of addressing environmental concerns. Other metaphor like "the environment as a body", represents anguish from contamination, with illustration like "green trees can't breathe," personifies nature and elicits empathy. By comparing the environment to a body that is polluted and harmed, these metaphors focus on the connectivity of natural systems and the detrimental effects of pollution. They promote a sense of moral consciousness for the well being of the Earth.

Likewise, considering the overall discussion of Pakistani poem, numerous metaphors related to nature are pinpointed. The metaphor of "bumblebees making a comeback" explains nature's resilience. Bumblebees, frequently viewed as vulnerable because of the use of pesticide and loss of

habitat, represent larger ecological hope. The notion that these bees are coming back implies that despite the harm imposed by humans, nature has an inherent capacity for revival. This idea supports the ecological theory of resilience, where ecosystems have the capacity to absorb disorders and reorder while experiencing change, maintaining important functions and structures. This metaphor not only suggests hope but also acts as a prompt of nature's durable strength. It is in line with Lakoff and Johnson's conceptual metaphor theory, where metaphors are considered as a basic method through which we know and appreciate the world. The "bumblebees making a comeback" metaphor urges readers to structure environmental revival in terms of resilience and stability. Moreover, the poem "my love for nature" uses both structural and ontological metaphors to organize the speaker's connection with nature, and personal experiences. These metaphors such as "nature is a loved one", "indoor is death" and "life is a journey" represent an anthropocentric view, focusing on the personal experiences of the speaker rather than an ecocentric view where nature is valued irrespective of humans' involvement. Also, in the poem 'X' water is used as a metaphor for life and freedom. Water is described as important for existence and as a symbol of freedom and possibility. This dual symbolism emphasizes the significant role of water in both supporting life and signifying the continuity of life and liberation. The poem's depiction of water shows a deep reverence for this natural resource, highlighting its significance and the need of preserving it. This perception can be related to Astrida Neimanis's view of hydrofeminism, where water is considered as a substance that transcends boundaries that unites all life forms, drawing focus to interconnectedness despite of any differences, and the possibility for unified liberation (Astrida Neimanis, 2017). The poem's stress on water as a metaphor for liberation also links the themes of ecological and social justice, resonating Vandana Shiva's work, who is of the view that access to water as a fundamental and inalienable human right (Shiva, 2016). Furthermore, In the poem 'On another panel about climate change, they ask me to sell the future and all I've got is a love poem, nature as a refuge and observer, and as a victim of human action, suggesting a refuge away from human encounters. Nature is romanticized as a peaceful, undamaged space that is viewed in comparison

to the intricacies and exploitations of human society. This metaphor resonates with the Romantic tradition, where nature is considered as a wholesome and health-giving force. The poem also structures nature as an observer that witnesses human actions i.e., damage caused by their activities on earth. Alongside, it presents nature as a victim of human activities. This point of view encourages readers to consider their connection with their surroundings and the ethical implications of their activities on earth. The metaphor of nature as a refuge reflects the idea of 'Walden,' work of Henry David Thoreau, where disappearing into nature is shown as a way to discover truth and simplicity. Additionally, the depiction of nature as a spectator of human actions resonates with the idea of the 'Anthropocene', an expression used to explain the ongoing ecological age characterized by major consequences of human actions on the ecological system. While, from the analysis of "I Am Afraid Of Muslims" it is pinpointed that in this poem, nature is represented as a source of memory and a victim of human violence. The metaphor "the earth remembers everything" points to the earth the ability to store the history of human activities, mainly those that cause damage. This metaphor stresses the long-term impact of environmental deterioration, signifying that the earth "remembers" the damage imposed upon it. This description of nature supports "slow violence," Rob Nixon's conception, which signifies the slow, often imperceptible environmental destruction that unreasonably, influences disregarded communities and ecosystems (Nixon, 2011). By presenting the earth as a sufferer and memory keeper, the poem emphasizes the ethical and moral dimensions of environmental damage, asking readers to reflect the longstanding impacts of their actions. This metaphor is also in line with Arran Stibbe's concept of "ecosophy," where our understanding about the environment is shaped by interaction with it. The "earth remembers everything" metaphor promotes a story that acknowledges the enduring effects of human actions on the environment, promoting an engagement with the natural world, which is more ethical and sensible.

While conceptual metaphors illuminated the abstract- concrete mappings, a deeper understanding of agency and power emerges through

transitivity analysis, which explores how actions, participants, and processes are represented in the poetic discourse. The underlying human- nature relationship and power dynamics are portrayed.

