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دراسة اسلوبية مدونة للانماط اللغوية البارزة للرواية المناخية " ظُلَّة الغاب"

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المستخلص

تهدف الدراسة الحالية الى تسليط الضوء على النصوص اللغوية اللافتة في رواية المناخ الموسومة "ظلّة الغاب" للكاتب ريتشارد بورز من خلال برنامج لغة المتون الالكتروني لتحليل النصوص المختارة اسلوبياً. اعتمدت الدراسة منهجية التحليل الكمي ليجوفري ليج (٢٠٠٨) وآلية التحليل النوعي لكبونز ووايتلي (٢٠١٨) وليج وشورت (٢٠٠٧) .تسهم النصوص اللافتة في تأطير رواية المناخ بالاسلوب الجمالي والبلاغي وتمثل استراتيجية سردية تساعد على إشراك القراء بالقضايا البيئية، من خلال مزج الأسلوب الادبي برواية المناخ. تسهم الدراسة الحالية في معرفة أهمية رواية المناخ ودورها في دعم قضايا البيئية، من نتائج الدراسة أن النصوص المناخية اللافتة تنشر الوعي وتعزيز التعاطف وتعمل على معالجة التحديات المناخية والبيئة المعاصرة.

الكلمات المفتاحية: رواية المناخ، لغة المتون الاسلوبي، البيئة، النصوص اللافتة

Abstract

This study investigates foregrounded language patterns of Richard Power's climate fiction novel *The Overstory* through a corpus stylistic framework, employing Geoffrey Leech's(2008) method for quantitative analysis and qualitative methodologies of Gibbons & whitely (2018) and Leech & Short (2007). The research focuses on the identification and interpretation of foregrounded linguistic patterns. These foregrounded patterns enhance climate fiction's aesthetic and rhetorical impact and serve as a narrative strategy to engage readers with ecological concerns. By bridging literary stylistics and climate discourse, this study contributes to understanding how cli-fi functions as a vehicle for environmental advocacy and climate communication. The findings suggest that foregrounding climate fiction can awaken awareness and empathy, making it a vital tool for addressing contemporary ecological and environmental challenges.

Keywords: climate fiction, corpus stylistics, environment, foregrounded patterns.

1. Introduction

Climate change fiction, often called cli-fi, has emerged as a significant and dynamic literary phenomenon in contemporary literature. This genre centres on themes of climate change and global warming, reflecting humanity's growing awareness of environmental crises. In fact, the 21st century has been aptly described as the age of cli-fi (Mcbride, 2018). The importance of climate fiction lies in its ability to narrate the complex interconnections between human systems and the natural environment. Through imaginative storytelling, cli-fi illuminates the vulnerabilities of human societies and ecosystems while fostering reflection on potential futures. As Schneider-Mayerson(2018) suggests, cli-fi provides readers with a conceptual framework for understanding humanity's place in an expanded ecological sphere and considering environmental degradation's implications. The study builds on such insights by exploring how climate concerns are expressed through specific linguistic patterns in selected climate fiction texts. By investigating the role of foregrounded language patterns in emphasising environmental issues, it is clear that these narratives depict the intricate relationship between humans and nature. This study applies corpus stylistic tools to examine the stylistic techniques employed in cli-fi, understanding how language shapes the genre's ecological focus. The research addresses two questions central to the linguistic dimensions of cli-fi: How does the author use foregrounded linguistic patterns to express environmental concerns? How can corpus stylistics be applied to uncover these patterns? By answering these questions, this study will enrich scholarly understanding of cli-fi and underscore its

potential to focus on environmental awareness and inspire significant action toward climate change.

2. Literature Review

Many studies have been carried out in this field, for example, a (2020) which was established to analyse study by Lorenz stylistic changes in Anthropocene fiction throughout the last sixty years. The focus was on 84 novels throughout this period, and stylometric analysis was applied to examine changes over time. Lorenze's study does not address how foregrounding as a stylistic device to engage readers with ecological themes. This indicates the need for a corpus stylistic analysis of foregrounding that specifically examines foregrounding in climate fiction and how much technique influences e-readers to think and care about the climatic catastrophe in the world (Lorenz, 2020). Another study by Poole and Micalay-Hurtado (2022) who employ a corpus-assisted ecolinguistic approach to analyse the diachronic evolution of how "tree/s' and 'forest/s" are represented in U.S. discourse from 1820 to 2019. Drawing on 475 million words from the corpus of historical American English and using diachronic collocation analysis, the study reveals a linguistic shift. An increase in adjectives denoting poor health and vitality (e.g., "bare," dead") and a decline in positive descriptors of ecological well-being(e.g., 'green'," stately"), reflecting ecological degradation and a reduced cultural focus on forest vitality. The research also highlights a transition in forest representations, shifting from wilderness to boundlessness. By situating this analysis within the field of ecolinguistics, the study advocates for broadening ecological discourse analysis to explore language reflects and shapes how human-environment interactions. The research gap stems from the absence of focus

