

Foregrounding Nature's Role: A Functionalist Ecostylistic Study of *The Hungry Tide*¹

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DOI:10.37648/ijrssh.v13i03.003

Received: 17 April 2023; Accepted: 24 June 2023; Published: 04 July 2023

ABSTRACT

The study of language and ecology is a recent topic in linguistic studies. The current study investigates language patterns that are employed to describe the powerful role of nature. The main aims of this study are: to conduct an ecostylistic analysis of some selected extracts from Amitav Ghosh's novel, *The Hungry Tide*, by using a functional technique to examine the type of agency and transitivity processes that are presented in these extracts. Furthermore, it aims at highlighting the ecological linguistic traits in the data. The eclectic method is based on Systemic Functional Grammar (SFG) and Zurru (2017). Stylistic tools aid to reveal the connection between human and non-human participants. The chosen extracts are ecostylistically examined to show the relationship that may be built between environmental studies and stylistics. The main contribution of this study is to link the importance of the environment and its issues to human existence in literary language. Moreover, ecological stylistic features and the author's word choices that portray the role of nature are identified in the literary text.

Keywords: *ecostylistics; fiction; foregrounding; SFG; functional stylistics.*

INTRODUCTION

Language is what separates humans from other non-human species as Halliday (1990) asserts. Language also supports and spreads a variety of ideologies, including sexism, classism, speciesism, and growthism, which all show in the lexicon of various languages. The ecolinguist and stylistician Andrew Goatly was the first academic to use the word "ecostylistics" and advocated an ecological shift in stylistic practice. The study of literary and non-literary sources and text kinds has expanded the field of ecostylistics. International scholarly interest in ecostylistic perspectives on text and speech has been expanding, and ecostylistics is becoming more and more of a recognized academic discipline in its own right (Viridis, 2022). Ecostylistic theory and practice have been applied to the study of different media and text kinds, and there has been an increase in ecostylistic methodologies around the globe. Ecostylistics is developing into a recognized field in and of itself as new scholarly publications and conference presentations apply a stylistic methodology to landscape descriptions and discourses about the environment rather than an ecocritical, ecolinguistic, or discourse analytical paradigm (Viridis, 2022). In some ways, ecostylistics is a method of analysis with social responsibility as its stated goal. Thus, the social thread that defines stylistics is taken up by the intellectual source.

Goatly (2022) suggests five themes are very significant from the ecostylistic perspective. These five themes are individuation, dynamic process, interrelatedness, ecological change, and narrative and metaphor. Essential components of ecostylistics are narrative and metaphor. Ecostylistics can pursue the linguistic analysis of the environmental/ecological features of literary, non-literary texts, and oral communication due to the broad theoretical and methodological paradigm that stylistics provides. In this regard, ecolinguistics and ecostylistics have similar interests in the linguistic construction of texts and discursive practices related to the environment and ecology, but ecostylistics is equipped to analyze those patterns in literary texts, which are typically not taken into account by ecolinguistics. (Zurru, 2017). Goatly is the first to suggest an ecological turn in stylistic theory and practice as "the

¹ How to cite the article:

Mohamed Z.A., Jaafar E.A., (July, 2023); Foregrounding Nature's Role: A Functionalist Ecostylistic Study of *The Hungry Tide*, *International Journal of Research in Social Sciences and Humanities*, Jul-Sep 2023, Vol 13, Issue 3, 23-34, DOI: <http://doi.org/10.37648/ijrssh.v13i03.003>

concept of this relatively new discipline (ecostylistics) can be extended further both in the analysis of poetry, novels, and other media" (Goatly, 2008, 2017; Virdis, 2022).

Two aims are the main focus of ecostylistics in general and this current study in particular. First the connection between a literary text's style, the outside world, and linguistic representation. Second, the analysis and study of ecological language patterns in texts, therefore promoting environmental consciousness on a worldwide scale (Zurru, 2017). Ecostylistics is specifically concerned with the stylistic study of environmental concerns across a range of text genres (both literary and non-literary) utilizing several linguistic frameworks and methodologies (Virdis, 2022). The first aim is more closely related to the initial topic of study for ecocriticism and appears to have been the primary emphasis of ecostylistics up to this point (e.g. Lahey, 2012; Virdis 2012). The second aim should be carefully considered by ecolinguistics since it is more in line with the field's original primary focus. (Zurru 2017, p.195).

