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AN ECOCRITICAL STUDY OF ABDUL GHANI KHAN'S POETRY

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ABSTRACT

The focus of research study is to explore the bond between man and nature, reflected in the poetry of contemporary Pakistani Pashto poet Abdul Ghani Khan. The nature poetry of the poet reinforces man's connection to nature and promotes environmental awareness. His poetry has been analyzed previously from various viewpoints, but little work has been done from ecocritical and stylistic perspective. This research seeks to examine selected nature's poetry from the poetic collection of the poet to recognize the concept of nature that he has embraced, as well as the creative and artistic qualities that his poetry contains. The paper also shows the poet's environmental consciousness that has developed cognitively involving three phases: physical, intellectual, and mystical. The thesis also examines the linguistic and literary styles in the selected poetry, using the Eco critical notions like eco centrism, symbiotic interrelatedness, and ecological consciousness. The current research addresses the critical need for literary-linguistic research into nature motifs for promotion of environmental awareness and sensibility.

INTRODUCTION

Every form of literary work from poetry to drama has taken the theme of nature, discussing the smallest grains to the heavenly bodies since the time immemorial.

Nature has always inspired writers, yet every writer treats nature differently according to his own perception of the world. Eco-criticism refers to the literary studies, investigating the interrelatedness of human and non-human environment presented in the literary texts. Ecologically informed criticism emerged, owed to the efforts of individual writers, but there was no organized environmental movement. Until 1970s, environmental concerns have little impact on the literary studies. Environmental literary studies emerged as a separate field in the mid-eighties and prospered in early nineties. Literature at that time was realized to be a “catalyst towards social and political action to reduce environmental harm, underpin the genesis and its subset, ecopoetry” (Newman, 2015, p:5). Frederick O Waage (1985) in his ‘Treating Environment Literature: Material, Methods, Resources’ compiled a list of academics who have written about environmental concerns and awareness. Similarly, Alia Nitecki (1989) founded The American Native Writing Newsletter for publishing material related to environmental issues such as short essays and book reviews etc. At the same time some universities, like the University of Nevada, Reno, started offering courses in environmental discipline (Glotfelty & Fromm, 1996). The taxonomic term for environmental studies first appeared as ‘Literary Ecology’ in *The Comedy of Survival: Studies in literary Ecology* in 1972 by Joseph W. Meekar where he discussed the biological themes found in the literary texts. Whereas the term ‘Eco-criticism’ was coined in 1978 by William Rueckert in his essay ‘Literature and Ecology: An Experiment in Ecocriticism’ where he discussed “the application of ecology and ecological concepts to the study of literature”. The term ‘Ecocriticism’ gained popularity only after it was used by Cheryll Glotfelty and Glen Love in a meeting of Western Language Association (WLA) in 1989. There are two version of ecocriticism: one is the American version where it evolved in 1980s and the other is the United Kingdom version where it started in 1990s under the name of ‘Green Studies’ founded by Critic Jonathan Bate. While the language used by the American eco-writers was celebratory, the British writings had a provocative tone that they alerted people about the harmful impact of industrialization on the environment. Ecocriticism has many approaches: pastoral approach compares the urban and rural life, ecofeminism is the analysis of the exploitation and degradation of female, comparing it to nature.

Study Rationale

Environmental threat is one of the critical issues that modern day man is facing. The industrial revolution which began in late 18th century not only brought significant economic development but also exacerbated most of the present day’s environmental problems. Similarly, 20th century produced many Pashto Language poets whose poetry can be studied from an eco-critical perspective. This research provides an insight into the harmonic relationship of man with nature and their interdependence, observable in the literary texts of that time. The research also contributes to rereading of the literary texts, aiming to identify the unique nature’s philosophy on the basis of physical, intellectual and mystical approaches. The study is limited to the selected poems of Abdul Ghani Khan. The selection is driven by a respect for the predicted natural themes as well as the poet's particular style and techniques. The study analysis the poetry of Abdul Ghani Khan from his ‘Latoon: Da Ghani Kulyat au Nawe Kalam’ which is a

compiled book of his four poetic volumes (Da Panjaray Chaghar, Latoon, Palwashy, Fanoos). The reason for choosing Ghani Khan is based on his distinct artistic vision and approach, as well as his passion for the natural entities.

