

Human-Nature Relationship: An Eco-Linguistic Analysis Via Halliday's Transitivity System to A Number of Selected Poems by William Shakespeare, William Wordsworth & W.H. Davis

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ABSTRACT

Literary works, being imaginative and creative, present a variety of humanistic and environmental elements to enhance the understanding of a society's culture and to aid in the interpretation of a wide range of emotions and experiences. The harmonious coexistence of humans and environment is portrayed in literary works. Romantic writers addressed the themes of beauty, love, emotions, and the suffering experienced by all spirits. For poets, solitude in nature served as a haven in order to relieve human suffering. These emotions and thoughts' processes are investigated

via the study of language. Eco-linguistics, an interdisciplinary area that integrates language and ecology examines the interaction between language, ecological Lexicons and the natural environment. It also necessitates a re-evaluation of the relationship between language and the external environment and investigates the relationship between the written word and the actual world. It also illustrates how writers communicate both the psychic and the physical realities to readers and audience, posing ethical and aesthetic questions. Accordingly, this study is based on Halliday's transitivity theory, which views language as a

social function and asserts that language and meaning are inseparably connected. It highlights how language users integrate into society and suggests that language has a function that enables users to form bonds and share meaning. The study also aims at examining the applicability of Halliday's Transitivity Theory to a number of selected poems of the aforementioned poets.

Key Words: Eco-linguistics, ecology, nature, ecological lexicons, transitivity process types, textual and language function.

*** Introduction**

Early people had a close connection with the natural world. They were intimately accustomed to nature and depended upon it for nourishment. Their life depended on their ability to forage for food, locate warmth and shelter, and make tools out of accessible natural materials. Their art and culture expressed their belief that they were a part of nature, not apart from it. Human cultures changed, and with them, our connection with nature. Literary works, being creative and imaginative, show many facets of humanism and the environment, in order to improve the understanding of a society's culture and to facilitate the interpretation of miscellaneous

emotions, viewpoints, and practices. Nature poetry is among the most significant thoughts presented in literature. Poets have conventionally drawn inspiration from their love of nature.

Literary works portray the harmonious interaction that exists between humanity, nature, and God. Nature serves as the inspiration for many literary works. The fact that so many authors use diction to depict elements of nature such as; forests, oceans, trees, mountains, animals, and so forth in their works is evident. Nature constitutes a major stimulus for writing, and literature is necessary for the preservation of nature. The idea of ecocriticism, which aims to apply the notion of ecology to literary studies by placing nature as the subject of study, highlights and confirms this. The literary theory examines how literature depicts the interrelationship of people and the natural world. One of the main topics of literature has always been the interaction between man and nature. Mythology also has a robust link to nature. The majority of gods and goddesses in Greek mythology are either products of nature or the possessors of natural power, and certain connotations are ultimately derived from this. There is a close-fitting relationship between several

religions and nature as well. When a person quests for God in nature, they will always find and feel their creator more clearly and easily.

Ecocriticism is a critical endeavor that demands a re-examination of the connection between discourse and the outside world. It looks into the connection between the written word and the real world. It examines how writings convey the physical reality to readers and how they pose ethical and artistic questions regarding the natural world.

To sum up, the present study examines the functions of the material and mental processes, two of Halliday's transitivity theory's processes. It also offers eco-critical and linguistic data to promote the interpretation of poems. Furthermore, the study comes to the conclusion that poetry is a manifestation of a specific linguistic use. It is also an expression of cultural beliefs and personal experiences. Therefore, the analysis include the examination of how meanings function within text, in order to convey a socio-cultural and environmental perspective. This method allows the analyst to focus on the text's signifiers, including the precise lexical choices, their arrangement, and their sequencing and their layout.