The topics and problems addressed by ecostylistics also hold interest for academics working in related fields including discourse analysis, environmental communication, and environmental humanities (Virdis, 2022). Finally, the linguistic study of language style is known as stylistics. It seeks to explain how texts project meaning, how readers build meaning, and the reasons behind readers' responses to texts (Jeffries & McIntyre, 2010). Stylistics is a branch of linguistics that focuses on the systematic examination of language style and how it might change depending on the genre, context, historical era, and author, among other variables (Crystal & Davy, 1969; Leech, 2008, Jaafar, 2022; Jaafar, 2014). Examples include the distinctive writing style that sets one author apart from another, the styles connected to specific genres (such as newspaper language or the gothic book), or the traits that may be considered literary style. In this respect, analyzing style entails methodically examining a text's formal elements to ascertain their functional relevance for the text's interpretation (Wales, 1989, p. 438). In addition, the portrayal of the environment and landscapes, or the harmony between living things and their environment, is at the center of stylistic decisions made in both literary and non-literary writings (Douthwaite, et al., 2017). Finally, The study also aims to shed light on the author's depiction of the interaction between human and nonhuman characters. The overarching goal is to demonstrate how the author made use of linguistic patterns to elevate nature and mirror ecological concerns.

FUNCTIONAL STYLISTICS

Functional stylistics (Henceforth, FS) refers to the incorporation of functional linguistics with stylistics. According to SFL, language functions as a social semiotic with a set of resources for infusing context with meaning (Halliday, 1978). Every linguistic decision is considered as serving to encode meaning potential, with the real meaning being realized through the interaction of text with context. Its focus is on the language in use. Furthermore, the three register variables of any text are realized at the semantic level through three corresponding meanings: ideational (concerning how we conceptualize the world), interpersonal (concerning the interactional exchange that is taking place, as well as the speaker's or writer's evaluations), and textual (concerning the arrangement of the other two types of meaning into the coherent text). On the other hand, each collection of these interpretations of a text is thought to help readers to understand the discourse's register and situational context (Lin, 2016, Jaafar & Hassan, 2019).

The process is the key component of the clause. Halliday (1994, 2004) distinguishes six forms of process, each of which is connected to a certain group of participants. First, actor, goal, range, and beneficiary of the material process. Second, sensory and phenomenal mental processes. Third, carrier and attribute of the relational process or identifier and identified of relational process. Fourth, sayer, verbiage, receiver, and target in a verbal process. Fifth, behavior with the behavioural process. Finally, the existential process with existence. A theme and a rheme, together make up the structure of the sentence as a message or "quantum of information," can also be understood as containing the clause (Halliday, 2004, p. 58). In other words, the theme is "the starting point for the message" and "that which locates and orients the clause within its context". In English, it is identified by being placed in the first position of a sentence. Whereas, the rheme develops the message and is comprised of the remainder of the phrase. (Lin, 2016, p. 60).

Beyond that, Nørgaard (2010, p. 26) observes how functional stylistics "has had an impact in many corners of stylistics" with contextual and ideological concerns such as critical, feminist, and pragmatic stylistics. Functional stylistics has continued to be popular (Wales, 2012, p. 9). The functional turn in stylistics has further encouraged and facilitated attention to longer works like narrative fiction and plays since SFL is concerned with how clause-level concepts are combined logically and cohesively into larger stretches of text (Nørgaard, 2010, p. 26). It has also broadened the definition of stylistics in this way. Finally, functional stylistics based on SFL is interested in how and what kinds of meanings are created in a text by lexico-grammatical choices in connection to context. This is where its power and usefulness are found, and through which it has been crucial in the development of contemporary stylistics (Lin, 2016).

Moreover, Canning (2014) demonstrates that “functionalist stylistics offers a way of reading around the spiral, of interacting with it. It offers insights into possible motivations for the text’s existence. In short, functional stylistics offers a way of reading between and beyond a text’s formal properties” (p.63). It is necessary to mention that transitivity is a key component in functionalist stylistics’ analytic toolkit, providing the grammatical and lexical assets to explain how texts represent the world in terms of who did what (to whom) and under what circumstances. For instance; *The US* (participant) *invaded* (process of action) *Iraq* (participant) *in 2003* (circumstance of time) (Alaghbary, 2022, p.36).

PREVIOUS STUDIES

This section of the study presents major contributions in ecostylistic analysis of literary texts and in particular fiction. For example, Gibbons and Whiteley's (2018) study investigates the transitivity analysis of the novel *The Finkler Question* by Jacobson (2010). In addition, they examine the transitivity analysis of the romance novel *Fifty Shades of Grey* by James (2012). Transitivity plays a key role in the communication of ideologies in discourse because it affects how language portrays reality. A group of worldviews or perspectives that people in a certain social group may have consciously or subconsciously are known as ideologies (Matthiessen & Halliday, 2014). According to Gibbons and Whiteley (2018), applying transitivity analysis to romance literature may offer fascinating insights into the representation of characters of all genders, contributing to larger discussions about the effects of such works. Transitivity choices have a big impact on how language depicts the world, including how it assigns blame and responsibility and how it depicts the actions of actors or groups of characters in the scenario being described. As a result, transitivity may be both a sign of a text's point of view and a revelation of its ideological stance (Gibbons & Whiteley, 2018).

