Exploring Human-Nature Relationship and Alienation in Nissim Ezekiel's "Urban": An Eco-Linguistic Study

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Abstract— *Ecolinguistics, an evolving branch of linguistics, studies the interaction between languages and the ecosystem, where practically every human action is affected by the language they choose to use. This study examines Nissim Ezekiel's poem "Urban" through eco-linguistic lenses to explore how language constructs the human–nature relationship and produces ecological alienation within modern urban life. Although scholars have written extensively about Ezekiel's poetry in the context of identity, urbanization, and traditions, very few have attempted to address the ecological aspects of his works. The study is based on Arran Stibbe's (2021) model of ecolinguistics, along with insights from Halliday's functional linguistics and Fairclough's discourse theory. It employs qualitative textual analysis to investigate lexical choices, grammatical patterns, metaphorical framing, and evaluative language in the poem. The poem depicts urban life as repetitive, emotionally restrictive, and ecologically disconnected, reinforcing an anthropocentric worldview that normalizes environmental neglect. This study contributes to eco-linguistic scholarship by extending its application to Indian English poetry and examining ecological consciousness and environmental ideology.*

Keywords— *Ecolinguistics, Ecological Alienation, Urban Discourse, Nissim Ezekiel, Human–Nature Relationship*

I. INTRODUCTION

1.1 Background of the Study

Language is essential to our humanity, and linguistics is the systematic study of human language (Bang & Døør, 2007). Linguistics is an academic discipline focused on the study of language undertaken by linguists. The concept of the environment and its related challenges is a subject of frequent and intense discourse among diverse parties. This suggests that climate change on Earth will also affect societal transformation. An interdisciplinary field known as ecolinguistics investigates the relationship between ecology and language.

Haugen (1972) first introduced the field of ecolinguistics in his article "Ecology of Language." He prefers the term language ecology to other related concepts. The study is ascribed to its comprehensive scope, facilitating collaboration among linguists and other social sciences in understanding the interplay of the Hàugen language (Fill & Mühlhäusler, 2001). Ecolinguistics links language with ecology. Halliday (1990) advocated an ecological humanities-based strategy for linguistic study that pushed linguists to consider language's ecological impact. Fill (1998) warned applied linguists that their subject matter contributes to environmental difficulties by promoting classism and speciesism.

Nissim Ezekiel is a prominent character in Indian English literature. He is acknowledged for his penetrating insights into society, culture, and the human condition. He has examined various themes in his poetry, including love, loneliness, human imperfections, and superstitions. The poet is profoundly embedded in current Indian society that he cannot detach himself from it, yet he occasionally adopts a sardonic viewpoint on human shortcomings. While much of the critical discourse around Ezekiel's work highlights

themes of identity, tradition, and urban life, there is an inadequately explored potential to evaluate his poetry from the standpoint of eco-linguistics. This study seeks to analyze how Ezekiel's poetry reflects environmental concerns, ecological consciousness, and human-nature relationships through linguistic choices and representations. The poet articulates his environmental apprehensions through fitting language. His poems use lucid language and exhibit intellectual profundity, demonstrating his deep care for both living and non-living elements that foster a healthy environment. He seems to aim to promote self-realization among contemporary persons to complete their responsibilities in conserving biodiversity, as we all must participate in the cycle of life.

This study specifically analyzes Ezekiel's poem "Urban" to investigate how language depicts the human-nature relationship in urban environments. The poem illustrates ecological alienation, depicting the metropolis as a realm disconnected from natural systems. This research employs an eco-linguistic approach to examine how Ezekiel's linguistic selections create environmental significations and challenge anthropocentric urban narratives.

1.2 Statement of the Problem

Nissim Ezekiel's poetry has been well analyzed for its emphasis on identity, urban existence, tradition, and social critique. Existing studies rarely examine how language in "Urban" constructs the human-nature relationship and reflects ecological alienation. This gap limits an understanding of how Ezekiel's linguistic choices represent environmental concerns and challenge anthropocentric urban ideology. This study addresses the gap by applying an eco-linguistic framework to analyze how "Urban" portrays the erosion of human-nature relationships in modern city life.