on foregrounding techniques in climate fiction, which differs significantly from the diachronic analysis of non-literary public discourse by Poole and Micalay-Hurtado (2022). Their study examines linguistic patterns of ecological degradation over time but does not address how stylistic devices in climate fiction foster cognitive and emotional engagement with climate issues. This underscores the need for a genre-specific, synchronic analysis of foregrounding in climate fiction to reveal its distinct role in highlighting ecological themes (Poole & Micalay-Hurtado, 2022, pp. 7–8).

A relevant qualitative ecostylistic study by Mohamed and Jaafar (2023) focuses on extracts from Michael Punke's novel The *Revenant*. Their study shows the dynamic power between human and non-human participants in the literary text. The findings reveal that nature is portrayed as a life-sustaining and lifethreatening force with active agency in the novel's events. The analysis highlights linguistic features such as eco-makers and figurative devices like onomatopoeia and personification. Nonhuman environmental participants are depicted as agentive forces shaping a character's survival. The findings also emphasise the importance of understanding textual stylistic choices to reveal nature's agency. This study differs from the current study in that it focuses on an eco-stylistic analysis using a combination of Systemic Functional Grammar and other frameworks rather than a corpus stylistic approach to foregrounding. The research gap lies in the limited use of corpus-based methods to analyse foregrounding in climate fiction, particularly how stylistic devices emphasise environmental themes (Mohamed & Jaafar, 2023).

Another study by Shakir (2024) which investigates the centrality of trees and nature in Ritchard Powers' *The Overstory* within the

framework of ecocriticism and is based on Garrad. The findings indicate environmentalism's ethical and emotional aspects, where utopia symbolises ecological harmony and nostalgia evokes the human relation with nature. While this study examines the significance of trees and nature in The Overstory through an ecocritical lens, while this research adopts a corpus stylistic approach to foregrounding, focusing on how linguistic foregrounding highlights environmental linguistic patterns (Shakir, 2024). A related study by Jaafar (2024) investigates the linguistic framing of climate change through social media interactions, focusing on YouTube comments on explanatory videos from BBC News and the Economist (2020-2022). The research identifies key roles and responsibilities attributed to the climate crisis by interlocutors and examines public perceptions of this global issue. The study systematically analyses audience response using a mixed-method approach, combining corpusbased analysis and systemic functional linguistics (SFL). Findings reveal that public discourse often assigns blame to government, politicians and industrial entities, highlighting the perceived causes of the crisis. In addition, it focuses on the value of analysing digital interactions to understand global attitudes and reasons and suggest solutions for climate change while excluding variables like gender or other social factors. The study focuses on linguistic attitudes and role attribution in social media discourse on climate change, while the current research examines foregrounding techniques in climate fiction novels. The research gap lies in exploring how stylistic foregrounding emphasises environmental themes, an area untouched by social media analysis(Jaafar, 2024).

3. Methods and Data

A mixed method was used in this study; both qualitative and quantitative methods were applied. Applying corpus stylistic means using the computer tool to do part of the analysis, such as looking for patterns, keywords and other significant features related to the text utilising the quantitative method. The other part of the analysis requires a qualitative method because the quantitative analysis would be insufficient without manual analysis. The underlying assumption of this methodology is that integrating quantitative and qualitative methods provides a deeper understanding of research topics and questions than a single method can do alone(Cohen, Manion & Morrison, 2018: Jaafar, 2019). The corpus tool used in this research is #LancsBox, a specialised tool for analysing corpora (Brezina et al., 2020).

A corpus stylistics approach is based on three frameworks; Geoffrey Leech's theory (2008), Leech & Short (2007), and Gibbons & Whitely (2018). The corpus analysis helps to identify the most frequent word lists, concordances and frequencies to support the qualitative analysis.

