



A Study of Sultan Bahu's Poetry through Arran Stibbe's Eco Linguistic Framework

Imrana Arif Baig¹, Tamsila Naeem², Ayesha Zafar³

¹ Iqra University, Main Campus, Karachi, Pakistan. Email: imrana.arif@iqra.edu.pk

² Assistant Professor, Department of Linguistics and Communications, University of Management and Technology, Pakistan. Email: tamsila.naeem@umt.edu.pk

³ Assistant Professor, University of Lahore, Pakistan. Email: ayeshazafarsultan@gmail.com

ARTICLE INFO

Article History:

Received: October 26, 2023

Revised: November 29, 2023

Accepted: December 02, 2023

Available Online: December 03, 2023

Keywords:

Eco Linguistics

Sufism

Arran Stibbe's Framework

Content Analysis

Funding:

This research received no specific grant from any funding agency in the public, commercial, or not-for-profit sectors.

ABSTRACT

The current study aims to analyze Sultan Bahu's poetry through Arran Stibbe's Eco linguistic framework (2015). The study helps in bringing a contemporary change in Sultan Bahu's mystic verse by identifying different stories of mind presented in Arran Stibbe's framework (2015): framing metaphor, identity, salience, erasure, ideology, conviction and evaluation. The study is qualitative in nature, in which different excerpts are selected from Bahu's poetry through propulsive sampling technique. The analysis shows that Bahu uses different metaphors from the surrounding environment to preach his people the Divine message of God. The study is significant, since its findings establish a relationship between environment and language through a study of sufi poetry.

© 2023 The Authors, Published by iRASD. This is an Open Access article distributed under the terms of the Creative Commons Attribution Non-Commercial License

Corresponding Author's Email: ayeshazafarsultan@gmail.com

1. Introduction

This research undertakes an Eco linguistic analysis of mystic verses by Sultan Bahu through Arran Stibbe's theoretical framework of Eco linguistic presented in *Language, Ecology, and the Stories We Live By* (2015). Stibbe's framework is complemented with other relevant theories, identifying stories as mental models or constructions that unconsciously shape our perceptions. These stories exist within our lives and conversations in everyday discourse. It is observed that these stories often become so deep-rooted that people consider them reality rather than narratives, a concept termed as "stories-we-live-by" by (Stibbe, 2015). It is indicated that the divine books such as Holy Quran present an eco-friendly stance while Stibbe's framework provides both ecologically favourable to opposing texts (Wakeel, 2021).

1.1. Eco-linguistics

Stibbe (2015) describes Eco linguistics as the exploration of the relationship between ecology and language. It investigates how language affects the relationships sustaining life among people, organisms, and the environment. This perspective focuses on preserving life-supporting relationships and examines language's role in developing, supporting, affecting, or disrupting connections among humans, other life forms, and the environment. In "The Routledge Handbook of Eco linguistics" (2017), Fill provides a comprehensive analysis of the history of "ecology." The term originated in 1866 with Ernst Haeckel's definition, which described ecology as the study of interrelations among organisms and their surroundings (A. F. Fill & Penz, 2017). Moreover, Arthur G. Tansley introduced the term "eco-system" in 1935, and Fill adds that the year 1960s elucidated "ecological" with further notions: being biological, natural, and environmentally friendly.' It is worth adding here that Rachel Carson's book "Silent Spring" later fueled the ecological movement (2009, p.2).

Yuniawan, Rokhman, Rustono, and Mardikantoro (2017) emphasizes that Eco linguistics analyses our everyday language to unveil the stories shaping our lives, evaluates them ecologically, and then leads to further pursuits for new narratives. These stories are as