Furthermore, Zuru (2017) shows the scope, goals, and methodological approaches of ecostylistics. Ecostylistics' theoretical and methodological frameworks are used to analyze Amitav Ghosh's 2005 novel *The Hungry Tide* (THT). Zuru uses ecostylistics as a practical technique to highlight the power structure established between humans and nonhumans in the three excerpts from the book that are chosen. This idea denotes "any distinctive linguistic presentation of an individual mental set" (also known as "mind style"). It is connected to either a specific narrative viewpoint, the stylistic impacts, such as a character or landscape description by Leech and Short (2007), or the language choices an author makes to construct a character's perspective (Fowler, 1977).

Ecocritical analyses of linguistic decisions are combined with the Systemic Functional study of the relationships between participants in the text analysis by Zuru (2017). In order to determine the connection between the physical landscape (such as rivers, tides, and the language elements in the research) and the people present in the texts, the ecostylistic analysis of the three excerpts is conducted.

Zuru (2017) analyzes the texts at the linguistic, stylistic, and narratological levels (thought style) using a variety of linguistic options. She employs Systemic Functional Grammar (Halliday & Matthiessen, 2014), references, metaphors, ellipses, and comparisons at the language level. In the stylistic study, she employs foregrounding and personification (Douthwaite, 2000). She concentrates on either internal or outward focalization in the narratological stage. To summarize, Zuru's (2017) analysis of *The Hungry Tide* provides linguistic support for two points: the Sundarbans and its portrayal as a character in the book, and the ecocritical assertions of the tide land's agency in this novel. For the unique analysis, she uses a variety of approaches. She highlights the functions performed by environmental elements, such as nonhuman animals. She concludes that the Sundarbans is an ecosystem, which is a region where many creatures (plants, animals, and others) work together to form a circle of life.

Another ecostylistic study by Chrzanowska-Kluczevska (2022). The major goal of this research is to apply an ecostylistic interpretation of the *Issa Valley* since it is a tribute to the beauty of Lithuanian nature and the realm of childhood recollections. This ecostylistic interpretation also emphasizes figuration and its ability to bring up images of the Issa landscape. Three literary levels—micro, macro, and megatropical—are affected by master tropes like simile, metaphor, synecdoche, irony, and antithesis. This analysis indicates that the novel is an example of what existential ecology means, with antithesis serving as a strong textual backbone, and that figuration captures the young Thomas's highly bodily perception of nature. Goatly (2022) suggests that ecostylistics counteract this tendency by examining the primary themes and stylistic patterns defining several representative poems and novels. In addition, to explain these topics and patterns and how the ecological value system they convey can help to prevent a long-term environmental crisis.

Data and Method

The goal of the current study is to examine selected passages from the novel *The Hungry Tide* by Ghosh (2005) from an ecostylistic standpoint. The novel shows ample use of allusions to the environment and ecology. The events of this fictional work in the Bay of Bengal, and in particular in the Sundarbans, a vast maze of tiny islands. The protagonist of the novel an Indian-American biologist named Piya is looking for a rare dolphin, so she gets the help of a local fisherman and a translator. They encounter numerous ecological difficulties while searching.

A descriptive qualitative research approach was used to assess the data chosen for this study. The model of this research is an eclectic one; it is based on: Firstly, Halliday and Matthiessen's (2014) Systemic Functional Grammar (SFG), human language conveys three different types of meaning. These include; textual, interpersonal, and experiential meaning (i.e., ideational). The textual implicates that clause works as a message and pays attention to the cohesive ties that connect the sentences in the fictional text. These ties may take the form of references, conjunctions, repetitions and collocations...etc. These enable readers to make sense of what is being read (Canning 2014).

Furthermore, the study focuses on the kind of process types and agency in the literary text according to the transitivity system which is part of the ideational metafunction that sees any clause as a representation. Secondly, Zurru's model (2017), consists of a variety of stylistic tools: Mind style, SFG, metaphors, similes, foregrounding, and personification. Finally, the focusing on either internal or external focalization. According to Halliday and Matthiessen (2014), processes are categorized into a manageable collection of process categories. Each process type (such as the sensing process, the doing and occurring process, and the material) is connected to the participants (such as the phenomenon and senser in mental processes, the actor and goal in material processes) (Zurru, 2017).

DATA ANALYSIS AND RESULTS

The analytical technique employed in this study is described. The practical element of the current investigation is presented in this section. It primarily examines some texts taken from the novel based on the eclectic model. It also presents the conclusions and relevant discussions for the analysis of this novel. The selection of the passages is not arbitrary. The focus is on the important events in *The Hungry Tide*. The emphasis is on how humans may interact with nature, including plants, animals, and other people, as well as the conflict between humans and the environment. To provide a careful interpretation of the foregrounded textual features that are tied to the environment. The current study is divided into three levels: the narratological level, the ecostylistic level, and the syntactic level utilizing SFG.