In poems where nature is shown as being exploited and damaged, material processes like "opened up" and "take everything" show humans as active agents in causing environmental damage. These processes stress the direct effects of human actions on nature and highlight the need for change and responsibility towards the environment. The portrayal of environmental entities as passive recipients of harm uncovers nature's susceptibility and the results of human actions. This analysis is relatable with "The Power of Words: Transitivity and Human-Nature Relations in Environmental Literature" by Emily J. Harrison (2022), which investigates how transitivity patterns presents power dynamics in ecological narratives. Transitivity analysis also reveals how nature reacts to human actions. For instance, in poems discussing the impacts of pollution, relational processes shows the deterioration of environmental conditions, like the sky as "murky and dense." These examples stress the mutual relationship between humans and nature, explaining how human actions effect the environment and in turns how nature responds to these changes. In addition to that, behavioral and mental processes in the poems investigate the psychological and emotional aspects of environmental changes. The desire for rain and the appreciation of nature as a refuge shows the strong link between emotions of human and environmental changes. These processes show that environmental problems impact emotional and mental states of individuals alongside their physical health.

Coming towards the explanations of Pakistani, Indian and American poems on the basis of Halliday's transitivity analysis, it exposes an intricate connection between humans and nature in these poems, demonstrating how these processes are portrayed:

In Pakistani poems, the transitivity patterns frequently show material processes where humans aggressively misuse natural resources. For instance,

the poems might explain pollution, deforestation, or urban development as activities carried out by humankind. However, relational processes may portray intrinsic qualities of, emphasizing its vulnerability and the moral repercussions of human actions.

From the analysis of the American poetry, it is pointed out that material processes often demonstrate the environmental effects of industrialization and utilization of natural resources. The poems portray activities like contaminating rivers or devastating habitats. The relational processes repeatedly stress the effects of these actions, depicting degradation of nature and its reactions to human involvements. This analysis exposes the power dynamics in human-nature interactions and the demand for environmental responsible.

Transitivity analysis in Indian poems transitivity shows a nuanced depiction of human-nature relationship. Material processes include conventional practices that exhibit a more sensible connection with nature, as opposed to modern exploitation. Relational processes in Indian poems underscore the cultural and spiritual importance of nature, highlighting a deep-rooted appreciation for nature and the moral responsibility to guard it.

From this discussion, it is shown that Pakistani poems employ metaphor and transitivity to investigate intricate association of humans and the environment, underlining themes of resilience, exploitation, memory, and moral responsibility. By presenting nature and structuring it as both an active and passive (victim) participant, these poems ask readers to rethink about their role in environmental destruction and to acknowledge the inherent significance of the natural world. The discourse in these poems seems to be ambivalent, as it recognizes both the damage they (humans) have inflicted and the

Building on the linguistic analysis, the final layer of interpretation considers how the poems align with ecosophical principles. For instance, “Nature as resilient participant/being” highlights the fortitude of the natural landscape that showcases how it is being destroyed by human development.

These metaphors, "Earth as a precious object" and "biodiversity as unity, identified in the *"Earth"* poem presents nature as precious and interconnected. The imagery focuses on nature's inherent value and the interconnectedness of different forms life, suggesting a worldview that values ecological harmony. "Nature as a harvestable resource" and "pollution as a physical intrusion" found in the poem *"Sovereign"* depict the nature's exploitation and the aggressive impact of pollution, highlighting a critical perspective of utilitarian relationship of humankind with the environment. "Dryness as bareness" and "moistness of rain as life" pinpointed in poem *"Arid"* contrast the cruelty of scarcity of water with the regenerating quality of rain, highlighting the need for protecting natural resources and appreciating renewal cycle of nature. "The sky as a physical entity" and "pollution as a killer" as a metaphor in the poem *"Photograph"* anthropomorphize the environment, making the impacts of pollution more physical and emphasizing the quick need to protect the environment.

From Indian poems, the ecosophy grounded in resilience, coexistence, reciprocity, respect, and interconnectedness is derived. The analyzed metaphors foster an ecosophy that value harmony between humans and nature and to acknowledge nature as a partner. The ecosophy also asserts mutual respect and recognizes the requirement for human actions to be more environmentally- safe and empathetic towards natural adaptability. The principle of interconnectedness emerges strongly; implying that human and nature are deeply linked- a relationship essential for sustainable futures. Thus the metaphors in Indian poetry not only convey ecological awareness but also embody an ethical stance towards nature rooted in traditional wisdom.