1.3 Research Objectives

1.   To analyze how Nissim Ezekiel's poem "Urban" represents the human–nature relationship through linguistic choices.

2. To examine how urban discourse in "Urban" contributes to ecological alienation from an eco-linguistic perspective.

1.4 Research Questions

1. How does Nissim Ezekiel's poem "Urban" represent the human–nature relationship through language?

2. In what ways does "Urban" linguistically construct ecological alienation in urban life?

1.5 Significance of the Study

Eco-linguistics is an emerging discipline, and this research applies it to Indian English poetry, a literary domain frequently neglected in ecological analyses. The language of Nissim Ezekiel's poetry illustrates their connection with or opposition to ecological ideals. This study examines the emerging field of eco-linguistics by applying its ideas to the analysis of Indian English poetry, a topic that has been relatively neglected from an ecological perspective. Moreover, by synthesizing literary and linguistic research, the study harmonizes eco-critical and linguistic viewpoints on literature, offering an extensive understanding of poetry's influence on ecological consciousness.

II.   LITERATURE REVIEW

Ecolinguistics has been closely linked with the work of the Norwegian-American linguist Einar Haugen, who made the first attempt to use ecology as a metaphor in language studies about fifty years ago. "The modern Norwegian linguist Haugen was perhaps the first to use the word ecology in connection with language" (Haugen, 1972, p. 325). He understood the environment of a language as the people using the language, as well as the socially and mentally associated phenomena, although he did not analyze the social environment in detail. Even so, he did suggest a correspondence between linguistic ecology and the relations of animals and plants in their living environment.

Regardless, the connection of language and environment has a much deeper intellectual background. Certain authors have made profound studies about the entire history of the development of this issue. Couto (2014), LeVasseur (2015), Mühlhäusler (2003), and Zhou (2021) have documented the evolution of ecolinguistics thought, identifying some of its most important precursors. Their work emphasizes the principles that constitute the present-day image of ecolinguistics. Although this review does not strive to provide a complete historical analysis, it recognizes the evolution of ecolinguistics as a separate field due to the work of these scholars.

In addition to ecolinguistic and ecocritical studies, ecofeminist scholarship from regional contexts highlights how gender and ecological subordination converge in literature. For instance, Khan and Shah's (2025) ecofeminist study of selected Pakistani novels demonstrates how narratives depict *gendered oppression and environmental exploitation* as interconnected phenomena rooted in patriarchal and capitalist ideologies, thereby offering alternative frameworks for understanding human–nature relations in South Asian literary texts.

In his 2003 study, Mühlhäusler enhanced the field by combining ecological metaphors with the practice of analyzing language through a critical ecologist lens. He used lexicon, grammar, metaphor, and narrative as fundamental elements of language to be analyzed in the

environmental discourse. Steffensen and Fill (2014) tried to bring some order in ecolinguistics by classifying it into four primary divisions: (1) symbolic ecology, which deals with the co-habiting languages in a particular area; (2) natural ecology, which studies a language as a function of biological and environmental determinants like climate and topography; (3) socio-cultural ecology, which studies a language as influenced by social and cultural factors; and (4) cognitive ecology, which studies the relationship between language, thought, and the external environment.

Recently, Huang and Zhao (2021) proposed new conceptual frameworks of ecolinguistics, further changing its scope, which has shifted towards more relativism and less integration. This new development, referred to as Harmonious Discourse Analysis (HDA), stems from China to contradict Western modeled ecolinguistics and provide a culturally driven understanding of language and ecological integration. Such splits illustrate how the scope of ecolinguistics is enlarging concerning different linguistic, cultural, and environmental domains.

Recently, Rizqan (2019) scrutinized the biological and physical components of Nature in the poetry of William Wordsworth to illustrate the poet's ecological categorization. This research was conducted qualitatively, and the two categories of biotic and abiotic were further divided into noun, verb, and adjective phrases. Wordsworth's poetry strikes a balance between the use of ecological language, which is necessary for the description of the components of biotic and abiotic ecosystems. In recent years, media and cultural studies in sociology with a focus on eco-linguistics shifted from literature to the ecology of culture and media.

Yuniawan (2018) examined the ecological vocabulary of conservation news texts to measure how language influences societal understanding of conservation activities. According to him, abiotic and biotic constituents in media discourse can significantly help the environment as well as determine the level of education and policy regarding it, as research suggests. Ghorbanpour (2016) analyzed the lyrics of songs to illustrate the pictorial metaphors and the expressive language used to describe nature, which shows the interrelationship between culture and ecology.

Baig et al. (2023) explored Sultan Bahu's poetry through the lens of Stibbe's eco-linguistic model, focusing on how nature can metaphorically represent spiritual issues. Their research showed the role of metaphor, identification, and framing in Bahu's poetry and proposed that the eco-linguistic features in mystical verse poems can elevate both theistic and environmental awareness. The authors emphasize that eco-linguistics can go beyond the conventional approach of discussing the environment to the examination of spiritual writings and their ecological context. This study demonstrates how metaphor and identity as frames, when interrogated from an ecolinguistic approach, bring the distinct gap between classical literature and contemporary environmental concerns.