follows ideologies, metaphors, frames, evaluations, identities, convictions, erasure, and salience (Stibbe, 2015). Bringham, Allert, Greenwald, Kellner, and Seal (2023) highlights linguistics' sub-fields, like cultural, psycho, and socio-linguistics, and recommends exploration of language ecology, studying interactions between language and its environment in future. Laoire (2013) classifies four kinds of ecologies: symbolic, natural, socio-cultural, and cognitive ecology. With the evolvement in language ecology, Pennycook (2004) cautions against the political implications of biomorphic metaphors in environmental discourse. The previous researches in the field of eco linguistics show that environmental policy research Discourse analysis (DA) has been under wider exposure that helps to perceive the 'truth' with a critical eye in order to disseminate knowledge (Hajer, 2005; Sharp & Richardson, 2001). In contrast, Critical discourse analysis (CDA), supplements DA, on the narrations and linguistic aspects of language which can convey diverse interpretations along with the connections that are constructed between the discourse and the society at large (Carvalho, 2008). Being an emerging sub-discipline in the field of social sciences, Eco linguistics was selected as an appropriate approach for this study as it is a form of CDA that principally connects language study with ecology (A. Fill & Muhlhausler, 2006). It is an indispensable truth that language works as a mighty tool used for articulating our inner sensations, conveyed in an indirect manner. In literature, writers use figurative language that encompasses symbols and images. Thus, it is an amusing way of expressing varied feelings from jubilant ones to melancholic ones. For that reason, poets use figures of speech quite fondly, particularly metaphors. As Robert Frost suggests that poetry initiates with insignificant metaphors, appealing metaphors, decent metaphors, and moves on to the deepest thinking that we possess (Koh, 1972). Therefore, the discourse structure of metaphors is generally used in poetry to illustrate and clarify sentiments that cannot be expressed in simple language.

1.2. Sufi Poetry

It has been explored that Pakistani literature boasts a rich legacy of Sufi poetry by some eminent poets such as Baba Fareed (1173–1266), Shah Hussain (1538 – 1599), Rumi (1207-1273), Bulleh Shah (1680–1757), Mian Mohammad Baksh (1830 – 1907), Sultan Bahu (1630-1691), and Khawaja Ghulam Fareed (1845-1901). Sultan Bahu (1630–1691) stands as a distinguished Sufi poet of the Subcontinent, whose verses are verbalized by his spiritual experiences and unique linguistic traits. His focus on rejecting traditional rituals and fostering spiritual pursuit through the "Hoo" mantra illuminates his path of Sufism. Ecology and mysticism share a mutual bond: exploring interconnections across boundaries. Former is grounded in life sciences and transformation, while the latter delves into the spiritual essence of wide-ranging religions. Both reveal hidden interrelations and unite dissimilar elements in the universe. Henceforth, Eco mysticism encompasses varied dimensions: material mysticism, ecological perception, and the merging of material and spiritual experiences. To appreciate Bahu's lyrics, Arran Stibbe's framework (2015), highlighting the stories like ideology, framing, metaphor, evaluation, identity, conviction, erasure, and salience. These stories intricately shape ecological perspectives and communication. Metaphors, framing, evaluations, and identity contribute to the complexity, playing a significant role in shaping our understanding of the world. According to Conway (2006), sufi poetry has strong ties with religious conventions, since it promotes divine love in human hearts. It preaches mankind primarily a lesson of self-compliance in accordance with God's will in order to realize higher values of piety, faithfulness and purity (Soltani, Kahgoui, & Khodadadi, 2018). Sufi poets believe that human bodies enjoy subordinate positions because they are just receptacles of our souls; therefore devoutness is of the crucial concern. In this regard, all of them pursue Divine love for God's blessings and ultimate bliss in heaven.

1.3. Eco-linguistics and Sufi Poetry

Despite all the works that have used the "Eco linguistically-orientated CDA" analysis in diverse fields of science, media, and western literature, still there is a gap in the field of Mysticism. One of the stories, namely metaphors that are used as figurative expressions, are identified in most of the stylistic analyses in Language and Literature research work. Research on mysticism with respect to Eco linguistics is not conducted to a great extent, though stories of identity, metaphor, and evaluation have been seen as the common themes of Sufism. Therefore, the concerned study broadens the perspective of mysticism (Sufism) and projects a novel perspective to the mystical verses of Sultan Bahu.

1.4. Research Objectives

The study addresses the following objectives:

- To identify the stories of metaphors, framing, identity, ideology, salience, erasure, evaluation, conviction revealed in Sultan Bahu’s poetry through Stibbe’s framework.
- To investigate the way stories are used to convey the Eco linguistics plan in Sufi writing.
- To examine the way stories, influence the readers’ minds in the field of sufism.

2. Method

This qualitative research provides a content analysis of selected verses by a sufi poet Sultan Bahu through eco linguistic framework by Arran Stibbe’s postulates presented in 2015 in his book, *Language, Ecology, and the Stories We Live By*. Highly relevant texts are selected by purposive sampling approach in this study. The verses, which contain eco-linguistic features are selected to reveal the underlying relationship between the language used by the poet and the surrounding environment. The selected texts are analyzed under different postulates, presented by Stibbe (2015). The research uses descriptive approach, it relates with the purpose achieved in the study, which intends to identify eight stories that are listed in Stibbe’s (2015) framework to interpret Sultan Bahu’s selected mystic poetry. According to (Fill, 2001, p.126) in Lindø and Bundsgaard (2000) Eco linguistics has been expressed as umbrella term used against all approaches to language study in integration with environment, or ecology.