Extract 1

"(1)The waters rose so high that they killed thousands of animals and carried them upriver and inland. (2) And as this monstrous wave was traveling through the tide country, racing toward Calcutta...." (Ghosh, 2005, p. 173).

The context as shown in extract 1 presents a massive wave of floods that began before the storm, killing animals and even damaging nature. The author describes the wave's power and how it moved from one region to another within the Sundarbans. Nature is treated as a powerful active participant. Semantic Foregrounding can be found in these sentences since the waves can travel, race, kill, and also can carry the animals just like humans, therefore, this is a semantic deviation. The narrator places a lot of emphasis on nature and its role and makes it comparable to human participants. He reveals the conflict between man and nature. For this reason, the researchers interpret this linguistic selection as the first step in the personification of a wave since the narrator attributes the verbs traveling, racing, killing, and carrying to nature. Ghosh confirms that the power of nature is greater than the power of humans. The wave is a personified character rather than a non-human helpless entity.

In the compound-complex sentence (1) "*The waters rose so high that they killed thousands of animals and carried them upriver and inland*", the verb *rose* is a behavioural process of the behavior *The waters* in the intransitivity system. The noun *so high* is a subject complement. The subject *They* is the actor of the material process *killed* and the object *thousands of animals* is the goal of this process in the transitivity system. The verb *carried* is the material process of the actor *they (The waters)* in the transitivity system and *them* is the goal of this process. The nominal group *upriver* and *inland* are the circumstance of place in ideational meta-function. The word water is an uncountable noun that normally does not accept the plural suffix. Despite that, the novelist pluralizes it to magnify nature, glorify water, and give it strength. Thus, this is called grammatical deviation.

In the compound-complex sentence (2) "*this monstrous wave was traveling through the tide country, racing toward Calcutta*", the subject *This monstrous wave* is the actor of the material process *was traveling* in the intransitivity

system and the nominal group *through the tide country* is a circumstance of place in the ideational meta-function. Non-finite verb *racing* is a material process of the actor *this monstrous wave* in the transitivity system. The nominal group *toward Calcutta* is a circumstance of place in the ideational meta-function. Consequently, an inanimate participant is crucial to the process of creating the critical events of the novel. When the narrator gives the adjective monstrous to the waves, this is considered a metaphor. Metaphor generates more straightforward pictures to grasp and react to the literal language because it enables authors to express vivid imagery that transcends literal meanings. The writer may more effectively portray feelings and impressions using metaphor since it stimulates the imagination.

Extract 2:

“I could see Fokir was trying to gauge the appetite of our rivers” (Ghosh, 2005, p. 174).

Fokir (a poor fisherman) listens to the story of storms and a flood whereby many people perished there. Fokir wonders with a nervous expression that it might happen again. Nirmal predicts that the flood will unquestionably occur once more and when it happens, the bridge over the river will be demolished.

The verb *could see* in extract (2) is a mental process of the senser *I*. In the subordinate clause, the object “*Fokir was trying to gauge the appetite of our rivers*” is the phenomena of this process in the transitivity system. In the main clause, the subject *Fokir* is the behavior of the behavioural process *was trying* in transitivity system and the verbal group “*to gauge the appetite...*” is a behavior of this process in the ideational meta-function. The infinitive verb *to gauge* is a mental process of the senser *Fokir* and the object “*the appetite of our rivers*” is the phenomena of this process in the transitivity system.

Personification can be found in this sentence since the novelist says “*the appetite of our rivers*”; this implies that the rivers regularly cause the death of thousands of people by drowning them. The narrator depicts nature as a fierce character in other words, it can control everything, even humans, and has absolute power. In contrast, man is fragile in front of it. He describes the rivers to highlight the power of nature and the frailty and helplessness of man in the face of the floods that happen in the Sundarbans region. The author defamiliarizes the meaning when he uses the noun *appetite* and assigns it to the rivers when the novelist used the phrase the appetite of the rivers to indicate that the rivers are brutal (as a non-human participant) and swallow anything in the way.

Extract 3

(1) “In the steaming midday heat a haze was rising from the river, giving the impression of mirages dancing on the water.” (Ghosh, 2005, p. 271).

Sundarbans is an area that is continually changing due to tidal movements, which cause the surroundings destroyed by natural forces. Kanai, Piya, and Fokir are in the boat. While they monitor the weather, they notice the fog rising and the water level gradually decreasing.