1- Transitivity Theory: According to Halliday (1985), language serves the following primary goals: interpersonal, textual, and ideational. Language serves an ideational purpose by conveying the world's experiences. Specifically, to convey information and to express content. When content is the main focus, the goal is to provide information in a clear, efficient manner that makes it easy and quick to understand. Two primary systems, such as transitivity and ergativity, comprise the ideational function. Language's ability to produce texts rather than just single, disjointed phrases is known as its textual function. This element provides proposition and coherent ideas that is, the presentation of ideas in a logical order that is acceptable. Textual structures can be further classified into: informational (new and given) and thematic (theme and rheme). The interpersonal function involves using language to build and preserve relationships with others. Furthermore, the use of language to create and preserve social relationships is known as the interpersonal function. Since the speaker can also communicate his or her own personal views toward the ideational content of what is being stated as well as his or her own

appraisal of it. This system is also divided into two primary components, such as residue and mood.

Generally speaking, transitivity is defined as the grammatical feature that shows that a verb is transitive if it accepts a direct object, intransitive if it does not, and ditransitive if it takes both a direct and an indirect object. Halliday (1985) also clarifies that a verb's ability to take or not take a direct object is not a crucial factor. According to him a "transitivity process" consists of three parts: the process itself, the people involved, and the circumstances surrounding the process. He also states that language is a byproduct of human social interaction. Given that it is a tool for human communication, it has several uses. Using the transitivity system, it is believed that the representation of human experience may be divided into six different processes: existential, behavioral, relational, material and mental processes.

This present study only focuses on the "material" and "mental" processes in the analysis of the poems in question. Material processes are the acts of doing or happening. They represent the idea that some entity performs something,

which may be done to another entity. The material processes include two participants: the actor (the doer of the action) and the aim (the goal). On the other hand, mental processes include sensing, perception, emotion, and cognition. In mental processes, there are two participants: the senser (the conscious being who is experiencing, thinking, or perceiving) and the phenomena. The study also indicates that each and every process of the transitivity system has a high explanatory power and gives an insightful perspective into the poets' complicated feelings. It also serves as a guide for the readers in interpreting the profound implications and emotions embedded in the poems. This also helps the readers to explore the poem's content so as to find hidden emotions and so validate the operability of transitivity theory in the study of poetry.

2- Language & Ecology: Since ecology has emerged as the central concern of the twenty-first century, the study of languages has incorporated eco-linguistics, an interdisciplinary field that combines linguistics with ecology. Language ecology is generally, the study of interactions between a particular language and its surroundings. The social atmosphere that employs a language as one of its codes is its

genuine milieu. Language resides in the brains of those who use it, and serves to connect users to their social and natural surroundings as well as to one another. Ecolinguistics encompasses the analysis of discourse within an ecological framework that takes into account the impact of this discourse on the system that supports life. It also investigates the discourses that evokes an ecologically and socially unjust attitude towards the natural environment. This goes far beyond the study of language ecology or the analysis of texts that just happens to be about environmental issues.

Eco linguistics can investigate the more general patterns of language use that influence how we think about and behave toward the natural world, since language influences how we think about the world around us and how our thinking influences our conduct. Investigating how language maintains interactions between people, other species, and the natural world is equally crucial. An individual's cognitive structure has an impact on their thoughts, language, and behavior. A language's ecosystem is mostly shaped by the individuals who acquire, utilize, and transfer it to others. The use of language to relate people to one another and to nature, and to their

social and natural environment occurs solely in the minds of those who employ it. Its psychological interactions with other languages in the minds of bilingual and multilingual people make up a portion of ecology. Sociological interactions with the society serve as another portion of the ecosystem.

The term "Eco linguistics", therefore, refers to the relationship between language terms and local environment objects in texts that happen to be about the environment. The principle of Eco linguistics is that language, vocabulary selection, and concept presentation all have an impact on the surrounding environment. It also promotes the idea that the stories that people grow up with influence how they perceive language, culture, and surroundings. Such stories are told and retold through language, which influence beliefs. It also looks at how language affects the development of environmental and ecological change. It is argued that Eco linguistics promotes the development of both ecology and language by examining the relationship between the two. The main goals are to create linguistic theories that view people as components of a broader ecological system, on which life depends and as members of societies. It also

demonstrates how linguistics can be used to address important ecological challenges ranging from climate change to environmental justice. Eco linguistics examines discourses on a wide range of topics, from consumerism to nature poetry, identifying and analyzing those that promote environmentally harmful behavior and fostering relationships based on respect and care for the natural world. It is an innovative take on critical discourse analysis using new frameworks for text analysis and interpretation. It takes on the principal framework of ecological harmony or equilibrium as its philosophy.