Bhuvaneswari (2020) finds in her thesis that the poems of Nissim Ezekiel and Stephen Spender illustrate the changing aspects of nature and how modern civilization and industrialization have altered human interactions with the world. She explored that Spender's poems, such as "The Landscape near Aerodrome" and "The Pylons", depict the advancement of civilization overtaking natural beauty, portraying the destruction of previously untouched landscapes. She argued that the two poets vividly describe a place and its opposite to illustrate the decline of nature and the impacts of industry on society. From an ecocritical standpoint, she analyses how the poems call attention to the need to restore balance with the natural environment.

Laskar (2016) argues that in Ezekiel's "Sparrows," there is an expression of the human tendency to desire more than just what is essential. Sparrows led an independent existence, needing only the ability to fly without any desire. They pursue the opposite sex and then build a nest. The poet employed the sparrow motif to chastise man who erects unnecessarily large houses and desires for more, thus halting progress towards ecological improvement. The 'nest' is a symbol of warmth and openness which, when viewed about humanity, is in sharp contrast to the existence of a modern man. However, Laskar's (2016) findings draw attention to the poem's contempt for the environment. While sparrows symbolize a sustainable life in keeping with nature, they argue that people undercut ecological progress by greed and the building of "synthetic cocoons" and artificial habitats of illusory happiness based on consumption instead of true relationships. Laskar ultimately argues that Ezekiel's paintings promote a return to simplicity, best symbolized by the sparrow's nest, therefore countering the self-destructive path of humanity. The examination thus reveals the poem as a comment on the alienation natural in postmodern consumerism and an ecological warning.

III.   RESEARCH METHODOLOGY

3.1 Research Paradigm

This study is based on a qualitative interpretive research paradigm. The qualitative paradigm is suitable for eco-linguistic analysis because it allows an in-depth examination of how linguistic choices in poetry shape representations of the human–nature relationship. The study interprets Nissim Ezekiel's poem *"Urban"* as a cultural and

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linguistic text that reflects ecological realities and ideological positions.

3.2 Research Method

The research employs a qualitative textual analysis method based on eco-linguistics. This method emphasizes the examination of the vocabulary selections, metaphors, symbols, images, and evaluative language in the poem "Urban." The study identifies linguistic patterns indicative of ecological erasure, the human-nature relationship, and environmental absence. To comprehend how language generates ecological significances, eco-linguistic concepts such as metaphorical framing, evaluative judgment, and anthropocentric versus biocentric perspectives are utilized. This method enables the revelation of concealed environmental critique inside the poem's discourse through meticulous analysis.

3.3 Data Collection

The study relies on both primary and secondary sources of data. The primary data consists of the poem "Urban" by Nissim Ezekiel, which serves as the main textual source for eco-linguistic analysis. The secondary data includes scholarly books, journal articles related to ecolinguistics, eco-criticism, and Nissim Ezekiel's poetry. Academic databases and digital repositories such as Google Scholar, JSTOR, ResearchGate, and Library Genesis (LibGen) were used to access relevant literature. These secondary sources support the analysis by providing theoretical insights, previous research findings, and critical perspectives necessary for interpreting the poem within an eco-linguistic framework.

3.4 Theoretical Framework

This research uses Arran Stibbe's (2021) ecolinguistic framework. This system examines the influence of language on environmental consciousness. This analysis explores whether Ezekiel's poetry endorses or challenges dominant environmental narratives. The primary elements of Stibbe's (2021) methodology are ecological discourses, metaphors, narratives, and evaluative language. Stibbe (2021) emphasizes that language serves as a fundamental medium for constructing ecological discourses, which encompass the relationships, interactions, and understanding of the natural world by cultures. Furthermore, within Stibbe's eco-linguistic framework, a primary purpose is to identify examples of eco-destructive narratives that have been countered or rejected through language.

IV.   DISCUSSION AND ANALYSIS

4.1 Human-Nature Relationships in Ezekiel's Poetry

Nissim Ezekiel's poetry aptly reflects the intricacies of the relationship between human beings and nature. It often depicts the paradox of modernization and ecological awareness. In Ezekiel's "Urban", the individual appears to become more distanced from nature in the context of modern city surroundings. There is a striking contrast the poet draws between the cityscape and the countryside. Eco-linguistically, the poem subverts the glorification of modern cities and urban life due to their lack of authenticity and freedom. The absence of positive statements about nature in urban places suggests condemnation of how metropolitan areas suppress concern for the environment.