The complex sentence, which is a circumstance of time “*In the steaming midday heat*” is theme and the rest of the sentence is rheme in the textual meta-function. The narrator gives prominence to these words to catch the reader’s attention. In the ideational meta-function, the verbal group *was rising* is a behavioural process of the behavior *a haze* in the intransitivity system. The nominal group *from the river* is a circumstance of place in the ideational meta-function. Non-finite verb *giving* in sentence “*giving the impression of mirages dancing on the water*” is a behavioural process of (the subject) behavior *a haze* and the behavior *the impression* in the transitivity system. The subject *mirages* is the behavior of the behavioural process *dancing* in the intransitivity system. The nominal group *on the water* is the circumstance of place in the ideational meta-function.

Personification is created in this text “*mirages dancing on the water*”. Through personification, a non-human object (mirages) is given a human trait (dance). Mirage is incapable of human-like movement or dancing. Ghosh stresses the nonhuman participant by embedding the environment with a clear agency. The narrator depicts nature as an agentive participant to deliver a message that nature is very important like humans.

Extract 4: “(1) The drops felt more like pellets than rain: (2) they had the bite of liquid metal and each created a small crater in the mud” (Ghosh, 2005, p. 323).

When the storm approached, the trees started falling, and the dam broke and caused a lot of destruction on the island. Because of the heavy rain, Kanai had to enter his aunt Nilima’s house. The rain began to pour heavily and rapidly after the storm. Waves, wind, rain, and storms swept the island due to climate change.

The novelist employs foregrounding to highlight the important part of the text and invite the readers to imagine the

context. He puts a non-human entity in the place of the subject and this entity behaves like a human being so this is defamiliarization and deviation from the rules. Personification can be found in sentence (1) *The drops* of rain are so powerful and the meaning is personified since they can be harmful and have massive power over humans. In this case, the narrator treats the inanimate entity as an active participant. He aims to highlight the power of nature. Metaphor can be found in sentence (2) “*they had the bite of liquid metal*” to bring the picture closer to the reader and make him imagine the power of these drops. Because of their magnitude and potential harm to people, the author attempts to relate raindrops to stinging liquid metal in this passage. In other words, Ghosh creates an image in the reader's mind by contrasting the weight of raindrops with a ball of molten metal or liquid, giving the impression that the danger of a rainstorm is very close to man and that nature has a complete control over him and a destroying power. This force of nature is exaggerated, the author utilizes hyperbole to describe rainfall drops.

Ghosh uses similes *like pellets* to express and describe another thing *The drops*. He uses this figurative description to achieve a specific and symbolic effect. This figurative language makes the narrator clarify the ideas, focus on subtle similarities, and create a compelling picture of the drops. In addition, simile allows the addressee to create his understanding of meaning. This simile highlights the power of nature by comparing *raindrops* with *pellets* or circular balls.

In SFG, in the ideational meta-function, *The drops* in the compound sentence is the senser of the mental process *felt* and *more like pellets than rain* is the phenomena of this process in transitivity system. The subject *they* is carrier and *the bite of liquid metal* is an attribute of the attributive possessive relational process *had* in the ideational meta-function. The verb *created* is a material process of the actor *The drops* in the transitivity system. The object *small crater* is the goal of this process and the nominal group *in the mud* is the circumstance of place in the ideational meta-function.

Extract 5: “(1) a species of mangrove that breathed through spear-like “ventilators” connected by subterranean root systems. (2) The barrier of mangrove, which had looked so tangled and forbidding from the boat, now seemed a refuge, a safe haven” (Ghosh, 2005, p. 278).

A variety of mangroves are pointed out by Fokir as the boat approaches near to Garjontola. Fokir is adept at identifying the tracks, but Kanai is having trouble making them out. The world's biggest mangrove forest is located in the Sundarbans region. Due to climate change, mangrove trees are constantly regenerating and vanishing. Interpreting the natural world is the responsibility of Fokir. This strengthens Fokir's connection to the natural world. They are now protected by mangrove trees (these trees have become protected from dangers). This is the evidence that nature has a great benefit to man so it must be preserved.

In the simple sentence (1) “*a species of mangrove that breathed through spear-like “ventilators” connected by subterranean root systems*”, the verb *breathed* is a behavioural process of the behavior *a species of mangrove* in the intransitivity system. The behavior of this process is the adverbial phrase *through spear* in the ideational meta-function. The verb *connected* is identifying the relational process of token *a species of mangrove* and value *subterranean root systems* in the ideational meta-function. The novelist highlights the role of the plants, treats them as human beings, and also equates them with humans' role. Analogy is found in this sentence since the narrator tries to bring the picture closer to the readers as much as possible when he uses the word *like*. The novelist likens the breathing of trees to a respirator, which is a mechanical organ that works inside the lungs. This is considered a second deviation.