3- Ecology & Textual Analysis: Considering myths and narratives, such as those about humans' constantly growing authority over environment, is essential in solving ecological challenges. However, the task that both discourse analysis and cognitive linguistics are best equipped for, is to analyze how such tales are formed, replicated, and ultimately come to depend on how we think about the world. These academic fields examine linguistic elements in texts to identify ideologies, metaphors, and other aesthetic elements. Hence, ecolinguistics is the outcome of combining linguistic methods with

the understanding of environmental and ecological issues. A discourse approach examines how different social groups choose certain lexical items and grammatical constructions from the language system to tell tales about the world. According to Brown and Gilman (1972), studying discourse necessitates studying language in use. As such, it cannot be limited to describing linguistic forms without taking into account the role or intention behind such forms in human affairs. Hence, analyzing speech in light of the social context and circumstances that gave rise to it might help to explain why it has such a powerful impact on individuals. The way language functions in texts to convey stories about the world must also be examined, and those tales must be evaluated in light of an “ecosophy” that includes claims about the relative importance of other species in addition to humans. Such analysis is multidisciplinary, bringing to mind the study of concepts related to ethics, ecology, economics, sociology and the environment. It also broadens our understanding of how language shapes our understanding of how we handle the ecosystems on which all life depends on.

If we were to record someone speaking, we would discover that

there is frequent variation in both word choice and grammar. The concept of "Style" offers one explanation for this phenomenon, while the term "Register" offers another. Sociolinguistics defines "register" as particular lexical and grammatical decisions made by speakers based on the situational context, the people involved in the conversation, and the purpose of language in the discourse, Halliday (1970). In this instance, the context, manner, and style of speech are classified depending on the register. In accordance with Halliday's definition, it is implied from the setting of the situation which language structures and patterns are likely or unlikely to be utilized in a text. This suggests that there are an infinite number of distinct linguistic contexts and, hence, registers. Many grammatical elements, including verbs, adjectives, pronouns, and nouns, are shared within registers.

All disciplines affirm that the ecological system is cognitively constructed through metaphors and frames in order to be perceived and addressed. Frames provide interconnectedness, beauty of nature, ideologies, world information, assessments and convictions about whether or not a specific depiction of reality is significant, accurate, or

deserving of attention. Moreover, tales that underly cognitive models which appear in text and are present in people's brains throughout society are the narratives we live by, shaping our thoughts, behaviors, and attitudes toward the environment on which life depends on. Promoting a tale highlights the linguistic elements that come together to create the narrative rather than the particular text that narrates it. These characteristics ought to be examined in order to illustrate the linguistic structures that are helpful for narrating ecologically dependable stories.

4- Human-Nature Relationship: One area of the communication system is environmental communication. Human communication, and how people interrelate with the natural world are the main topics of study in environmental studies. This in turn influences how humans interpret these relationships and behave in respect to the natural world. This implies that social, economic, and political settings and interests influence how people communicate about nature. Therefore, depictions of nature are provided by social, cultural, economic, and ideological forces, which either restrict or permit specific forms of communication about nature.

For a very long time, poets have explored the complex interaction between humans and the natural world around them via the use of natural imagery. This relationship is frequently portrayed favorably, highlighting the ways in which nature is beautiful and may enhance human existence. Numerous poems about nature have a deep symbolic meaning that influenced the “Romantic Movement” in the English literature. Nature has always been a source of knowledge, insight, and spiritual sustenance.