RESEARCH OBJECTIVES

- i. To find the natural themes, style and techniques used by the poet in his selected poetry.
- ii. To demonstrate the poet's transitional attitude in his treatment of nature from a pure physical approach to an elated mystical level.

LITERATURE REVIEW

Literature is never devoid of themes related to nature, yet with the emergence of the ecocritical theory, researchers are investigating the works of many writers/poets in accordance with the environmental concerns and the presentation of nature in the literary work from different perspectives. Yet little work has been done on poetry of Pashto poets from ecocritical perspective. Same is the case with poetry of Abdul Ghani Khan's poetry, that is rich with themes of nature. Babar (2005) studies his poetry in comparison with John Keats for finding the romantic traits in their poetries. Similarly, Bacha and Sheema (2010) also worked on the romantic elements found in the poetry of both Ghani Khan and John Keats. The research study by Sardaraz and Nusrat (2019) has taken the concepts of life and death from the poetry of Ghani Khan and analyzed it through cognitive semantic concept. Aman and Nagin (2013) in their paper critically analyzed his prison poetry. According to Iqbal, Awan, Ullah, and Ali, N. (2014) Ghani Khan's poetry has many elements found in modernist literature such as use of allusions, free verse, modernist sensual imageries, symbolism and distrust in religious doctrines and government institutions. Nafees and Butt (2017) carried out a comparative eco-centric study on the selected poem of eminent Pashto poet, Abdul Ghani Khan's 'Chinji (The Worm)' and Rachel Carson's "Silent spring" in which these writers have highlighted their concerns over environmental hazards brought about by the excessive use of pesticides. Similarly, Ali (2018) studied and worked on the notions of nature, beauty, humanism, and pantheism in the poetry of Romantic poet William Wordsworth and Abdul Ghani Khan from a comparative point of view.

THEORETICAL FRAMEWORK

Ecocriticism

Eco-criticism is concerned with the transmission of values about nature and environment in literature. Jonathan Bate, the British eco-critic, viewed Romantic writers and their descendants' treatment of nature as so intimate as they were dwelling with it, in their poetry. According to him, man is alienated from nature and it's upon the writers to articulate the bond between man and his dwelling. Eco-critics takes nature as not only presenting the wholesome picture of human and non-human environment as well as "a competitor, singular, abstracted and personified religious being: the monotheistic God" (William, 1980, p.69). Timothy Morton, an ecologist, has proposed a theoretical model for bridging the discrepancy between subject and object, nature, and

human/culture, by suggesting “that if human practice the datum that we are rooted in the world” we would try our best possible efforts to save it from further degradation (Alvi, Vengadasamy and Majid, 2019, p.331). The rise of ecological consciousness, as well as the ethical and artistic dilemmas raised by the global ecological crisis, has forced literary scholars to acknowledge the critical role of literature, and criticism play an important role in recognizing man's place in the ecosphere.

The essence of human nature is “anthropocentric which positions humans on top. As earth's only literary being, man considers himself as superior to every other organism” (Mishra, 2016, p. 169). Ecocentrism opposes anthropocentrism by emphasizing the fair treatment of all animals and natural aspects of the environment. It is a way of looking at the universe that respects the inherent importance of habitats, and the biological and physical components that make them up as well as focusing on interspecies interactions, natural cycles, and the interconnections of natural features and biological organisms. Ecologist, Stan Rowe, believes that “compared to the undoubted importance of the human part, the whole Ecosphere is even more significant and consequential: more inclusive, more complex, more integrated, more creative, more beautiful, more mysterious, and older than time” (Rowe, 1994, p. 106-107). Thus, eco-centrists recognize the value of all the entities of the world appreciating their holistic contribution. Thus, eco-theory aims at finding the solutions to global ecological problems in that it tackles critical environmental concerns, especially through scanning values in literary texts, which has significant ecological consequences. The current study emphasizes the humans’ duty to protect and honor biodiversity by promoting the dignity and well-being of nature by analysing eco-criticism encompassing symbiotic interconnectedness and ecological consciousness.