4.1.1 Lexical Representation of Urban and Natural Elements

Ezekiel's representation of the human–nature relationship in "Urban" is constructed primarily through his lexical choices. The poem exhibits a stark imbalance between words associated with the natural world and those linked to urban structures. Ezekiel portrays life in the city with a vivid image that lacks nature, and this illustrates man's alienation from nature. In this case, the form of nature that is human existence demonstrates the anthropogenic effects of urban growth. This disproportion reflects the diminished role of nature in urban life and linguistically foregrounds human-made environments as the defining reality of modern existence. From an eco-linguistic perspective, such lexical prioritization reinforces a worldview in which nature is peripheral, distant, and largely irrelevant to human experience.

The poem begins with a bold assertion on the lack of nature surrounding the speaker's environment:

"The hills are always far away.

He knows the broken roads, and moves

In circles tracked within his head."

- Ezekiel, Stanza 1

This imagery conveys how nature, symbolized by the distant hills, is inaccessible to the urban dweller. The "broken roads" metaphorically suggest the fragmented, confined, and repetitive paths of city life, reinforcing the lack of organic growth and exploration that nature might otherwise offer. The phrase "moves in circles tracked within his head" evokes a psychological entrapment, emphasizing how urban spaces impose limitations not only on physical movement but also on mental and emotional freedom. From an ecolinguistics perspective, this aligns with Stibbe's concept of "erasure", where language systematically marginalizes or excludes ecological awareness (Stibbe, 2021, p. 55). The absence of affirmative rhetoric about nature in Urban reflects how urban narratives suppress ecological consciousness, reinforcing an existence severed

from environmental connections. The hills are not just physically distant, but they represent a lost relationship with nature, especially one that urban life fails to nurture.

4.1.2 Grammatical Patterns and Psychological Confinement

The poem's grammatical structure further reinforces ecological and psychological confinement. Verbs such as "knows" and "moves" suggest habitual and repetitive actions rather than growth or transformation. The lack of dynamic or progressive verbs mirrors the stagnation of both human experience and ecological interaction within the city. This linguistic redundancy in turn symbolizes an unchanging urban life that is out of touch with the renewal and rebirth of nature, and the simplicity and restriction of grammar and language is the same as the tightness of the speaker in his or her interaction with the natural environment.

This pattern can be understood in light of M. A. K. Halliday's functional view of language, which argues that grammar is not neutral but actively shapes how reality is perceived. Halliday states that language "construes human experience and gives structure to our perception of the world" (Halliday, 2001, p. 180). In "Urban," the repeated use of non-progressive, cognitively closed verbs construes experience as fixed and internally confined rather than outwardly engaged with the environment. In turn, the speaker is not acting on the world but only knows and moves within already established boundaries, a state of urban life where the freedom of the mind is highly restricted, as well as the contact with the ecology.

Ecolinguistically, this grammatical form fits in line with the notion of constructive discourse as suggested by Stibbe (2021) in which the linguistic patterns are designed to establish ecological disconnection, making the limited human experience look normal and unavoidable. The lack of verbs referring to development, replenishment, or natural cycles linguistically eliminates the ecological life, which strengthens a worldview where urban stagnation takes the place of environmental dynamism. Consequently, Ezekiel's grammatical choices contribute to the portrayal of the city as a space that confines not only physical movement but also ecological consciousness.

4.1.3 Absence of Nature and Eco-linguistic Erasure

The limited presence of natural imagery in "Urban" functions as a form of eco-linguistic erasure. Nature is neither vividly described nor actively engaged with; instead, it remains remote and inaccessible. The hazy hills in the distance are a representation of a lost ecological relationship and not the place to live. Stibbe (2021) claims that erasure occurs when the discourse undermines or avoids ecological factors, as a result of which the

environmental neglect becomes normal. The lack of sensory or affirmative descriptions of nature in "Urban" helps to add light to how the discourse of urban life silences the ecological consciousness into a world where the ecological presence is a silence of the language.

4.1.4 Evaluative Language and Emotional Alienation

Ezekiel uses evaluative language in this poem to sway the reader's perception of the relationships between humans and nature. This imbalance in evaluative language suggests a decline in ecological consciousness, as nature no longer serves as a source of emotional or spiritual fulfillment. From an eco-linguistic standpoint, this emotional alienation reinforces the poem's critique of urban environments that prioritize functionality over ecological and psychological well-being. Since nature is no longer an essential part of the human experience, the absence of positive adjectives for it suggests a decreased ecological consciousness.