Romantic authors frequently give nature supernatural and transcendent qualities in order to clarify specific aspects that represent the essence of mankind. Nature in poetry has the power to uplift people's spirits, cleanse their minds, and soothe hearts that are grieving. Investigating an author's presentations, messages, and goals, uncovers meanings pertinent to or resonant with the modern human experience of nature. Hence, literature contributes to the contemporary human knowledge of reality in such a way.

5- The Influence of Nature on Poetry & Romanticism: Romantic poets touched on the areas of beauty, love, feelings, imagination and on the agony of every spirit and every sight

of natural beauty. Through their poetry about nature, they attempted to ease human suffering. Nature also served as a solitude place for them to find relief. They were in harmony with nature. And their aim was to engage the readers with the nature's harmony. To include readers in the peace of nature, was their goal.

Romanticism praised the wild beauty of nature, considering it to be a rich source of feelings and ideas. A large number of romantic authors, philosophers, and artists consider the natural world to be a healthy source of inspiration and ideas. The relationship between nature and romanticism is more robust. Many romantic literary works idealize peasant cultures and rituals in order to highlight how humankind is one with nature. Natural imagery is frequently used extensively in the works of romantic writers and artists. These authors and artists attract the interest of their audience by utilizing pictures and situations from the natural world. The feelings evoked by the beauty of nature are typically highly valued in romanticism.

Landscape poems were common in romantic poetry. We are part of nature; we live in it; and we will return to it. As a metaphor, nature represents all that is primal and instinctive. It is of profound

importance to investigate the usage of aesthetic language, and also to analyze the attitudes, feelings, and mental processes said to be involved in the aesthetic experience, as well as the visually appealing items in order to ascertain what it is about them that makes them appealing. The poetry excerpts below are written by English poets in various historical sequences. These poets drew inspiration for their topics and motifs from the natural world. They employed distinct symbols, particular word choices, arrangement, and sequencing. They moreover, utilized language to draw the attention to certain natural phenomena. And to prove that particular “lexical items” also serve as cognitive instruments that encode views shaped by the surrounding environment.

5.1- William Shakespeare (1564 – 1616): William Shakespeare is an English poet and dramatist who wrote Sonnet 18. Despite not being published until 1609, the poem was most likely composed in the 1590s. The poem challenges our understanding of what beauty is and how poetry may capture it, much like many of Shakespeare's sonnets do, praising an unidentified individual; assumed to be a young man as he says; “Shall I compare thee to a summer’s

day? /
Thou art more lovely and more temperate. /
Rough winds do shake the darling buds of May.../....
And often is his gold complexion dimmed”: Shakespeare, W. (1609), Sonnet 18. Retrieved from <https://poets.org/poem/shall-i-compare-thee-summer-day-sonnet-18>. Though the poet points out that the young guy is "more lovely" than a summer's day, he is nonetheless radiant like summertime with his "gold complexion" and "darling buds." Sonnet 18 is fundamentally a love poem. Initially, the poet looks for a suitable metaphor to characterize his beloved. He suggests comparing him to a pleasant “summer’s day”, or "the darling buds of May." However, when the poet looks for a metaphor that will truly capture the beauty of his lover, he finds that none of them would do because they all allude to death and ultimate deterioration, since the young man will remain in the poet's writings forever, his beauty is even more faultless than a summer day and will not be endangered by time or death.

In sonnet 54, Shakespeare likens the genuineness of his beloved to the aroma of a rose. His beloved's reality is portrayed just as the aroma

is poured into the perfume. He says;
 “O, how much more doth beauty beauteous seem/
 By that sweet ornament which truth doth give. /

.....For that sweet odor which doth in it live
 ./.....As the perfumèd tincture of the roses”. Shakespeare, W. (1609), Sonnet 54. Retrieved from

<https://poets.org/poem/o-how-much-more-doth-beauty-beauteous-seem-sonnet-54>. In this sonnet, the image of a rose signifies everlasting truth and piety, two characteristics that the poet finds in his beloved. The poet, moreover, asserts that his poem depicts the beauty, and "truth," of his cherished.