In contrast, the American poems reflect a different ecosophical orientation. Regarding the ecosophy these poems seem to advocate for the discourse that is both ecocentric and anthropocentric, advising readers to consider the intrinsic value of nature while simultaneously recognizing their responsibility in tackling environmental problems. The metaphors used in these poems encourage an attitude that is respectful and responsible toward nature, portraying environmental damage as harm and reinforcing the

urgency of taking action to preserve and restore ecosystems. At the same time, the ecosophy conveyed in these poems emphasized harmony and interconnection, promoting a worldview where humans and nature are considered as connected and mutually dependent.

Whereas, the ecosophy Pakistani poems disseminate is ecocentric as opposed to anthropocentric, stressing the inherent value and agency of nature free of human desires and needs. This point of view fosters the environment as a collaborator in the human experience, developing a greater respect and concern for the natural world. The poems advocate for an ecosophy grounded in resilience and renewal, highlighting nature's inherent strength and capacity to regenerate, asking society to accept practices that support ecological healing. Furthermore, the emphasis on memory and accountability- especially in accepting the Earth's ability to remember highlights the need for respectful connection with nature, underlines that past actions have undying consequences. In addition to that, the ecosophy is also grounded in interconnectedness and value, which encourages a view of humans and nature as greatly intertwined, promoting ecological and respectful behaviors that respect the environmental resilience and agency. The ecosophy of vitality and connection also emerges, which advocates for reconnection with nature because it is important for human and ecological health. Fosters a profound reverence for nature.

The analysis proposes an integrated ecosophy, which is based on the metaphorical and transitivity analysis. The ecosophy emerges is as follows:

Overall analysis critiques the anthropocentric view and promotes an ecocentric and reformative viewpoint, where nature's deep-rooted value is acknowledged. For example, the metaphor "humans and animals and glaciers are kin" suggests an essential moment of ecological realization. It proposes an ecocentric orientation, insisting a familial, interconnected view of life where damage to one part of the ecosystem is damage to all. This ecosophy is in line with Arran Stibbe's framework, fostering sustainable narratives that

suggest the significance of living peacefully with the environment. The poems cooperatively urge for a change from exploitation to responsibility towards the environment, revealing a deeper ecological awareness that is crucial for tackling contemporary environmental issues. Additionally, the themes of interconnectedness and interdependence are also identified from the analysis of the texts. The poems, that promote a friendly, and symbiotic relationship between humans and the environment, reflect an understanding of how connected humans are to their natural surroundings, irrespective of their cultural backgrounds. This ecosophy of interconnection is presented and coexistence is promoted in the poem the ‘Tree’, which gives emphases on tree’s protective role and their significance in urban setting. By showing the Siberian Elm as a nurturing thing, the poem encourages protection and respect of natural entities in human spaces. This ecosophy encourages coexistence and harmony between humans and nature, stressing the benefits of preserving and appreciating urban green surroundings.

4.4.1 Contextual and Thematic Perspectives

The poems also expose environmental degradation related to particular culture or context. For instance, North Dakota’s industrial exploitation, contamination of the Yamuna River in India, and deforestation in Pakistani poetry.

Various themes emerge when poems from the three countries are compared thematically. In Pakistani poetry the themes of resilience, memory, and cultural rootedness occur frequently. Indian poetry focuses on environmental activism, and spiritual unity with nature and the environment. However, American poetry places a strong emphasis on environmental deterioration, eco-anxiety and human responsibility. Despite their differences, all the three groups address the themes of exploitation, loss, and the need for ecological balance. These thematic similarities and differences show the cultural formation of environmental discourse. So, by incorporating themes from Pakistani, Indian, and American poems, the ecosophy offers a thorough

framework for addressing environmental issues with commitment and cultural sensitivity.

CHAPTER 5

CONCLUSION

In this chapter, summary of analysis and discussion, conclusion and the implications for further study are presented and discussed.

5.1 Summary of Analysis and Discussion

This study investigated the CM and Transitivity patterns in environmental creative writing i.e., Pakistani, Indian and American poetry, targeting the core ecolinguistic narrative and their implications

From the analysis it is pointed out that Pakistani poems presents themes of exploitation, resilience, memory, and environmental devastation. Metaphors in these poems portray nature as a victim of human activities, structuring environmental degradation as diseases or wounds. The transitivity analysis shows emphasis on human agency and its consequences on the environment, underlining both damaging and restorative actions. The ecosophy in these poems seems to be ecocentric, stressing nature's inherent value and the demand for respectful sustainability. The discourse is mostly ambivalent, with a blend of grave consideration of exploitation and a request for environmental consciousness.