Two theories are applied in the qualitative analysis of foregrounding. The first is by Gibbons and Whiteley (2018). According to Gibbons and Whitely (2018),foregrounding is the technique of manipulating the structure and patterns of the text to make some aspects prominent or more apparent. Foregrounding is also related to the psychological effects of specific textual strategies and plays a vital role in controlling the reader's attention in interpreting literary text. Foregrounding can be accomplished through similarity and correspondence, specifically through parallelism and pattern repetition. In addition, foregrounding can also be achieved by a rupture or break in a pattern, referred to as deviation. Parallelism is defined as the occurrence of "unexpected regularity", while deviation is described as an occurrence of" unexpected irregularity" (Jeffries& McIntyre, 2010, p. 31). Finally, Leech and Short's (2007) theory shows that to analyse prose, it is essential to look at its linguistic description. The light should be shed on the linguistic category that is less common than others that are familiar in a literary or non-literary context, like grammar, besides foregrounding where there is a focus on many literary devices like metaphor and personification. The analysis of style requires looking for artistic principles related to the writer's choice of language; each writer has his style in writing. The linguistic features that relate to each writer belong to different categories. The categories are placed under general headings: lexical categories, semantic and grammatical categories and figures of speech.

3.1 Data

The data was available online in the electronic version of Richard Powers' novel *The Overstory*, published in (2018). The novelist shows the effect of modern life and technology on nature. This novel is an example of an eco-fiction novel depicting the relationship between humans and the environment (Shakir, 2024). The corpus of this novel consists of (170218 tokens, 17297 types, and 15763 lemmas). This novel is considered one of the green novels about nature, trees, and environmental destruction (Safina, 2021). This novel was translated into thirty languages besides shortlisted for the Man Booker Prize in 2018, and won the Pulitzer Prize for fiction in 2019. *The Overstory* is an environmental novel about the lives of nine characters, who decide to preserve trees from destruction and deforestation. This

novel represents an urgent need to save our environment; it is divided into chapters titled as Roots, Trunk, Crown, and Seeds (Haugen, 2018). The sentences, phrases and even words are related to the environment and the relationship between humans and their environment. Additionally, this novel is one of the examples that talks about the issues of nature, the environment, deforestation, climate change, and global warming (Safina, 2021). The language of the novel is a unique mix of sciences and literature; the writer foregrounds the most critical environmental patterns that discuss the issues of climate, nature, and the environment through his choice of words and terms.

4. Corpus Stylistic Analysis of the Data

The word tool in #LancsBox(version) generated the words. Determining how frequently the most common word keywords occur in the corpus is achieved by excluding function words such as (pronouns, articles.. etc.).

NO.	frequency	Words
1.	385	Tree
2.	269	Life
3.	173	World
4.	161	Forest
5.	107	Earth

Figure 1. shows the most frequent keywords related to the environment and their numbers.

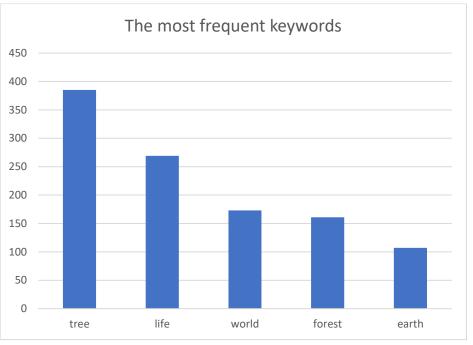


Figure 2. The most frequent words related to the environment.

The study examines the linguistic patterns shaping the novel's engagement with ecological themes. The analysis centres on the most frequent five nodes in Richard Power's novel The Overstory that are closely associated with climate and environment themes. These words include (tree, life, world, forest, and earth). These words were selected for their prominence in the text and thematic prevalence, and they give the main points of the novel's central ecological concerns and rhetorical engagement with readers. By focusing on these lexical items, the study aims to uncover how their stylistic foregrounding contributes to the novel's aesthetic. emotional, and communicative power.

1-Tree

١.	File	Left No
1	TheOverstory	tune down to the lowest frequencies. The tree is saying things, in words before words.
2	TheOverstory	the delicacies that the natives knew this tree could give. "We can sell the extra,
3	TheOverstory	will not serve itself. Yet still this tree has a secret tucked into the thin,
4	TheOverstory	fissures, an inch of added rings. The tree bulks out. Its bark spirals upward like
5	TheOverstory	bark twist and swirl so, in a tree so straight and wide? Could it be
6	TheOverstory	mounted knights from a raging storm. That tree will outlive, by a hundred years and
7	TheOverstory	now surrounds the scattering of graves. The tree above casts its shade with equal generosity
8	TheOverstory	a landmark, what farmers call a sentinel tree. Families navigate by it on Sunday outings.