Sonnet 60 is an effort to clarify the nature of time as it passes and how it affects human existence. The poet says that everything will fade away, only his poetry will stand against time, keeping alive his praise of his beloved. He compares the minutes to waves on a "pebbled shore," with each one replacing the other in a predictable order. “Like as the waves make towards the pebbled shore,
 /So do our minutes hasten to their end, / Nativity.....
 /Crawls to maturity, wherewith being crowned,” Shakespeare, W. (1906), Sonnet 60. Retrieved from

<https://www.poetryfoundation.org/poems/45095/sonnet-60-like-as-the-waves-make-towards-the-pebbled-shore>. He continues to compare the course of a human life to that of the sun, describing how it rises over the ocean at birth "Nativity", crawls upward toward noon of "maturity", and is then abruptly destroyed by "eclipses," which struggle against the sun's glory. He ends the poem describing time as a greedy beast that eats away youth and wrinkles the skin.

In Sonnet 99, Shakespeare charges the spring herbs and flowers of robbing his lover of her color and scent. He addresses the flowers by saying; “Dear thief, where did you steal your perfume from, if not from my lover's breath? As he says; “Sweet thief., whence didst thou steal thy sweet that smells, /..

If not from my love's breath?..... /

The purple pride ...

In my love's veins thou hast too grossly dyed...” Shakespeare, W. (1609), Sonnet 99. Retrieved from <https://poets.org/poem/forward-violet-thus-did-i-chide-sonnet-99>.

Your silky petals have become a rich purple color thanks to the blood of my darling. I saw a lot more flowers, but none of them weren't stolen.

On the other hand, Sonnet 130 employs literary devices such as

metaphors and similes. The poet starts the sonnet by a confusing statement, he says; “My mistress’ eyes are nothing like the sun;” Shakespeare, W. (1609), Sonnet 130. Retrieved from <https://poets.org/poem/my-mistress-eyes-are-nothing-sun-sonnet-130>. In this sonnet Shakespeare states that his beloved’s eyes are not like the sun and her lips are not as red as a coral”. It’s customary to praise someone’s mistress with these flashy qualities, which the poet rejects. The poet continues to reject these qualities. Then he states that her hair is neither as black as the darkness, nor is her skin is as white as snow. Quite the contrary, she has dark skin and hair that resembles black wire.

5.2- William Wordsworth (1770 – 1850): William Wordsworth's poem "Daffodils" explores the relationship between humans and nature, mainly how humans find comfort and happiness in the natural world. The poem begins with the poet describing how he felt solitary and separated from the world till he fell upon a field of daffodils that brought him great happiness. He says; “I wandered lonely as a cloud / That floats on high o’er vales and hills, /..... I saw a crowd / A host, of golden daffodils” Wordsworth, W. (1807), Daffodils. Retrieved from

<https://poets.org/poem/i-wandered-lonely-cloud>. Wordsworth further states that as watched the daffodils dance in the wind, he began to feel united with them. The poem explores the ways in which people may find comfort and delight in nature, while also celebrating the beauty and strength of the natural world. The poem emphasizes how our perception of ourselves and the world around us may change as a result of new realizations and moments of spiritual awakening. It also illustrates how people and nature are evolving in this interaction.

An unusual, momentary, and normally surprising gift from nature is a rainbow. It may be both exciting and comforting to see one. This is illustrated in Wordsworth’s poem “The Rainbow”. Wordsworth captures many of the key elements of “Romanticism” in just nine lines, including the love of nature, the connection between the natural world and the individual self. He also highlights the significance and role of his childhood in shaping him into a well-developed man, which is demonstrated by his well-known line,the child is father of the man.....”. Wordsworth, W. (1802), The Rainbow. Retrieved from <https://poets.org/poem/my-heart-leaps>. The poet expresses his feelings

since he was a little boy. He has had a repeated bounce in his heart every time he beholds a rainbow in the sky. He says; “My heart leaps up when I behold.... / A rainbow in the sky”. Wordsworth, W. (1802), *The Rainbow*. Retrieved from <https://poets.org/poem/my-heart-leaps>. The poet continues saying that even as an adult, the he has the same emotions whenever he views a rainbow. Moreover, he prefers to die at the moment that he will not be able to experience the same emotions for the rest of his life.