Table 1: Outline of the Eco Linguistic Framework (adapted from Stibbe 2015, p. 17)

Tools	What it is	What to look for
Ideology	A story about how the world was, is and should be in the minds of members of a group	Discourses i.e. characteristic language features used by members of a group
Framing	The use of a source frame to structure a target domain	Trigger words that bring a particular source frame to mind
Metaphor	A type of framing where the source frame is from an imaginable area of life that is distinctly different from the target domain	Trigger words that bring the source frame to mind
Evaluation	A story in people’s minds about whether an area of life is good or bad	Appraisal patterns i.e. patterns of language, which represent things positively or negatively
Identity	A story in people’s minds about what it means to a particular kind of person	Forms of language that characterise people
Conviction	A story in people’s minds about whether a particular description is true, certain, uncertain or false	Facticity patterns i.e. linguistic patterns that represent a description as true, uncertain or false
Erasure	A story in people’s mind that something is unimportant or unworthy of consideration	Patterns of language which erase or diminish
Salience	A story that something is important or worthy of consideration	Patterns of language which foreground an area of life

3. Data Analysis

This study analyses Sultan Bahu's poetry using Stibbe's framework (2015), which encompasses eight stories (framing, metaphor, salience, identity, erasure, ideology, conviction, and evaluation) to ecologically analyze Sultan Bahu's Sufi poetry. The verses portray nature as a reflection of God, aligning with an eco-friendly language approach.

3.1. Use of Metaphor

Sultan Bahu's poetry covers a range of love, from personal to divine, using a variety of metaphors from the surrounding nature. This is further explained by the Conceptual Metaphor Theory (CMT), which explores how metaphorical expressions in language stem from cognitive metaphors. According to Safarnejad, Ho-Abdullah, and Awal (2014), linguistic metaphorical expressions mirror cognitive conceptual metaphors. Bahu employs various analogies, comparing nature's elements to depict the attributes of the Divine. Sultan Bahu, uses the metaphor of wine in his poetry to exhibit the intensity of his love for the Creator and as it cannot be flourished in a material way so the notion of wine and its unmixed intoxication helps gain spiritual jubilation.

Table 2: Excerpt 1

Verses	Translation
وحدت دے دریا اچھے جل تھل جنگل دینے ہو عشق دی ذات منیندے نابن سانگان جھل پتینے ہو	The river of unity flowed down, satisfying the thirst of jungles as well as of deserts. If God's appreciation is not cultivated in your beliefs, you will be deprived of God's blessings and will be in a state of impatience in a deserted environment, which is a result of ignorance.

3.1.1. Analysis

The poet metaphorically compares the concept of his Lord's Oneness to a powerful river using the phrase "وحدت دے دریا اچھے" to emphasize its intensity. The river of divine love can convert a desert into a forest, as seen in "جل تھل جنگل دینے ہو". Unfortunately, those who cannot perceive mysteries of God are leading an ignorant life, and have a cursed existence in this world. They are victimized by deceptions and illusions as the term "پتینے" indicates, which means swindle. Accordingly, this metaphor illustrates God's supreme Oneness through a widespread, nurturing river. His dominion flourishes both physical lands and the human inner realm. This grants humility and strength, celebrated by the poet. This supports readers' perception on the divine concept. The *Kalima* is integral to Sufi ideology, upholding God's Oneness. Adding an eco-linguistic layer, associating it to a vast river which surely enhances its religious appeal. Thus, approaching Sufi poetry with an eco-linguistic perspective deepens contemplation, enriching thoughts.

3.2. Use of Framing

The story of framing utilizes source frame in order to structure a target domain. It seeks for bringing forward trigger words that convey a specific source frame to mind (Stibbe, 2015).

Table 3: Excerpt 2

Verses	Translation
الف اللہ چمبے دی بوٹی، مرشد من وچ لانی ہو نفی اثبات دا پانی ملسیں ، پر رگے پر جائی ہو۔	God has planted a jasmine plant of His divine love in my bosom, which has fragranced my soul and this scent will guide me to the paths of virtue. It will further grow, if my acts are framed according to His teachings.