Hence, eco-criticism, through this paper portrays nature as a separate agency having spiritual powers presented by Abdul Ghani Khan in his poetry. The development of the poet’s mind in his relationship with nature is divulged from physical, spiritual, and mystical approaches.

Symbiotic Interconnectedness

All the organisms in an ecosystem are interrelated, either in oppositional or in symbiotic relationship. Predation and competition are the oppositional while mutualism, commensalism, amensalism and parasitism present the symbiotic relationship. The idea of symbiotic interconnectedness is used to explore man's philosophical and mystical bonds with nature with reference to the poetry of Abdul Ghani Khan.

Ecological Consciousness

Ecological consciousness is an eco-philosophical idea “that is based on the value attitudes oriented toward the preservation, restoration and rational use of natural world” (Biriukova, 2005). Generally speaking, the term "ecological consciousness" refers to a shift in behavior, mentality, or perception that must result in and designate a significant eco-philosophical reconsideration of

humanity's relationship with the natural world. In this study, the ecological consciousness is investigated by seeing nature as a source of sensuous perfection, which leads to spiritual maturity and, finally, a more elevated union with the Divine spirit. Through doing so, it is shown that Ghani Khan's nature poetry confirms the presence of a connection between metaphysical worldviews and the preservation of nature, with the aim of evoking man's unity with other humans and nature. It also confirms how the world is reflected in the nature poetry and extends our understanding about ecological philosophy as the defining features of his poetry. Its significance lies in the fact that man so departed from his dwelling, through the poetry will mend the bonds that have been severed with nature.

RESEARCH METHODOLOGY

Ecocriticism: Textual Analysis

This qualitative research study has been conducted using textual analysis focused on the ecocritical themes in the poetry of Pakistani Pashto Poet Abdul Ghani Khan's from his poetic collection 'Latoon:Da Ghani Kulyat au Nawe Kalam'. The results are divided into three categories: physical, intellectual, and metaphysical approaches to nature in poetry for making the analysis simple and easy to understand. The physical approach reflects ecocentrism by depicting natural landscapes as a critical source of beauty for the beholder. Here, descriptive vocabulary is used to explain the effects of seeming beauty of nature on man's senses, man's behavior in the world of nature, and his reactions to it, as detailed later in the findings section. The intellectual approach, on the other hand, is consistent with the symbiotic relationship in which man interacts intellectually with nature. The poet's stance toward nature shifts to a philosophical one at this stage. Rather than being merely a source of physical appeal, man begins to speculate about a hidden reason for nature's presence in his life. This stage identifies nature's divine impact on man by symbolic language that personifies nature as a healing force for the human soul. The final approach is the mystical stage, which correlates to the symbiotic relationship of 'Mutualism', a mechanism in which certain species help other species live, with all types gaining. Nature provides a means of accessing the impalpable reality and its anxiety by meditation, leading to an awareness of all things and, eventually, transported peace or tranquility. This stage elevates the vocabulary to ecclesiastical and inexpressible spiritual depths. To find scientific linguistics representations of environmental themes that preserve an equilibrium between linguistic modes and literary function, stylistics is used as a general method to analyze these three methods.

RESEARCH FINDINGS

Ecocriticism emphasizes environmental justice as a counterweight to man's insatiable need to control nature, which is manipulative. Man used to think of himself as superior to the other living beings on the earth, but now he realizes that nature is a co-inhabitant of the earth ecosystem, not a subordinate. If man failed to alter his destructive motives against nature, he will be repaid in his own coins. The way ecosystem function is rooted in the way our moral system functions. A real poet of nature is one who not only loves nature as a source of

physical beauty, but also believes in nature as a source of mental and spiritual elevation. Philip Sydney, writing on nature's inextricable bond with poets, says: Nature for the poet is the idea, the form, potentiality, which in history and in fact, strives to realize themselves in refractory matter. Art completes what Nature leaves imperfect;

Nature offers a brazen world- poet only delivers a golden". (Sydney, 1886, p.11)

We may assume, based on Sydney's quotation, that the poet in this study has made nature the focal point of his poetic philosophy, which can be elucidated using the physical, the intellectual and mystical approaches.