Figure 3. The concordance lines of the word "tree".

The retrieval results of the corpus analysis show the selected words in context, examples will be discussed in detail for each word. For example, in Figure 3 Line 1 "The tree is saying things in words before words" (Powers, 2018, p.7).

On the morphological level, the use of the verb "is saying" deviated from the morphological norms because "saying" is a verb used with human beings, and here, it has been used to foreground the tree as a person can "say" and communicate. The repetition of the two plural nouns, "words before words", is morphologically significant; the concept of language has been foregrounded through it, forcing the readers to think about the meaning of "words before words." What words come before words? It suggests that "words before words" is a higher level of speaking and communication than any other level.

The syntactic Foregrounding occurs in the unconventional choice of tense and noun form, making the sentence stand out. Using the present continuous tense in "is saying" is unusual because that means the tree is involved in a constant communication process; by choosing "is saying" instead of verbs associated with natural processes such as "growing or standing", this sentence makes a syntactic deviation. So, the present continuous tense is used as an

indicator for the process of "saying". Moreover, the choice of constant actions is related to humans, so the use of present continuous tense also foregrounds the readers' attention to the fact that the tree is personified as a human. In addition, the word "things" is open-ended and vague and deviates from the specific lexical choice of words; the vagueness of the word "things" foregrounds what this word includes and what is meant by things as a general term refers to general things, not specific things. The complex structure of the phrase "words before words" creates a linguistic paradox, indicating that the language used with the tree is pure and invites the readers to think of how nature communicates. On the semantic level, foregrounding occurs in the sentence "the tree is saying," which creates a personification; the tree is portrayed as a person because "saying" is an action used by human beings. So here, the tree is given human communication characteristics, in "words before words." This implies an extended concept of communication because the tree is not saying only words but "words before words", which indicates that the tree has voice and thoughts; this phrase evokes the interpretation that "words" may refer to a language related to a tree, natural signs or messages.

Line 2: "His mind is already making bread, coffee, soups, cakes, gravies—all the delicacies that the natives knew this tree could give. "We can sell the extra in town." (Powers, 2018, p.12).

On the morphological level, the mentioning of the concrete nouns "bread", "coffee", "soup", and "cakes" indicates that without the trees, we cannot make these meals. The use of culturally specific terms like "natives" means a sustainable and environmental relationship between the natives and trees; the

using of "natives" also suggests the relationship of a group of people who share a set of norms, traditions, and heritage with trees. The use of the word "delicacies" refers to food items that are rare or high quality, which means the tree offers not only food but also luxurious things. The use of words like "knew" and "give" is significant because they indicate the relationship between humans and nature, and the verb "knew" suggests that humans know how trees are essential to our world. Moreover, using the verb "give" instead of provide or supply indicates the tree's willingness to give and share its "delicacies" with humans. Semantically, this shows us the importance of trees in our environmental system and nature. In this phrase, "this tree could give" is personified as an essential element in the ecosystem and environment through the verb "give" instead of provide or supply. The verb "give" shows that the tree can and is willing to sustain nature; this line indicates a reciprocal relationship with the environment. The tree and people benefit each other in a balanced way.

Line 3 "will not serve itself. Yet still this tree has a secret tucked into the thin" (Powers, 2018, p. 13).

On the morphological level, the choice of verbs like "serve" In this sentence," will not serve itself", foregrounds the idea of the existence of trees, the trees exit for a purpose rather than selfinterest, and the trees' existence supports other life forms in the environment. The using of the noun "secret" with the tree in this phrase "a secret tucked into the thin" evokes depth and mystery by describing "the tree has a secret" It suggests that nature has hidden knowledge that humans do not know about like carbon storage which is necessary for maintaining life and environment, the growing of trees.

Line 4 "That tree will outlive, by a hundred years and more, the man who has never heard of it." (Powers, 2018, p. 14).

On the morphological level, describing the tree using the demonstrative pronoun "that", as in "that tree", adds a sense of specificity as the tree has unique qualities. The sentence emphasises the tree's durability and longevity by using the verb "outlive," a powerful verb that shows that the tree's life is longer than human life or other entities. Moreover, choosing "a hundred years" as a measure of time reinforces the idea of time, enduring and resilience. Thus, we must think of long-term ways to care for the climate and environment because nature's survival depends on decisions that take longer than humans. On the semantic level, foregrounding is achieved by blending natural elements with imagery associated with human conflict and survival. The tree symbolises resistance against the harsh circumstances of the time. Moreover, this line "will outlive, by a hundred years" adds a sense of deviation because the tree is described as something that can live for a hundred years; it is against and contrasted with the temporal life of humans.