As the poem progresses, Ezekiel further reinforces the theme of alienation:

"At dawn he never sees the skies
Which, silently, are born again.
Nor feels the shadows of the night"

  - Ezekiel, Stanza 2

The repeated use of negative constructions such as "never sees" and "nor feels" emphasizes the speaker's complete perceptual disconnection from the natural world. Although the traditional symbolism of dawn normally implies regeneration and the skies are symbolically referred to as being reborn, the regeneration processes that follow are not conscious to the narrator. This contrast highlights a sense of alienation of the ecological wherein nature is dutifully continuing its processes without human intervention, but the city dweller is psychologically and sensually unaware of them.

The imagery of the "shadows of the night" reclining gently suggests intimacy and calm, yet the speaker's inability to feel this presence highlights emotional numbness rather than hostility. Alienation in this regard is not presented as a dynamic rejection of nature but as an imbued lack of involvement. Here, Ezekiel employs personification to depict nature as intimate and gentle. However, the negation *"nor feels"* reinforces emotional and sensory numbness. Goatly (2007) argues that metaphors involving bodily sensation often signal ecological intimacy, and their negation indicates a rupture in human–nature relations (p. 147). The poem thus constructs nature as offering connection, while urban subjectivity prevents its reception. This sentiment echoes Stibbe's critique of "technocratic discourse", where urban life is normalized despite its environmental alienation (Stibbe, 2021, p. 89). Cities,

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structured around concrete, technology, and human-made systems, create a linguistic and psychological disconnection from the natural world.

4.1.5 Anthropocentric Worldview and Ecological Balance

The linguistic construction of the city in "Urban" reflects an anthropocentric worldview that privileges human-made systems over ecological balance. Nature exists only at the margins, while the city dominates both physical and psychological space. Ezekiel's language implicitly challenges this hierarchy by portraying urban life as emotionally barren and restrictive. Rather than celebrating human dominance over nature, the poem exposes its consequences, suggesting that anthropocentrism results in alienation rather than progress.

The line *"He welcomes neither sun nor rain"* represents a crucial ecological break. Sun and rain are fundamental life-sustaining forces, yet the refusal to "welcome" them indicates indifference rather than hostility. Stibbe (2021) notes that such linguistic neutrality toward essential ecological elements reflects an anthropocentric discourse in which nature loses significance once human systems dominate survival (p. 72). Ezekiel's language portrays a subject who no longer recognizes dependence on ecological processes, reinforcing the poem's critique of urban detachment.

4.2 "Urban": The Ecological Cost of Human Ambition

Ezekiel's "Urban" also join in the critique of anthropocentric attitudes related to modernity and zeal. In "Urban," Ezekiel illustrates the city as a realm above and beyond the state of nature, a setting filled with and surrounded by lifeless structures. The city's pollution, overcrowding, and mechanization are all part of the critique of the modern advancement of civilization and its ecological costs. The poem reveals how cities disrupt people's relations with their surroundings, further perpetuating a narrative of disjunction instead of connection. Under Stibbe's (2021) eco-linguistic approach, the discourse is eco-devoiced in the sense that it serves to perpetuate the dominant culture and ideology that leads to environmental denial and exile.

4.2.1 Metaphor of the City as a Cage

Ezekiel's portrayal of the city emphasizes the ecological estrangement that defines metropolitan existence. The lack of natural components in the cityscape mirrors the deterioration of the surroundings brought on by urbanization. Described as a "cage," the city emphasizes the psychological and physical constraints modern metropolitan settings inflict. This fits Stibbe's idea of destructive framing, in which language presents metropolitan areas as essentially repressive and cut off from

nature. The picture of "broken roads" and "circles tracked inside his head" in the poem emphasizes even more the ecological alienation topic by implying that urban living is not only physically limited but also emotionally and psychologically stifling.

4.2.2 Temporal Repetition and Loss of Natural Cycles

Ezekiel's criticism of urbanism also includes the mechanical, repetitive routines that people are reduced to. The words *"He knows the broken roads, and moves / In circles tracked within his head,"* which suggest confinement and repetitiveness, capture the claim that urban living limits creativity, liberty, and natural development. This is related to Stibbe's idea of technocratic discourse, which welcomes urban settings despite their psychological and environmental consequences. The way the poem presents the city as a "cage" highlights the negative consequences of urbanization, in which people are limited to manmade buildings and actions that give efficiency top priority over environmental balance.