This poem features one of Wordsworth's favorite subjects which is, the life of ordinary rural people and was stimulated by a trip he had with his sister to the Scottish town of Stathrye. The poem represents romanticism in several ways, including its stress on human feelings of sorrow, loss, pain, and solitariness amid nature. He depicts a girl who is singing a sad song while reaping in the wild highland's fields alone. He says; “Behold her, single in the field / Yon solitary Highland Lass!..... Reaping and singing by herself.....” Wordsworth, W. (1807), Retrieved from <https://www.poetryfoundation.org/poems/45554/the-solitary-reaper>.

5.3- William Henry Davis (1871-1940): There are times when life is

just too chaotic, with several obligations. To pawn this pressure, in his poem “Leisure”, Davies suggests that we "stop and stare" at the surrounding natural environment. He utilizes poetry to try to induce a sense of natural serenity, as he says; “WHAT is this life if, full of care / ... No time to stand beneath the boughs,/ No time to see / Where squirrels hide their nuts in grass:/ Streams full of stars, like skies at night...” Davis, W. (1911). Retrieved from

<https://englishverse.com/poems/leisure>. He urges us to do like sheep and cows, to stop and stand beneath the tree limbs and stare off into the distance and overlook the squirrels burring their nuts in the grass as we go past the woods. If we never stop to observe how a stream's surface is altered into a starry night sky in the midst of the day by the light sparkling on it, and if we do not look at her beauty and see her dance, we will lead an unhappy life and will always be worried to the point that we don't take the time to stop and observe the beautiful natural world around us.

Davis poem “Days Too Short”, also tackles the universal themes of beauty, shortness of time, and mortality in a masterful manner. Readers of all ages will unquestionably find resonance in the

speaker's genuine comments on the temporary nature of existence. This melancholy poem considers how short life is and how short-lived beauty is. In the natural world, the poet finds comfort, deterioration and brevity which are constant themes in poetry. The poem opens with a portrayal of spring, a time of year usually connected to growth and rebirth, as he says "When primroses are out in Spring / And small, blue violets come between;/ For me, doth wear the veil of night.....". Davis, W. (1953). Retrieved from https://englishverse.com/poems/days_too_short. But the speaker's main argument is that these springtime beauties are short. He also states that violets, roses as well as primroses will all fade shortly. Though the birds chirp joyfully, they serve as a constant reminder that time is disappearing away. The rills, who sing at birth, will stop too.

W. H. Davies employed symbolic language to depict a natural phenomenon which is the rain. His strong passion for nature was evident in his poem "The Rain". He described how rainwater falls on the tree's higher leaves, extinguishing their thirst, and then travels down the leaves to the other leaves. He says; "I hear leaves drinking rain / I hear rich leaves on top / Giving the poor

beneath/ Drop after drop...../. Davis, W. (1917). Retrieved from https://englishverse.com/poems/the_rain. The picture of higher leaves of the tree, which obtain the raindrops first and satisfy their thirst, have symbolic suggestions. They then handover the droplets to the lower leaves. These metaphors suggest that the wealthy have a major opportunity, while the poor receive whatever is left over.

April is here and its magnetisms are irresistible. It is a beautiful month. The planet is rejuvenating itself as the winter has passed and springtime is at its height. This month is a time when poets find pioneering inspiration, when lovers experience renewed cheerfulness, when kids play outside in the beautiful days, and when nature redevelops. God grants us these serene and happy April days so that we can enjoy the wonders of nature and submerge ourselves in the lovely days and nights of this fourth month of the year, as the poet says "When April scatters charms of primrose gold / singing skylarks from the meadows rise / hear the pleasant cuckoo, loud and long -- / And let a few small strawberry vlossoms come". Davis, W. (1917). Retrieved from <https://allpoetry.com/April's->

Charms. Summer is still a little way off. Every spring, life reinvents itself, donating these beauties to those who endure the winter months with a sense of hopefulness. April seems to be filled with hope and joy. And it is the time to establish a strong connection with the heavenly force that is inside each of us.