The Physical Approach.

Ecocentric considerations are mirrored in the physical approach by descriptive picturing of natural scenery as a critical source of beauty for the beholder. The poets take pride in wandering through the world of nature, claiming that the wonder of nature has a profound and enduring, calming influence on those who gaze upon it reflecting what Alex Trebek said about the beauty of nature "If you can't be in awe of Mother Nature, there's something wrong with you". the persona wanders through nature, admiring its physical and material beauty that has magical effect on his senses. Ghani Khan best expresses this pure love of nature and excitement in his poem "Spring/ Sparely" in which he depicts the defeat of death with fresh life. Referring to the stanza given below, the persona is wholly absorbed in the outward beauty of Nature which has revived what was left dead by autumn so much so that he is unable to describe his sensation at the time. Ghani Khan's use of the metaphorical expressions like 'barren and 'dejected' shows his strong appreciation for nature that he sees the existence and survival of everything in it.

زمکہ لکہ شاره ابی بوره ورکہ سپوره وہ چرتہ مروره مستی تلی د خیل کوره وہ پانی
 غتی نہ وی پہ ہر بوتی د مرگ سورے وہ
 شرنک د ژوندون غلے
 نوے سپرلے راغے د کلونو دنیا جورہ
 مبخانہ ئی تشہ تورہ وہ
 (Latoon, 2017, p. 255)
 شوہ

(Earth was like a barren spinster, dejected. with no life merry making, there were no leaves, and every plant was shadowed by death. Life was silent and empty of its high spirits. The new spring brought with it a new world of flowers) Ghani Khan description of the spring and its impact on his senses here illustrate the ecocentric concept. Words like 'flowers', 'earth', 'land' and 'leaves' stresses the importance of natural entities for man. The person is overwhelmed by love and excitement by the coming spring that has defeated death brought by autumn, with new life. The natural universe encompasses all the senses of the persona in these lines, enveloping the character in a mystical beauty.

The influence of nature is so powerful that man considers himself as part and parcel with nature when he comes in contact with it in any form, even a small

flower in a desert plays such a significant role. The physical and material beauties of nature is manifested in poem like "The Poppy Flower" (Da Redi Gul) where both human and non-human entities are professed as equal. Ghani Khan in this poem, celebrates communion with the cloud, desert and flower forming a harmonious world when he saw a lonely flower in the wilderness. Here, flower represents nature which overshadows his contemplative hours, creating a vision of man and nature in perfect harmony.

يوه ورخی يو صحرا کښي په ښکار وټی وم روان
 يو گلاب مي ولاړ وليد، پرقيدو خشته خندان
 زه خفه ئې خواله لارم، ماوي آه زما په شان ته هم گل ئې بد نصيبه ورک د زلفو د جانان ته هم
 د چا نياز بڼي گټي نرم مخ له به دې يوسي نه به ښکلدي کړي سري شوندي د يار سره نازک لبان
 هغه غلې شان مسکې شووي خان مه کوه خفگان
 زه به دا صحرا ورنه کړم د
 (Latoon, 2017, p.609)
 ايران په گلستان"

(One day, I was wandering in the desert for hunt, when I saw a rose laughing gently. I approached it saying, oh you are aggrieved like me. You are unlucky with a life without meaning, neither you will touch the braid of the beloveds nor you will be touched by someone's lovely fingers. No one will hold you against their soft cheeks, nor feel the kiss of soft lips. It smiled gently and then said, "Khan, you should not be grieved. For I shall never exchange this desert for the Persian garden).