3.2.1. Analysis

The text frames God as the nourisher, using plant growth metaphors which exemplifies Him as a guide. The phrase "چمبے دی بوٹی" adds another eco-linguistic dimension, glorifying the spirituality. Hence, he tends to appreciate the spiritual guide's role in instilling humility and divinity, expressing gratitude towards Him. The text concludes by highlighting the positive spiritual impact, comparing it to the fragrance of blossoming buds. The collocation of words clarify that the poet is his Murshid (the spiritual guide) who placed the florescent essence of Allah in his heart alike a nurturing presence. Distinctively, love for the Creator is a commonly shared analogy in Sufism. As expressed by Rumi in one of his verses: "Listen to the reed flute, the story it tells! This illustrates eco-linguistic narrative where the poet contemplates on origins and lyrical beauty of the reed plant. He has uncovered the destructive element of ecosystem by referring to its story that's based on loss of its origins. The framing concept is divine love, which is implanted in form of a jasmine plant in the purified hearts.

3.3. Use of Identity

Sultan Bahu projects transcendent love where self identifies himself and nature with God's noble, merciful and pure attributes, respectively. This implies that purity of heart and righteous acts is the identification of oneself with His noble God.

Table 4: Excerpt 3

Verses	Translation
جے رب نہایتیاں دھوتیاں ملدا، ملدا تڈوراں مچھیاں ہو جے رب ملدا مون منایاں ملدا بھیڈاں سسیاں ہو رب اوہناں نور ملدا بابو نیتاں جنہاں اچھیاں ہو	If God's love could be obtained by purifying our physical existence, then frogs and fish would be more accessible. If God's love could be obtained by removing your hair, then cattle would deserve more than anything else. But the case is that God's love is awarded to those, whose souls are purified from evil contemplations and deeds.

3.3.1. Analysis

In the aforementioned couplet, Bahu has identified God through nature. He provides occurrences in which God could be visualized by drawing parallel situations that identify Him. Firstly, he visualizes God as taking bath in divine waters that would be recognized by creatures like frog and fish. Next, he expresses: "جے رب ملدا مون منایاں" which implies that if God is seen removing his hair, he would be identified by the woolly creatures whose wool is clipped. This verse also promotes eco-linguistic awareness, presenting the beneficial side of nature as God's existence can be visualized in a variety of eco-centric reflections. He concludes by correlating the saintly individuals with the divine attributes. In such ecological verses, Bahu aims to exalt God by recognizing Him with Earth's beauties. However; identity sets a controversial picture when it seeks out to be either exclusive or plural, disregarding others, resulting in social discord. This directs more focus on shared human identity, despite its idealistic traits, ensuring a growth in societal harmony (Soofi, 2014). This sheds light on the social setting of 18th Century with respect to the religious conflicts which were denounced by Bulleh Shah. In spite of living in such diverse community, Bulleh Shah has shunned all the identities. Not being aligned with the religious divisions, he has taken an Egalitarian, universal stance alike Bahu. The former projects self-improvements in his teachings, like Bahu, who has stated in 'Saying of Bahu,' that Sufi's real war is waged against his own self. In order, to achieve universal paradigms, Bulleh Shah asserts on the notion of self-purification. This exemplifies a Sufi's belief that considers self as most prominent, free from any ego-driven traits.'

3.4. Use of Saliency

It is a story that presents significant facts that are worthy of consideration. Bahu has presented a crucial aspect: the journey of exploring God and drawing oneself closer to Him, involving many hindrances. Thus, alike the noble prophets who spent their living, conveying Divine messages to His people and bearing the tortures upon this path. Notably, the story highlights 'the art of dying while living' which is the epitome of mystics who prioritize divine associations over worldly pleasures.

Table 5: Excerpt 4

Verses	Translation
جيوندياں مر رہنا ہووے تاں دیس فقیراں بہیے ہو جے کوئی سٹے گڈڑ کوڑا وانگ اروڑی رہیے ہو جے کوئی دیوے گالاں مہیے اس نوں جی جی کہیے ہو قادر دے ہتھ ڈور اسلاڑی جیو رکھے تیوں رہیے ہو	If you intend to live an inactive life in this world then it is better to live in company of beggars. If people disgrace you by throwing garbage upon you, tolerate it. Accept all types of humiliations with humbleness and endurance. Have strong belief in your God, Who is the most authoritative in determining our future actions. We are all submissive to His will.