From the aforementioned poems' excerpts, it can be seen that the poets utilized nature terminology to depict specific natural phenomena and to spot and honor the beauty of the natural world. They continue by using connotative nouns, adjectives, verbs, and adverbs. In addition, they employed rhetorical questions and metaphors to convey a sense of peace and harmony with the natural world. In order to construct the language of the poems, the poets employed a variety of syntactic units, ranging from the "word" to the "compound sentence". A word is a building block from which different expressions are constructed, and each word has a certain function that defines the portion of speech it belongs to. Adjectives and adverbs are used to show how nouns or verbs relate to other words in the phrase, whereas pronouns are used to substitute nouns. To convey impulsive sentiments and emotions,

interjections and exclamations are also used.

Poets also switched between the tenses of distinct verbs. Simple assertions are made in the indicative mood, but recommendations and advise are made in the imperative mood. There is also a range of tenses. General remarks and facts are indicated via the present simple tense. When expressing historical events that happened at some point or during a certain time in the past, the past tense is employed. The completion of facts is expressed via the continuous tenses. The future simple tense is also employed to convey a sense of pure futurity. These poems can be viewed as an interaction between the poet and the reader or hearer. It includes factual statements as well as narratives that are based on true stories. The poets relied on the readers' and listeners' presupposition and on their discourse competence, as they are assumed to have a good mastery of the principles that enable them to put ideas and sequences together in sentences and connect them to both new and prior knowledge about the world.

6- Transitivity Processes: Since poetry is a literary form that incorporates a number of linguistic conventions, the "transitivity rule" is applicable to poetry in general and

William Wordsworth's work in particular. The relationship between the characters in the poem is shown via the transitivity rule. In order to illustrate the ongoing occurrences, which encompass the modes of occurring, doing, and perceiving, the "material and mental" processes realized through the system of transitivity will be used for this study. The fundamental linguistic properties of texts can be revealed by Halliday's transitivity. especially literary works with significant language qualities, like poetry. Furthermore, the transitivity system gives linguistic evidence to assist the interpretation of the poems by demonstrating what or who does what to whom and thus allowing us to determine the overall meaning of the poems.

6.1- Material Processes: -

Table 1. Material Processes found in William Shakespear's "Sonnet 18"

I	compare	Thee to a Summer's Day
actor	Process: Material	goal

Table 2. Material Processes found in William Shakespear's "Sonnet 18"

Rough winds	Do shake	Buds of May
actor	Process: Material	goal

Table 3. Material Processes found in William Shakespear's "Sonnet 54"

Truth	give	that sweet ornament
actor	Process: Material	goal

Table 4. Material Processes found in William Shakespear's "Sonnet 60"

waves	make	towards the pebble shore
actor	Process: Material	goal

Table 5. Material Processes found in William Shakespear's "Sonnet 60"

Minutes	hasten	to their end
actor	Process: Material	goal

Table 5. Material Processes found in William Shakespear's "Sonnet 99"

Thou	steal	thy sweet that smells
actor	Process: Material	goal

Table 5. Material Processes found in William Shakespear's "Sonnet 99"

Thou	dyed	The purple pride
actor	Process: Material	goal

Table 6. Material Processes found in William Wordsworth's "Daffodils"

I	wandered	Lonely as a cloud
actor	Process: Material	goal

Table 7. Material Processes found in William Wordsworth's "The Rainbow"

My heart	leaps up	when I behold a rainbow in the sky
actor	Process: Material	goal

Table 8. Material Processes found in William Henry Davis's "Leisure"

Squirrels	hide	Their nuts in grass
actor	Process: Material	goal

Table 9. Material Processes found in William Henry Davis's "April's Charm"