The flower emphasizes how important is each element in the ecosystem. The poet feels empathetic towards the lonely flower calling him 'unlucky' and meaningless like himself. However, the flower reassures him that nothing is meaningless nor even a lonely flower in the wilderness as this flower which is happy in its solitude, giving a ray of hope and bliss with its brightness in this wild and uninhabited land. At the end of the poem, the flower promises the persona that he shouldn't be sad. The day is not far when he will find the meaning to his life. The 'flower', 'wildernesses and the 'poet' himself all represent the ecosystem forming a holistic unity.

Ghani Khan advocates man's friendship with nature. If nature offers physical perfection, it should be regarded as sacred and worthy of reverence and devotion, with no interference or disruption of its melodies. This respect and love can be observed in Ghani Khan's poetry where he calls the 'flowers' as his dreams.

"ما چي خواره کړي ستا په پښو کښي دا گلونه دي
 دا زما خوبونه دي، ورو ورو پري قدمونه رده "

(What I have spread in your path, are the flowers They are my dreams; you must walk gently over them) (Latoon, 2017, p. 617)

The word 'walk' reflects the human activity that should be done with care to avoid any harm to the flowers which are the persona's dreams. This rich imagery and symbolism help readers to become more conscious of environmental issues. It not only magnifies the idea of how human activities can

be destructive if left uncontrolled but also indicates the strong bond between man and nature.

We can see a physical relationship between the poet and nature at this stage. Nature gives humans an aesthetic feed by offering a source of sensual ecstasy and tangible pleasure. Ghani Khan relishes in peaceful sights of nature like gardens, springs and rivers which soothes the human mind. The persona finds in nature a source for his joy and delight. This instils a deep sense of respect for nature, as well as a call to protect it so that humans can continue to profit from its infinite bounty.

The Intellectual Approach.

The intellectual approach deals with the philosophic attitude of the poet towards nature which is a shift from nature being a source physical beauty only. Nature not only brings joy to humans, but it also teaches them valuable lessons. Nature is rich with 'wisdom' and ready to bless the hearts and minds of people, if only people are ready and willing to learn.

Here, Ghani Khan has personified nature as a human being, ascribing human organ like face to a rose which represents how gentle, soft and soothing nature is. In his 'It was a Spring Night (Shpa Wa Da Sparley)' he idolizes this element of nature. Nature becomes a teacher for who hides the answer to those questions, which man is searching in books of logic and religion.

"ستا د سوال جواب شته نه جومات کښي نه کتاب کښي شته
دغه دے پټ شوے دے مسیری په گلونه کښي
يو د گلاب مخ کښي چي بنکاره کوم جوابونه دی
(Latoon, 2017, p.440)
کتابونو کښي"
نيشته يو هم نيشته د منطق په

(The answers to your questions cannot be found elsewhere, neither in numerous books nor in mosques, but it's there, hidden in numerous flowers)

(The answers/wisdom that you can be seen in the face of a flower, none of them can be found in the books of logic).

Ghani Khan's poem share the image of nature as becoming a source of goodness. The symbolic representation of nature as a loving teacher intensifies the symbiotic concept of 'commensalism' where some species influence the lives of other species by benefiting them. Man receives spiritual and moral knowledge from nature, as well as enlightenment for his mind and soul.

According to Rachel Carson, "Those who contemplate the beauty of the earth find reserves of strength that will endure as long as life lasts. There is something infinitely healing in the repeated refrains of nature — the assurance that dawn comes after night, and spring after winter." (Carson, 1962)

In the following lines, Ghani Khan has portrayed nature as a savior which soothes the troubled hearts and relieves the burdens of the spirit. It opens its

doors and listens to the aching hearts of those who are in need, then heals them. This role of nature plays a related role to the goodness of man is brilliantly depicted by the poet in "Cuckoo/Toranay". He calls the "Cuckoo" a harbinger of life for the dead souls who no longer awaits the coming spring nor hope for life. Nature has an effect on our well-being and serves as a healing agent for weary and deceased souls who have been beset by sorrows, griefs, and life's difficulties.