3.4.1. Analysis

In the aforementioned couplet, Bahu is stating "جيوندياں مر رہنا ہووے" if one has a desire to lead an impractical life then it is better to adopt a company of beggars, who are leading an aimless and unfruitful life. "تاں دیس فقیراں بہیے ہو." This aligns with Bahu's verse about seeking salvation and exploring spiritual realms cherished by most of the Sufis in the world. This couplet further builds a comparison between mortal and immortal world establishing the desire for redemption to nurture the jewels of the spiritual world akin to the devoted Sufis. The poet further characterizes nature's hardships: mudslinging and mean words that are primarily associated with character assassination, suggesting continual humility as an act of endurance. The last lines indicate the point of saliency, presenting the concept of self-sacrifice to sustain the path of salvation and unity, to seek the will of the Creator.

3.5. Use of Erasure

This story identifies insignificant patterns of language. According to Bahu, a devoted follower contemplates on الف, (the first Arabic letter), which enables him to erase all the negativities of the world by dissolving egoistic traits to further spiritual rejuvenation. This clarifies that Sufism, erases desires to instill intimacy with the divine being, projecting nature's ultimate reflection.

Table 6: Excerpt 5

Verses	Translation
جنہاں شوہ الف تھیں ہمایا پھول قرآن نہ پڑھدے ہو مارن دم محبت والا دور ہویوںے پردے ہو دورخ بہشت غلام، تنہاندے چا کیتونے پردے ہو میں قربان تنہاں توں بابوحیڑے وحدت دے وچ وڑدے ہو	Those who have recognized God's existence by pacing into the world of mysticism after reading the very first letter "alif" of divinity, they don't need to recite the holy book, Quran. All the mysteries of heaven and hell become perceptible to them due to opening of their inward eye. The poet surrenders himself to such compassionate mystics, who have moved into the realm of devoutness.

3.5.1. Analysis

In this couplet, the poet highlights the significance of "الف," that reveals the entire message of Quran as stated in (Malik, 2010), "Those who found Allah by studying الف, they need not read complete Quran." This explains that just by pondering on the letter, "الف," the devoted follower of Islam is able to lift the veil of ignorance, shedding light on the stories of erasure. As cited in a project of MUSLIM Institute, Sultan Bahu (2021), 'الف' holds profound spiritual depth for Aulia Karam, representing their intimacy with Allah, the Supreme Being. This has been further specified in "Sayings of Bahu" by Amir Hafeez, "The closer I came to Allah, the farther I got from the greed and fright of the world." It indicates that the devoted followers of their God, erase all sentiments of negativity from their life, and are being awaited by heaven and hell as their servants. Later, Bahu praises those who disregard worldly matters and immerse themselves in spiritual being. Erasure has been further highlighted in many researches like Assessment (2005); GEO (2012) that uncover the fact that innumerable amount of material is erased due to humanly acts. Examples comprise of deforestation, marine pollution, species extinction, coral reefs destruction and ice melting have been illustrated. It is all due to society's gradual alienation from nature, leading to less appreciation and extensive depletion of natural resources. This implies that erasure patterns help identify the negativities, and motivate Sufi text readers to gauge in critical self-evaluation, in order to recognize societal evils that are portrayed in mystical Sufi literature.

3.6. Use of Ideology

The story of ideology determines the image of the world in the minds of the individuals in varied time spans. It seeks for discourses that highlight the individuals' conceptions (Stibbe, 2015). The ideology and perceptions of Sultan Bahu are expressed in his writings used as a tool to convey the message of spiritualism to the devoted followers of Islam. There are certain key words that help frame the canvas of his thoughts, enabling the reader to visualize the boundaries set by the disciples of Sufi saints. As stated earlier, the two worlds' projection: spiritual and material, where differing outlooks lead to desired outcomes. This provokes the Sufi saints to instill their ideology encompassing the benefits of the spiritual world that is permanent and has more benefits for its disciples.

Table 7: Excerpt 6

Verses	Translation
اللہ صحیح کتیسے جس دم چمکیا عشق اگوباں ہو رات دیہاں دے تا تکھیرے کرے اگوباں سوہاں ہو اندر بھائی اندر بالن اندر دے وچ دھوباں ہو شاہ رگ تھیں رب نیڑے لہا عشق کیتام جد سوہاں ہو	It is the divine light, which illuminates my environment and sheds away the darkness of night. It leads me on my routes through wilderness. The flame of divine love is burning scrupulously in my blood in such a manner that I sense my Creator even closer than my aorta.