April	scatters	Charms of primrose gold
actor	Process: Material	goal

6.2- Mental Processes: -

Table 10. Mental Processes found in William Wordsworth's "Daffodils"

I	saw	a crowd/ a host of golden daffodils
Senser	Process: mental (perception)	Phenomenon

Table 11. Mental Processes found in William Wordsworth's "Rainbow"

I	behold	a rainbow in the sky
Senser	Process: mental (perception)	Phenomenon

Table 12. Mental Processes found in William Henry Davis's "The Rain"

I	hear	Leaves drinking rain
Senser	Process: mental (perception)	Phenomenon

Table 13. Mental Processes found in William Henry Davis's "The Rain"

I	hear	rich leaves on top giving the poor beneath
Senser	Process: mental (perception)	Phenomenon

Table 14. Mental Processes found in William Henry Davis's "April's Charm"

I	hear	The pleasant Cuckoo loud and long
Senser	Process: mental (perception)	Phenomenon

* Discussion

A transitivity system is a method for describing the full phrase, rather than just the verb, and the object. The transitivity system reduces the world of experience into a comprehensible collection of Process Types. Every process type

offers a unique schema or model for understanding a certain area of experience as a figure of a model for interpreting meaning as in the above tables. In the transitivity system, a clause is a perfect experience unit made up of process, participant, and circumstance. The activity that occurs within a clause, known as a verb, is referred to as the process. A participant is an individual or thing that takes part in a process. The circumstances refer to the environment in which a process occurs, including when, why, and how the participant is present. The main experiment is a process. Furthermore, the process influences the situation indirectly. Utilizing the transitivity system as tool for analyzing literary work offered basic insights that made it feasible to extend language analysis beyond formal description and utilize it as the basis for social and environmental criticism.

* Conclusion

Poetry is the art of choosing words. To transmit meaning and produce a certain impact, a poet refines words, plays with language, and chooses which words to employ. A poet's thoughts, whether true or imagined, become the reader's emotions when words are skillfully put together. Eventually, they reach a

reader's heart. The surrounding natural environment served as a source of inspiration for early poets, who created poetry that celebrated its beauty. Early examples and well-known poets who have exquisitely embraced the natural world are numerous throughout the rich history of poetry. To arouse amazement, poets employ colorful, detailed language and words pertaining to nature. These are crucial elements for communicating human feelings and admiration for the natural world. Moreover, using figurative language pertaining to nature and natural phenomena, conjures up strong mental imagery. To portray deeper ideas; personification, similes, and metaphors are also employed. Poetry about nature is not limited by culture. It also surpasses various linguistic and cultural barriers.

Although language is always thought of as a transporter of culture, it really serves as a bridge connecting culture and the natural world. Languages are thought instruments that encode perceptions that are impacted by people's varied environments; they are used to focus recipients' attention on certain phenomena while ignoring others. Productive fields of ecolinguistic research have examined how specific frames and metaphors encourage

ecologically beneficial behavior at the cognitive level. Humans are fundamental to the construction of the reality of the world. People's minds are constantly being bombarded with millions of inputs trying to make sense of the environment. They actively categorize and evaluate newly acquired information and the outside environment. Consequently, growth is achieved when people, environment, language, and culture co-exist in peace. Eco linguistics examines language ecology, evaluates texts pertaining to ecological or environmental concerns, and provides frameworks for researching discourses that have the capacity to affect the systems that sustain life. Through the development and promotion of both language and ecology, Eco linguistics has successfully attempted to meet the demand to safeguard ecology via language and ecological sustainability.

According to Stibb, A. (2015), ecolinguistic studies are grounded in a variety of philosophical and ethical frameworks that address both the social and ecological aspects of the subject. To sum up, ecolinguistics provides critical discourse studies with a wider variety of important concerns that the discourse analyst

may address, as well as a more thorough, clear, and philosophical framework for evaluating discourses, together with theoretical understanding of how language operates within discourse in order to convey a certain message.

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