"خو چي ستا پيغام د نوي سبا واورم
لکه گل چي د سپرلي واورى پيغام تياره هيره کرم په طمع د رنا شم
په لحد کبني و حکم د مستي جام"

(Latoon, 2017, p.157-158)

(When I hear your sweet call of the new morning, it's like the flowers which sense the approaching spring, I forget the darkness in hope of light. Like having a goblet of maddening joy in the darkness of the grave. Hope revives life by Lightening up a new candle.)

The auditory imagery of the melodious sound of cuckoo, the visual imagery of the flowers in the spring corresponds to the intellectual effect of revival of hope in the deadening soul of the persona. It emphasizes the strong bond between man and nature where nature is a healing balm and source of never-ending joy for the persona.

The feeling of communion with nature is felt by the persona in Ghani Khan's 'Shpa wa da Sparley (It was a Night of Spring)' where the persona was relieved of his depressing and dismaying thoughts by the sight of the flowers along the water channel's bank.

"کوز شومه چمن ته د لښتی غاړې ته لارمه
خاڅکی له د ژوند مي کته کور چله سيندونو کبني
خېشت کبني د گلزار واره سوالونه رانه ورک شوله
خان له مي جواب کته د حسن په دامونو کبني
حسن باغ کبني و خندل د هر سوال يي جواب وکه
(Latoon, 2017, p.439)
ژوند شو لکه ناوي د اميد په سرو گلونه کبني"

(I descended to garden and went to the water channel's bank. I was searching for a drop of life in the flowing water. I lost my questions in the beauty of the garden. I was searching an answer in the traps of the beauty's deception. Beauty in the garden laughed, posed answer to each question. Life became as fresh and new as a newlywed bride.)

The visual imagery of the flowing water and the personification of beauty in 'laughed' and 'answer' supports the part nature plays in the catharsis of human soul.

Nature's effects aren't fleeting; rather, they are eternal and remain in the persona's mind to comfort him or her in times of depression and loneliness. The profound relationship with the natural world, not only serves as a source of intellectual connection but also an emotional one. According to Bryson, "the

processes of going back and placemaking are intertwined; in order to recover the sense of place we must remember and return to what we have known in the past” (Bryson, 2002, p.18).

This moral and emotional association with nature is intended to strengthen man's commitment to the natural world. This type of relation with nature can be found in Ghani Khan's "I, too, am a Wizard (Za Yam Jadogar)". The sight of mesmerizing 'mustard flowers' and flowing of 'Jindee' flashed on his mind's eye, though the persona's eyes had perceived long ago, yet their vision was preserved in his mind carrying all the joy and happiness as it once had.

The persona recalls the beautiful gardens along the gushing water of 'Jindee' and the wilderness of 'Buner' turning into fields of yellow flowers while he was in confinement. Even the confinement of the prison couldn't stop the persona to feel the bliss and pleasure brought by the picaresque sights of river 'Jindee' and vast field of 'Buner'.

"ما ته ڇي زانداڻ ڪنبي به دا خپل جيندے راياد شولو
بس شر به شو جيندے به وه او شنه شنه چمنونه
او ماته به صحرا ڪنبي د بونير په سترگو سترگو ڪنبي
(Latoon, 2017, p.570)

شگي به شرشمي شوي او زير پڪنبي گلونه"

(When I recalled my 'Jindee' while in jail, there would be the gushing 'Jindee' and green gardens. And in my eyes, the wilderness of 'Buner' would change into yellow fields of mustard flowers.)

The visual auditory imagery presented in the above extract by using words like 'flowing', 'gushing' and 'mustard' shows bond between man and nature which is a spring of comfort in the time of distress and dismay.

The intellectual approach, thus, supports the symbiotic interrelationship between man and nature where the poet's perceptions of nature has evolved from plain ardent lover of physical and material beauties of nature to a more exalted status of a spiritual entity. Nature becomes a complex and vibrant force that interacts with man and even responds in kind to his actions.

The Mystical Approach.