3.6.1. Analysis

The aforementioned couplet drives attention on the ideology of the Oneness of God, the integral part of Bahu's writings. As cited in (Malik, 2010), "The poetry of a Sufi is the echo of the Creator, The Lord, and in the poetry of Sultan Bahu there is a permanent echo of "ہو". Bahu's compositions mostly conclude with the word ہو that presents the ideology of "Oneness of Allah." Consistent ideological frames illuminate the spiritual journey of the Sufis, bridging gaps between the two worlds. Thus, the reinforcement of the concerned philosophy has positive implications as stated "اندر بھائی اندر بالن اندر دے وچ دھوباں ہو" which implies that His God i.e., "ہو," resides in him and he has an intense urge to meet Him. There are further metaphorical and eco linguistic implications added to address the intimacy shared with the Creator by relating it with burning flames. An ideology that is interwoven successfully engages deepest humanly apprehensions and needs at varied social levels. It is essentially based on experiences, interpretations and beliefs that uphold societal control (Eagleton, 1987). All

concepts of colonialism, patriotism and ideology, are gauged by images, signs, customs and folk stories. Despite being post-independent, most of the countries are striving for an educational system, reliant on western academic plan (Herrera, 2004). Iqbal has established an educational framework which is aligned with the Islamic viewpoint as cited in the ideology of Pakistan (Mughal, 2020): "The lesson which I learnt from history is that Islam always helped the Muslims. Even today, Ideology of Islam can save your being from destruction by uniting your divided powers". Both Bahu and Iqbal's ideologies are aligned with the Islamic principles meant for emancipating Muslims from the shackles of corruption as manifested through historical events.

3.7. Use of Conviction

According to (Stibbe, 2015), convictions determine facticity patterns of language which gauge the perceptions of people regarding matters that are false, true, certain or uncertain. It is encompassed by five facticity patterns such as assumptions: by giving descriptions of pollution with solution-driven statements, using hedged words like 'might' or 'may', quantifiers that uses general words like 'a lot' rather than concrete numbers, appeal to the authority through quotes by expertise and modal verbs like 'must be' or 'can be' (Stibbe, 2015, p.130). All these determine whether certain details are true or false, or considered as certain or uncertain. Sultan Bahu follows the convictional framework by talking about the uncertainties of this material world that makes it hard for the followers to unveil the unknown truth. Thus, only the religious disciples and Sufi saints, can gauge the truths prescribed in the Holy Book. They can bridge the gaps between the two worlds as aforementioned, to follow the conviction-based path. The story is altogether interpreted Sultan Bahu's religious convictions that helped shape the uncertain truths, to enable the readers and the followers, to think and frame their minds accordingly.

Table 8: Excerpt 7

Verses	Translation
دل دریا سمندروں ڈونگھے کون دلاں دیاں جانے ہو وَجَّے بیڑے، وَجَّے جھینڑے، وَجَّے ونجھ مہبانے ہو چوداں طینق دلے دے اندر تننُو وانگن تانے ہو جوئی دل دا محرم ہووے سوئی رب پچھانے ہو	Human heart is far deeper than rivers and oceans and nobody can access its secrets and mysteries. There are great storms and thunders confronted by strong warriors all the time in it. The heart holds fourteen projections fixed like a marquee. Only those, whose inward eyes are open, are able to unfold the divine secrets.

3.7.1. Analysis

This couplet deals with the tale of conviction, mystics' mutual theme that illuminates the mysterious world of heart. Using an Eco-linguistic flair, Sultan Bahu has captured the latter's vastness by stating, "دل دریا سمندروں ڈونگھے", likening it to 'a deep ocean' to envision the far stretching miracles of the Creator who resides within. This conviction is the underlying principle of Sufi mindset, laying a hidden truth, solely uncovered by the pious ones as expressed, "جوئی دل دا محرم ہووے سوئی رب پچھانے ہو". Thus, Bahu has used facticity patterns as they present the uncertainties and deepest truths of the religion. Likewise, William Butler Yeats' works being presented post World War I and the beginning of Irish War of Independence, especially the poem *The Second Coming* (1920), expose the uncertainty and worry with respect to the cultural breakdown. As Yeats expresses:

"Turning and turning in the widening gyre
The falcon cannot hear the falconer;
Things fall apart; the center cannot hold;
Mere anarchy is loosed upon the world,
The blood-dimmed tide is loosed,
and everywhere the ceremony of innocence is drowned."