In the complex sentence (2) the verbal group *had looked* is the attributive relational process of carrier *The barrier of mangrove* and the attribute *so tangled and forbidding* in the ideational meta-function. The nominal group *from the boat* is the circumstance of place in the ideational meta-function. *Now* is the adverb, the verb *seemed* is the attributive relational process of carrier *The barrier of mangrove* and the two attributes *a refuge* and *a safe haven* in the ideational meta-function. Foregrounding can be found in this sentence since the narrator puts together two words with the same meaning: *a refuge* and *a safe haven*. He uses this common device (repetition) to increase focus and stress in writing and speech. Finally, metaphor can be found in this sentence since the writer tries to liken the mangrove trees to a safe place that protect people from the dangers produced by nature, such as storms and others.

Extract 6:

(1) The tiger seemed to sense the storm's return, for it glanced over its shoulder before slipping off the branch. (2) They saw its head bobbing in the water for a few minutes and then the moonlight dimmed and the roar of the wind filled their heads again. (3) She could feel the bones of his cheeks as if they had been superimposed on her own; (4) it was as if the storm had given them what life could not; (5) it had fused them together and made them one (Ghosh,

2005, p. 328).

When a tiger emerges from the water, Piya witnesses it. The tiger spends some time observing Piya and Fokir before sliding back into the water. The wind changes direction as it reaches a cyclone. The storm becomes a reason for the rapprochement of Piya and Fokir.

Figures of speech like personification, meronymic, analogy, metaphor, and onomatopoeia can be found in this text. Personification occurs when the narrator puts *s* possessive to nature such as in sentence (1) *the storm's return* so this is foregrounding or defamiliarization. Usually, *s* possessive is given to humans not to inanimate object. He treats the storm as human by giving human attributes to an element of nature. Hence, this is called personification. Meronymic refers to the parts that make up the whole like *its head, the bones of his cheeks, and their heads*. Analogy takes place when the writer uses *as if* so that the image becomes closer to the reader, becomes clearer, and can be understood and visualized smoothly. Meanwhile, the author uses metaphor in sentence (5) "*it had fused them together*" to create expectations. He uses this metaphor for some reasons: first, to make a vivid image; second, to be comprehended by the addressee; third, to invoke thought and feelings in readers' mind and allow them to understand the depth of the image he wants to express. Furthermore, onomatopoeia is found when the writer uses the sound *the roar* to imagine the force of the wind as if readers are in the text itself, this is due to the sensory experience that onomatopoeia creates.

In the complex sentence (1) "*The tiger seemed to sense the storm's return, for it glanced over its shoulder before slipping off the branch*", the verb *seemed* is a behavioural process of the behavior *The tiger* and the *to sense* is the behavior of this process in transitivity system. The infinitive verb *to sense* is a mental process of the senser *The tiger* and the nominal group *the storm's return* is the phenomena in this process in transitivity system. The subject *it* is the behavior of the behavioural process *glanced* and the circumstance of place *over its shoulder* is the behavior of this process in the intransitivity system. The verb *slipping* is the material process of the actor *The tiger* and *off the branch* is the circumstance of place in the intransitivity system.

In the compound sentence (2) "*They saw its head bobbing in the water for a few minutes and then the moonlight dimmed and the roar of the wind filled their heads again.*", the verb *saw* is the mental process of the senser *They* and the object *its head* (the tiger) is the phenomena of this process in transitivity system. The verb *bobbing* is the behavioural process of the behavior *its head* in transitivity system. The circumstance of place *in the water* is the behavior of this process and the nominal group *for a few minutes* is the circumstance of time in the ideational meta-function. The verb *dimmed* is a behavioural process of the behavior *the moonlight* in the intransitivity system. The subject *the roar of the wind* is the behavior of the behavioural process *filled* and the object *their heads* is the behavior of this process in transitivity system.

In the complex sentence (3) "*She could feel the bones of his cheeks as if they had been superimposed on her own*", the subject *she* is the senser of the mental process *could feel* and the object *the bones* is the phenomena of this process in transitivity system. The subject *they* is behavior of the behavioural process *had been superimposed* in the intransitivity system. The nominal group *on her own* is the circumstance of manner in the ideational meta-function. In the complex sentence (4) "*it was as if the storm had given them what life could not*", the subject *it* is a token and the sentence *as if the* is value of the identifying intensive process in the intransitivity system. The subject *the storm* is the actor of the material process *had given* and the object *them* is the goal of this process in the transitivity system. The ellipsis of the verb *given* at the end of sentence (4) allows the agency of *life* to occupy the sentence-final position, which is even compared to that of a human being. In the compound sentence (5) "*it had fused them together and made them one*", the two verbs *had fused* and *made* are the behavioural processes of the behavior *it* and the object *them* is the behavior of these processes in transitivity system.

Extract 7:

(1) They kept the mangroves alive by removing their leaves and litter; without them the trees would choke on their own debris. (2) Didn't they represent some fantastically large proportion of the system's biomass? (3) Didn't they outweigh even the trees and the leaves? (4) Hadn't someone said that intertidal forests should be named after crabs rather than mangroves since it was they — certainly not the crocodile or the tiger or the dolphin — (5) who were the keystone species of the entire ecosystem? (Ghosh, 2005, p. 120).