The third or the last stage, shows the poet's philosophical approach toward nature. According to Larson, "mystical experience is an intuitive understanding and realization of meaning of existence" (Lidke, 2005, p. 144). In addition to a style of feeling, mysticism is a perceptual procedure. This is a search for the unrevealed truth which not only leads to the realization of life through the reflection process, but also opens up new avenues to attain elated states of peace and harmony. At this stage, man's relation to nature is of 'Mutualism' where different life forms interact with the important role of benefitting each other. Hence, nature becomes a revelation, a manifestation of God instead of such entity whose fate is to grow and decay or a mere source of delight. This stage shows, a transformation of poet's attitude from insignificant descriptions of

glorious and aloof scenes to a panoramic vision of nature, invoking the spirit that lives inside it.

Ghani Khan, hence, endowed with infinite natural bounty and fulfillment of soul, senses the presence of the Almighty Holy Spirit in nature. This Spiritual entity encompasses everything; living or nonliving, things that are long been forgotten or beyond the control of human sight, awareness, and feeling. Despite being intangible, this Divine spirit has penetrated the human heart and this immanence of being in nature gives the poet the insight of a mystic. This mystic intuition can be identified in 'It was a Spring Night (Shpa Wa Da Sparley)'.

"حسن دے بس حسن چي هم خدائي او هم جانان دے
(Latoon, 2017, p. 441)
دي فاني مڪان ڪبني بل مشال د لامڪان دے"

(It is beauty and only beauty that is God and beloved. The only example of eternity in this momentary and impermanent world.)

The language used here shows the mystical signs where the 'sentiments' of 'Being' are felt in animate and inanimate universe but also considers 'Beauty' as the manifestation of God in this transitory world. Ghani Khan's poem 'Rabb/God' proclaims this connectedness of all the entities of the universe with their Creator. Strung in the same cord, they all show presence of the Being in their subsistence.

"تول په يو پري ترلي د
فطرت داسي نظام دے
خزان پند د تخم ورکري
پاني يوسي چي د گله
خه خوشته دے چي خليري

زما هوش ڪبني ديوه بله"

(Latoon, 2017, p.611)

(All are but strung in the same cord, it's the scheme of the nature. Autumn gives away the bundles of new seeds, when it takes the flowers' leaves. There is something that is shining, like a flare burning in my conscious)

This concept of universal affinity, believing in the doctrine of all life being together is also presented by Kabir as "the Supreme Soul is present with in the soul" (Tagore, 1915).

Ghani Khan believes in the presence of God whom he sees in everything; from the smallest grain to the morning breeze, everything reflects His very existence. He calls Him his 'Beloved' Who when ecstatic revives all the life forms in the form of spring.

"سپرله خه دے جانان مست شوے دے
هره ساه او ذره ڪبني خپل نو ر خوري
په گلونو ڪبني خپله ربا خوري

(Latoon, 2017, p. (256)

په نسيم ڪبني رنگونه د طور خوري"

"What is Spring, but the Beloved,
Happy far beyond His measure,

Strewing happiness at random,
 From His never ending treasure;
 Waking flora from her slumber,
 With new life and new belief;
 Breathing in the breath of zephyr,
 New contentment and relief.”
 (The Pilgrim of Beauty, p.191)

Ghani Khan, once more, presents this union of man, nature and God in ‘In the Dark Night Of Sadness/ (Pa Tora Shpa da Ghum ki)’ when the world as a whole sings in a single, everlasting voice.

"پہ تورہ شپہ د غم کبني
 يو بخرے درنا
 روغن په ډيرانه کبني
 خشته بوتے د لالا
 د ويري نور ځنگل کبني
 يوه زرکه په خدا
 يو ځاځکے د اميد
 د نا اميدو په دنيا
 رنگين د بودی تال
 د تورو شگو په صحرا کبني
 (Latoon, 2017, p.88)

مستی ده که خوانی ده که دلبر دے که الله"

(In the dark night of sadness, a flicker of light, a tulip upon the dung heap, A chakor in a dreadful, dark forest, a ray of hope for the hopeless, colorful rainbow in the dark sands of desert, is it ecstasy, youth, beloved or Allah?)