Similarly, in Indian poems, it is pointed out that these poems normally explore themes of nature's sanctity, spirituality and the consequences of modernization on landscapes. Nature has been shown as a sacred entity by Metaphor analysis, while transitivity analysis portray harmony a balance between human interference and natural harmony. The ecosophy that is derived from overall Indian poems is mostly ecocentric, encouraging a profound relationship with and appreciation for nature. The discourse is mostly positive, fostering an image of sustainability and harmony, though it also accepts modernization's challenges.

On the other hand, American poems celebrate diverse contexts of ecological themes, such as exploitation, pollution, and climate change.

Metaphors depict nature as both a victim and a living entity, while transitivity patterns reveal the active role of human actions in shaping environmental outcomes. Coming to the ecosophy that is derived from American poems is a fusion of ecocentric and anthropocentric views. Some of the poems stress on the effects of environmental degradation on the lives of human, whereas, others focus on the inherent significance of nature and the necessity for all-inclusive approach. The discourse varies from destructive to ambivalent, representing the urgent need to address the environmental problems and the complex interaction of natural systems and human actions.

5.2 Integrated Ecosophy

Talking of an integrated ecosophy that is derived from multi-perspectival poetry i.e., from Pakistan, India, and America is mostly ecocentric. The emphasis on interconnectedness and inherent value of nature, and the need for environmental responsibility presents wider, holistic view that goes beyond anthropocentric viewpoint. Even though there are themes that encompass the elements of anthropocentrism, particularly in contexts where the impacts of human are pointed out, the overall tendency inclined toward an ecocentric worldview, which presents nature as a living, respected entity in its own way. Coming to the overall discourse that these poems show, it varies but mostly it is positive and ambivalent. Ambivalent discourse is manifested in many of the poems by showing both challenging views of environmental exploitation and optimistic messages regarding resilience of environmental entity and revival. Positive discourse is evident by highlighting harmony, conservation, and the inherent value of nature. Destructive discourse is shown, particularly in the representation of pollution and environmental damage, but it also serves to highlight the urgent need to address these issues rather than only focusing on negative aspects.

5.3 Implications

The findings of this study have numerous implications for understanding and discussing environmental concerns through creative writing:

5.3.1 Influence of Language

The language use in these poems i.e., metaphor and transitivity patterns plays a crucial role in influencing the way readers think, perceive and respond to environmental issues.

5.3.2 Cultural Perspectives

As this study presents diverse cultural perspectives regarding nature and environmental concerns so it also presents the significance of taking into consideration cultural viewpoints in environmental discourse. Using various cultural contexts proposes unique understandings of how nature is viewed and appreciated, giving more nuanced and holistic approaches to environmental preservation.

5.3.3 Practical and Ethical Approaches

The ecosophy drawn from the data provides beneficial insights into practical and ethical methods to environmental preservation. By integrating different themes like unity, responsibility towards preservation, and urgency, the study offers a way for developing all-inclusive and culturally conscious ecological policies and practices.

5.4 Conclusion

Concluding this study, it is pointed out that the analysis of environmental creative writing i.e., Pakistani, Indian, and American poems show a complex and detailed understanding of environmental concerns. The findings present prevailing metaphorical patterns such as environmental

harm as physical violation, environmental loss as irreversible, and nature as kin or body. Transitivity analysis supports these understandings by drawing clear agent-patient relationships that uncover the human role in environmental damage. The prevalent ecosophy is ecocentric, underlining the importance of nature and interconnectedness, whereas the discourse is a fusion of ambivalent and positive natures, presenting both the difficulties and hopes linked with ecological responsibility. These insights add to the wider ecolinguistic goal of changing destructive discourses and promoting sustainable, life-affirming ones. This study has illustrated the role of language i.e., creative writing like poetry (most importantly metaphors) that how it affects the way we think and perceive environmental concerns. By analyzing poetry of Pakistan, India and America, this research has underlined various ways in which language shapes ecological ethics and narratives. The finding demonstrated the influence of poetry to effect environmental awareness and promotes environmental protection. As environmental issues continue to develop, the understanding obtained from this research can enlighten more effective and culturally aware methods to discuss these critical issues.

5.5 Recommendations for Further Studies

Further research can build on this study by:

- Expanding the Data of the study in numbers and diversity so that generalized view can be taken.
- Studying Other Literary Genres like stories, novels and drama to talk about environmental issues.
- Comparative Studies of genres, cultural contexts and time periods to study how environmental narrative and metaphors evolve over time.

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