Piya highlights the advantages of crabs and how they clean the leaves and debris off mangrove trees to the point that man may rename the forest after these crabs rather than mangroves because of their beneficial effects.

In the complex sentence (1) "*they kept the mangroves alive by removing their leaves and litter; without them the*

trees would choke on their own debris”, the verb *kept* is a behavioural process of the behavior *they* and the behavior of this process is the object *the mangroves alive* in transitivity system. Non-finite verb *removing* is the material process of the actor *they* and the object *their leaves and litter* is the goal of this process in the transitivity system. The subject *the trees* is behavior of the behavioural process *would choke* and the nominal group *on their own debris* is the circumstance in the intransitivity system. Personification can be found in this text when Ghosh uses this sentence “*the trees would choke*”. This verb is used as if dealing with a human being. The author highlights the importance of crabs in preventing suffocating plants. Certainly, the tree is a plant, and it cannot suffocate like an ordinary person, but the novelist tries to convey the image to the mind of the reader in a simplified way, so he compares it to human beings to strengthen its role in the text.

To illustrate the grammatical features of this extract, it is important to mention to the mood system. Mood system is divided into two types; first, indicative including interrogative, and declarative; second, the imperative is the option between tagged or untagged. Therefore the sentence is presented as a question is considered interrogative of the indicative system so the following sentences are considered as interrogative sentences. The novelist uses three yes/no questions and one wh-question to make the text prominent and important. In the simple sentence (2) “*Didn’t they represent some fantastically large proportion of the system’s biomass?*”, the verb *represent* is the behavioural process of the behavior *they* in transitivity system and “*some fantastically large proportion*” is the behavior of this process in the ideational meta-function. The nominal group *the system’s biomass* is the adverbial phrase. The verb *outweigh* in simple sentence (3) “*Didn’t they outweigh even the trees and the leaves?*” is a behavioural process of the behavior *they* and the object “*even the trees and the leaves*” is the circumstance of manner in the ideational meta-function.

The verb *said* is the verbal process of the sayer *someone* in the complex sentence “(4) *Hadn’t someone said that intertidal forests should be named after crabs rather than mangroves since it was they* —”. Verbiage of the verbal process is the sentence after *that* “*intertidal forests should be named after crabs rather than mangrove since it was they*”. Modalization is explained by modal auxiliaries such as in this sentence the word *should*. The narrator uses this modal auxiliary to qualify the meaning of the clause since it gives the sayer the choice of expressing an opinion. The process in this clause is enhanced through comparison. Comparison can be found in this sentence since the narrator compares between *crabs* and *mangroves*. The subject *it* is token and *they*..... is value of the relational process was in the intransitivity system. The head of the nominal group (5) “*the keystone species of the entire ecosystem?*” is post-modified by Wh-item “*who*”. The novelist asks questions in order to convey the idea that what is going on in his mind needs to be answered. Wh-question plays an important role in the discourse for requesting content information linking to persons, things, etc. He uses these questions to inquire about new information. All these questions need no answers. The writer adeptly employs the questions through the leading character (piya) in order to draw the reader’s attention to the importance of these crabs and the great benefit they have. Finally, there is graphological deviation since the novelist uses a hyphen (-) instead of using for example comma (,), semicolon (;), or full stop (.). He uses this type of punctuation to make the text prominent, out of the ordinary and moves away from the routine in his writing.

RESULTS AND DISCUSSION

In order to attract the reader’s attention and create defamiliarization in a work, the author gives authority to non-humans (nature). This research article is used to analyze *The Hungry Tide*. The work examines power systems, raises issues with the repression of individuals and their stories, and presents nature as agentive. Ghosh focuses on the interaction between people and the natural world. The rivers of the Tide country actively affect human behaviors. Ghosh utilizes the rivers and water to show how powerful and independent nature is in comparison to helpless humans who have no chance against it. He emphasizes the futility of trying to control and uses nature by creating an adversarial connection between humans and the natural environment around them.

In the selected extracts, the tools that investigate language patterns include, first, the syntactic level wherein different types of the verbs such as material, relational, existential, behavioural, and verbal processes are used. These processes are employed by humans and non-humans. In addition to the theme and rheme, modality and polarity are exploited. Second, the stylistic level in which graphological foregrounding, meronymic reference, internal focalization, foregrounding (parallelism), deictic elements, personification, comparison, analogy, and cataphoric reference are deployed. Furthermore, the analysis reveals the main non-human environmental participants (as a person, takes the role of the actor) are natural such as the river, the waters, etc.; all affect human participants in this literary work.