Alike Bahu, Yeats has employed uncertain narratives arising from a new society akin to the marine mysteries. Adding an eco-linguistic detail, metaphorical descriptions are used signifying the falconer as stories and people as falcon entangled in false narratives. The poetic discourse elucidates the prevailing uncertainty as words "things fall apart" projects the cultural collapse. However; there is a variation of conviction, which indicates that things are towards

uncertainty and only the positive words of the poet can help bind the broken bonds by establishing the truth (Roth, 2020). These events mirror the mystical philosophies of conviction in state of ignorance. In other words, mysticism upholds spiritual truths and sheds the worldly desires, believing in the mere closeness of the Creator. By connecting His closeness to a jugular vein, mystical mindset sustains their spiritual convictions.

3.8. Use of Evaluation

Evaluation is the last story being analyzed. According to (Stibbe, 2015), evaluation is the story that develops in people's cognition about a part of living that is either seen as desirable or undesirable. It uses patterns of language that represent things in both ways: positive or negative.

Table 9: Excerpt 8

Verses	Translation
آدھی لعنت دنیا تائیں ساری دنیا داراں ہو جیں راہ صاحب خرچ نہ کیٹی لین غضب دنیاں ماراں ہو پیواں کولوں پتر کھاوے بھٹھ دنیا مکاراں ہو ترک جنہاں دنیا تھیں کیٹی لیسن باغ بہاراں ہو	Those, who pursue the pleasures in this materialistic world and forget the divine message, they will be dejected and will fall in the abyss of darkness. This world is merciless as it engulfs its followers. On the other hand, those, who condemn this world, they will be blessed in orchards of heaven hereafter.

3.8.1. Analysis

Sultan Bahu, alike other Sufi poets, evaluates life in this world in two ways in the aforementioned couplet. In the beginning, he states, "آدھی لعنت دنیا تائیں، ساری دنیا داراں ہو" expressing disdain for those who favour the worldly pleasure over sincerity with their Creator. In other words, the poet considers the material world eroded with egoism and devoid of spiritual remembrance. All leading verses, follow the eco-linguistic stories of evaluation determining the code of living, where Sufi ideology that reveals blessings for those who renounce worldly life in forms of ever-blooming paradise is promised. Thus, the ecological benefits of preferring spirituality are adorned with incredible consequences.

One of the notable figures namely Nelson Mandela (1996), who upheld his moral principles, enabling him to stand against the school's governing head and fellow students. He stated before Dr. Kerr, the principal of the University College of Fort Har, his reluctance to serve the student council with clear conscience. Sacrificing his potential to be educated, he manifested continual integrity, despite conflict. His perseverance in morality, are noteworthy, seen through his communications with the principal and his speeches (Mandela, 1996). His dream envisioned a united nation for both whites and blacks amid diversity. As (Goffman, 2017) referred to his facework strategies that ensured positivity among peers, displaying consistent traits of integrity and courage. This implies that interactions, targets, image building were varied kind of evaluation strategies that helped shape the personality of Nelson Mandela leaving a deep-rooted impression on his followers (Mandela, 1996). This clarifies that evaluation story (Stibbe, 2015) being an analytical approach examines the discourse content, targeting holistic development of all individuals.

4. Conclusion

The study focuses on the Eco linguistic analysis of Sultan Bahu's poetry with respect to Stibbe's (2015) Eco linguistic framework. Bahu's poetry is enriched with diverse and stirring expressions that open broader horizons to all forms of readers and religious disciples worldwide. Though the cognitive frames of metaphor and identity are explicitly examined; however, eco-linguistic framework has added newer inferences. This certainly channelizes the reader's cognition, develop contemporary skills of intertextuality to convey the larger picture. It further integrates nature into orthodox discourses making it more benefiting and closer to classical literary genres. In other words, discourses appealing to ecological aspects serve intense imagery and foster deeper meanings. Ultimately, Sultan Bahu's works as lyrical poetry are influential to such an extent that current media has taken it as a melodic voice that echoes timelessly. As a reader from the contemporary era that lends us an eco-linguistic perspective, we tend to explore the point of 'salience' within different texts. This helps us to overview the Sufi work with a shared stance that is distinctively based on capturing the pure essence of life, all completely governed by the codes and disciples of religion. This certainly awakens our