The above excerpts depict the bond between man and nature; hence, the essence of divine spirit that pervades all-natural things is revealed by the Ghani Khan in his poetry. It also reveals his incredibly sensitive mind which allows him, to see life and love in everything around them. As an ardent follower of nature he discovered, a place where the heart can hear voice of divine spirit resonating in the natural world, beyond the unstable streams of human thoughts. This is a level where union with the whole universe reaches its climax as described by Khurso (Ahmed, 2007) “man Tu shudam Tu man shudi, man tan shudam Tu jaan shudi’(I have become You, and You me, I am the body, You soul)” resulting in a more exalted sensation of unison.

DISCUSSION

The foregoing results show the various stages of the poet’s relationship with the nature that is from a physical and material relation to an intellectual level and lastly to more distinctive mystical bond indicating man's everlasting ties with nature. The comparative ecocritical approach applied to the selected works of the poet reveals his maturity of ideas and excellence of style. Nature is the very soul of the poetry of Abdul Ghani Khan where nature not only provides him joy and happiness but also satisfaction through accomplishing unity with God. The poet has used a range of stylistic techniques including stunning imagery both visual and auditory, delicate figurative language, and a variety of meters and rhymes in theses selected verses. Ghani Khan’s nature poetry takes a more

spiritual identity where every entity leads him to God. He has used distinct stylistic devices such as symbolism, imagery, use of poetic verse and lexical structures to promote his themes of man's connection to nature and environmental consciousness.

Ghani Khan being a modernist rendered unrestricted use of free verse wherever required, to transport his profound and overwhelming feelings.

This ecocritical approach also exposes some distinctive characteristics of the poet in his presentation of nature's philosophy. Ghani Khan's poetry is full of promising thoughts that targets to change not only the soul but also the society and religion. He has not neglected the distressing and cataclysmic aspects of nature, while discussing the calm and serene dimensions of nature.

To sum up, we can say that Ghani Khan is a seer of nature, with the ability to transform his penetrating thoughts and feelings about nature into verses in the most exquisite way. His positive attitude toward nature which appears in his writings, all geared towards simplifying life and attaining universal unity with the Holy Spirit. The poet's nature poetry plays an important part in reawakening human beings, to value the natural world because man is at his happiest and healthiest when he is immersed in nature.

The ecocritical interpretation of his nature poetry plays a major role in infusing an ecological consciousness of nature in man by binding him to nature spiritually and ethically. His nature poetry promotes environmental awareness by emphasizing the visible and invisible connection between the humans with the natural ecosystem. of industrial revolution which resulted in his departure from nature, while in Ghani Khan's modern age, man was seized by the temptations and fascinations of science and technology due to which he lost his consciousness about natural environment. As "the poetry of earth is never dead" (Keats, 1817), poetry is the best way to bring man back to what he has lost, the 'Mother Nature'.

CONCLUSION AND RECOMMENDATION

This ecocritical study illustrates the complex relationship between man and nature, through studying the selected poetry of Abdul Ghani Khan: using the concepts of symbiotic interconnectedness and ecological consciousness. The research revealed a clear bond between man and nature, through use of natural imagery, language and style to support the theme of implanting a sense of belonging and reinforcing the physical and spiritual value of nature, in order to promote it as a source of material, ethical, and spiritual beauty among humans. The crux of the poet's nature's philosophy advocates the deep relationship of man and nature which allows man to conquer day-to-day problems, to see life in new forms, and resolve life's troubles. Nature offers an abundant treasure of opportunities to man to satiate his desire of union with the divine spirit, the ultimate goal of mysticism. This research study has used textual ecocriticism for combing poetry and ecological concepts together for diversifying our outlook and feelings about our relationship with nature. This methodology, if used into literary works of nature, could offer more environmental acumens on

the man-nature interrelatedness, which could be approached from various angles.

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