Table 1. Summary of Process Types and Participants of the Extracts of THT

Process Type	Participant	Process	Participant
Behavioural	The waters (behavior)	rose	so high
Behavioural	Fokir (behavior)	was trying	to gauge the appetite of our rivers (behavior)
Behavioural	A haze (behavior)	was rising	from the river (behavior)
Behavioural	A haze (behavior)	giving	the impression (behavior)
Behavioural	Mirages (behavior)	dancing	on the water (behavior)
Behavioural	A species of mangrove (behavior)	breathed	through spear (behavior)
Behavioural	They (behavior) crabs	kept	the mangrove alive (behavior)
Behavioural	the trees (behavior)	would chock	on their own debris (behavior)
Behavioural	They (behavior) crabs	represent	some fantastically large proportion of... (behavior)
Behavioural	They (behavior) crabs	outweigh	even the trees and the leaves (behavior)
Behavioural	The tiger (behavior)	seemed	to sense (behavior)
Behavioural	It (behavior) The tiger	glanced	over its shoulder (behavior)
Behavioural	Its head (behavior) The tiger	bobbing	in the water (behavior)
Behavioural	The moonlight (behavior)	dimmed	-----
Behavioural	The roar of the wind (behavior)	filled	their head (behavior)
Behavioural	It (behavior) The storm	had fused	them (behavior)
Behavioural	It (behavior) The storm	made	them (behavior)
Behavioural	Humankind (behavior)	would not be served	by their loss (behavior)
Behavioural	The river (behavior)	seemed	to give birth (behavior)
Behavioural	Heat (behavior)	radiating	From the water's surface (behavior)
Behavioural	They (behavior) The bones	had been superimposed	on her own (behavior)
Existential	there	was	almost much heat (existent)
Material	They (actor) The waters	killed	thousands of animals (goal)
Material	The waters (actor)	carried	them (goal)
Material	This monstrous wave (actor)	was traveling	-----
Material	The drops (actor)	created	small crater (goal)

Material	They (behavior) crabs	removing	Their leaves and litter (goal)
Material	The wind (actor)	picked up	them (goal)
Material	The wind (actor)	carried	them (goal)
Material	It (actor) The wind	threw	them (goal)
Material	The tiger (actor)	slipping	-----
Material	The storm (actor)	had given	them...(goal)
Material	The river (actor)	to give birth	to second sun (goal)
Mental	I (senser) Nirmal	could see	Fokir was trying to gauge the appetite of our rivers (phenomena)
Mental	Fokir	to gauge	the appetite of our rivers (phenomena)
Mental	The drops (senser)	felt	more like pellets than rain (phenomena)
Mental	The tiger (senser)	to sense	the storm's return (phenomena)
Mental	They (senser) Piya and Fokir	saw	its head (phenomena)
Mental	She (senser) piya	could feel	the bones of his cheeks (phenomena)
Mental	These islands (senser)	had seen	so mush hardship, and poverty.... (phenomena)
Relational	They (carrier) The drops	had	the bite of liquid metal (attribute)
Relational	A species of mangrove (token)	connected	by subterranean root systems (value)
Relational	The barrier of mangrove (carrier)	had looked	so tangled and forbidding (attribute)
Relational	The barrier of mangrove (carrier)	seemed	a refuge (attribute)
Relational	The barrier of mangrove (carrier)	seemed	a safe haven (attribute)
Relational	It (token) crabs	was	they... (value)
Relational	It (token)	was	as if the storm ... (value)
verbal	Someone (sayer)	said	That intertidal forests(verbiage)

CONCLUSION

The selected excerpts from *The Hungry Tide* that are chosen for study provide linguistic evidence for the ecocritical arguments made on the agency of non-humans. This work aims to clarify how non-human and human participants in the selected novel are regarded to be connected to one another since this study focuses on the roles played by non-human/environmental elements. Additionally, the basis for stylistic analysis continues to be careful readings of texts. The theoretical and methodological work done in (eco)stylistics and related domains (like SFG) can provide invaluable insight into how the meaning of that text is perceived. However, taking into consideration context and co-text happens after the linguistic analysis, not before. In other words, co-text and context support linguistic analysis rather than the other way around.

The extracts also show how language and the author's choices are employed to depict nature as a participant capable

of having an enormous effect on humans even when it is not personified, despite their primary interest being the personification of nature. The linguistic choices used in regard to process type and agency in the extracts, which contrast human non-active participants with non-human active participants, reflect the same mental style. Language is used to create the struggle between humans and non-humans as a major force of nature hostile. Finally, as the investigation has shown, different linguistic choices may have been made, resulting in a certain thinking style. However, the choices made allow the narrator to highlight non-human power as a significant factor that affects people. This is stressed throughout THT, starting with the linguistic level, calling attention to the fact that respecting the distinctive environmental characteristics is a prerequisite for achieving an ecological balance between the region's physical landscape and the animals, both human and non-human.

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