4.2.3 Urban Ideology and Human Consciousness

The third stanza of *Urban* deepens the poem's engagement with urban discourse by exposing the ideological power the city holds over human consciousness. The simile: *"The city like a passion burns."* frames the city as emotionally consuming. While "passion" suggests desire, it also implies excess and destruction. Fairclough (1995) argues that dominant discourses often naturalize harmful systems by embedding them within emotionally charged metaphors (p. 77). Here, urban life is discursively normalized as irresistible, masking its ecological consequences.

The speaker's longing for nature appears only in the realm of imagination:

"He dreams of morning walks, alone,
And floating on a wave of sand."

- Ezkiel, Stanza 3

This shift from lived experience to fantasy indicates what Stibbe (2021) describes as symbolic compensation, where ecological desire is displaced into abstraction due to structural alienation (p. 103). Nature exists not as a present reality but as a mental escape, reinforcing the depth of ecological disconnection produced by urban systems. The poem challenges the anthropocentric perspective that praises industrialization and urbanization by showing metropolitan life as a mechanical, soulless routine and advocates a review of the psychological and environmental consequences of modernity.

4.2.4 Dominance of Urban Discourse

This concluding section demonstrates what Stibbe (2021) refers to as destructive discourse, because language

perpetuates systems that compromise ecological health while portraying them as normal and unavoidable (p. 9). Ezekiel's measured tone circumvents explicit dissent, while his continual portrayal of captivity, erasure, and yearning serves as an underlying challenge to anthropocentric modernity. However, the poem concludes by reaffirming the dominance of urban discourse over ecological awareness:

"But still his mind its traffic turns
Away from beach and tree and stone
To kindred clamour close at hand."

- Ezkiel, Stanza 3

The metaphor of "mental traffic" mirrors the congestion of city life and suggests cognitive conditioning. Fairclough (2010) emphasizes that discourse shapes not only social structures but also habitual patterns of thought (p. 132). In *Urban*, the speaker's mind is disciplined to prioritize urban immediacy over ecological presence, illustrating how dominant ideologies sustain environmental alienation.

V.   CONCLUSION

Ezekiel's poetry thoroughly explores interactions with nature and humanity, particularly examining the impacts of modernity from an ecological perspective. The conquest of modernity signifies the progression of civilization in Ezekiel's poetry. The poem exhibits a nuanced comprehension of modernism and its impact on the environment. This study set out to analyze how Nissim Ezekiel's poem "Urban" represents the human-nature relationship through linguistic choices and to examine how urban discourse contributes to ecological alienation from an eco-linguistic perspective.

The findings reveal that Ezekiel's lexical selections consistently foreground human-made environments while marginalizing natural elements. Words associated with nature appear distant, inaccessible, or abstract, whereas urban imagery dominates the speaker's physical and mental landscape. This imbalance reflects an eco-linguistic pattern of erasure, where ecological presence is linguistically minimized, rendering environmental neglect normal and unquestioned.

Metaphorically, the city is depicted as emotionally consuming and psychologically controlling. The simile "The city like a passion burns" illustrates how urban discourse seduces individuals while concealing its ecological costs. Fairclough's theory of discourse and ideology helps explain how such metaphors normalize harmful systems by embedding them within emotionally charged language. Although the speaker dreams of natural spaces, these desires remain confined to imagination, reflecting what Stibbe terms symbolic compensation, where

ecological longing is displaced into fantasy due to structural alienation.

Further studies on Nissim Ezekiel's poems could take up the integration of eco-linguistics and postcolonial ecocriticism to determine the impact of colonial and postcolonial environments on ecological consciousness in his works. A contrastive study of Ezekiel's poems with those of some other Indian poets like Kamala Das or A.K. Ramanujan may shed light on how Indian English poetry responds to the issues of urbanization, displacement, and ecological identity.

Scholars may also apply cognitive eco-linguistics to examine how Ezekiel's choices of expression affect the reader's concept of nature. Looking at the construction of metaphor, image, and syntax in his poetry as components of ecological understanding articulates poetry's contribution to the environment much more fully. A different approach could emphasize the spiritual and rational dimensions of some of Ezekiel's ecological traits, particularly via Eastern and Western philosophical interpretations. His ecological portrayals analyzed in the light of Hindu, Buddhist, or existential approaches may help in better understanding the essence of his poetry.

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