mind, triggering the elements of dedication and piety among the readers and followers, altogether. Hypothetically, this study provides an academic support by enriching the understanding of this emerging sub-discipline for researchers, educators and novice scholars. It is going to be a source of curiosity to the avid readers of Sufi texts by adding a contemporary direction. It can also add a new trend to Urdu Romantic Literature, which is growing with the range of affluent writers, novelists and poets. Apart from this, it adds benefit in the field of education, especially departments linked with cultural and religious studies. In this way, the aspects of 'human ecology' can be explored and society can relate the precious works of mystics from any region with an eco-linguistic lens. Furthermore, the study fosters love for the surrounding nature and cultivate readers' minds to comprehend mysterious realities around them. This further adds a new dimension to the world of Literature by integrating sufi poetry with Eco linguistics.

References

- Assessment, M. E. (2005). Ecosystem and human well-being: synthesis. In: Island Press, Washington, DC.
- Bringhurst, B., Allert, M., Greenwold, M., Kellner, K., & Seal, J. N. (2023). Environments and Hosts Structure the Bacterial Microbiomes of Fungus-Gardening Ants and their Symbiotic Fungus Gardens. *Microbial Ecology*, 86(2), 1374-1392. doi:<https://doi.org/10.1007/s00248-022-02138-x>
- Conway, E. (2006). The commodification of religion and the challenges for Theology: reflections from the Irish experience.
- Eagleton, T. (1987). The end of English. *Textual practice*, 1(1), 1-9. doi:<https://doi.org/10.1080/09502368708582004>
- Fill, A., & Muhlhausler, P. (2006). *Ecolinguistics reader: Language, ecology and environment*: A&C Black.
- Fill, A. F., & Penz, H. (2017). *The Routledge handbook of ecolinguistics*: Routledge.
- GEO. (2012). Global Environment Outlook. *United Nations Environment Programme*.
- Goffman, E. (2017). *Interaction ritual: Essays in face-to-face behavior*: Routledge.
- Hajer, M. A. V., W. B. (2005). Performing Networks, *European Political Science*. 4(3), 340-348.
- Herrera, L. (2004). Education, Islam, and modernity: Beyond westernization and centralization. *Comparative Education Review*, 48(3), 318-326.
- Koh, B. H. (1972). *Robert Frost as Survivalist*: University of Massachusetts Amherst.
- Lindø, A. V., & Bundsgaard, J. (2000). Dialectical ecolinguistics. *Nordisk Institut*.
- Malik, A. H. (2010). Sayings of Bahu. Lahore, Pakistan: Bahu Publications.
- Mandela, N. (1996). *Mandela: An illustrated autobiography*: Little, Brown.
- Mughal, J. R. (2020). Dr. Ghulam Mustafa Khan on Ideology of Pakistan.[نظریہ پاکستان]. *Ghulam Mustafa Khan on Ideology of Pakistan*.[□□□□□□ □□□□□□](August 7, 2020).
- Pennycook, A. (2004). Language Policy and the Ecological Turn. *Language policy*, 3, 213-239. doi:<https://doi.org/10.1007/s10993-004-3533-x>
- Roth, M. (2020). Literature and Psychoanalysis. *Psychoanalytic Review*, 107(6), 531-549.
- Safarnejad, F., Ho-Abdullah, I., & Awal, N. M. (2014). A cognitive study of happiness metaphors in Persian and English. *Procedia-Social and Behavioral Sciences*, 118, 110-117. doi:<https://doi.org/10.1016/j.sbspro.2014.02.015>
- Sharp, L., & Richardson, T. (2001). Reflections on Foucauldian discourse analysis in planning and environmental policy research. *Journal of environmental policy and planning*, 3(3), 193-209.
- Soltani, P., Kahgoui, M. K., & Khodadadi, M. (2018). Metamorphism in the Persian Epics of the Ramayana. *New Literary Studies*, 51(2), 77-101. doi:<https://doi.org/10.22067/JLS.V0I0.68899>
- Soofi, M. (2014). Punjab Notes: Baba Bulleh Shah: In quest of human identity.
- Stibbe, A. (2015). *Ecolinguistics: Language, ecology and the stories we live by*: Routledge.
- Yuniawan, T., Rokhman, F., Rustono, R., & Mardikantoro, H. B. (2017). The study of critical eco-linguistic in green discourse: Prospective eco-linguistic analysis. *Humaniora*, 29(3), 291.