Line 5 "The Hoel Chestnut becomes a landmark, what farmers call a sentinel tree. When he looks up, it is into the branches of the sentinel tree, lone, huge, fractal, and bare against the drifts, lifting its lower limbs and shrugging its ample globe" (Powers, 2018, p. 26).

On the morphological level use specific words, nouns and adjectives like "a landmark", lone", "huge", and "fractal" to describe "the Hoel Chestnut tree" to indicate its vast size and its incredible presence in nature. On the semantic level, Describing and using personification to personify the tree as a "sentinel", which is a word used to describe humans and animals, it is

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foregrounding to catch readers' attention to specific ideas. The tree is described in this way because it guards our nature and environment, offers oxygen for all humans, balances the temperature, and provides human food. A guard cares for our environment and us. Moreover, the sentence "a landmark, what farmers call a sentinel tree" foregrounds the idea that the tree is considered a landmark and sentinel, emphasising its importance as a guard of the area that protects our nature and keeps it safe. Moreover, the word "sentinel" is usually used with a human or animal that guards humans, not with a tree; applying this term "sentinel" suggests that there are layers of meaning. It could be how trees guard the environment against pollution, foster biodiversity, and protect and maintain the stability of the environment. The phrase "families navigate by it "foregrounds the tree's significance not only as a geographical marker or symbol but also as a symbol of the continuity of community. This shows how people depend on trees for environmental balance.

2- Forest

Ī	File	Left Node	Ī
1	TheOverstory.	dozen industrial uses—every fourth tree of a forest stretching two hundred million acres from Maine	9
2	TheOverstory.	whatever the fungus hasn't reached. The nascent Forest Service encourages them. Use the wood, at	
3	TheOverstory.	each year. Then wilder textures, directly observed—the forest of hairs on a caterpillar's back and	
4	TheOverstory.	One leans on a staff in a forest opening. One peers through the narrow window	1
5	TheOverstory.	were anything but a sideshow on the forest floor. The Golden Guide to Pond Life,	
6	TheOverstory.	hives JEAN TAKES HER BROTHERS into the forest preserve. There, the three of them hold	
7	TheOverstory.	men, kitted out as trees, help the forest migrate from Birnam Wood all the way	
8	TheOverstory.	the branches of the banyan, that one-tree forest that has grown up over the course	
9	TheOverstory.	truck and drives. The route looks like forest, mile after emerald mile. But Douggie sees	
1	0 The Overstory.	as big as a sovereign state. The forest is pure prop, a piece of clever	
1	1 TheOverstory.	Vista corridors." "But isn't that all nationalforest?" The cashier just stares, like maybe there's	
1	2 The Overstory.	the question's sheer stupidity. "I thought national forest was protected land." The cashier blows a	
1	3 The Overstory.	read to the horses last year. The forest from the first day of creation. But	

Figure 4. The concordance lines of the word "forest".

Line 1 "America's perfect tree, backbone of entire rural economies, the limber, durable redwood of the East with three dozen industrial uses—every fourth tree of a forest stretching two hundred million acres from Maine down to the Gulf—is doomed".(Powers, 2018, p. 16).

On the graphological level, using the dash in the middle of the sentence creates a pause to attract readers' attention to the catastrophic prediction. It Introduces and separates the idea from the rest of the sentence, making "is doomed" stand out starkly. On the morphological level, compound adjectives like "two hindered million" and three dozen industrial uses". Besides describing the tree using the adjective perfect, which is unusual, this sentence also includes many nouns and adjectives related to climate, like tree, rural, and forest. Semantically, there is a metaphor when comparing the tree to the backbone.

Line 8 "His scream pierces the air, and his body tumbles into the branches of the banyan, that one-tree forest that has grown up over three hundred years just in time to break his fall"(Powers, 2018, p. 88).

On the graphological level, the text contains many commas, segmenting it into small segments to reflect the sequence of events of the novel. On the morphological level, dynamic verbs such as "pierces"," trumble ", and " grown " emphasize the intensity and immediacy of events. However, the compound noun "One-tree forest" is a striking compound that merges the paradox of singularity and multiplicity, foregrounding the banyan tree's unique nature. On the syntactic level, the text contains multiple classes linked by conjunctions and commas, creating a flowing description. Moreover, this structure reflects the interwoven relationship between human actions and the natural environment, reinforcing the theme of interdependence.

Furthermore, the parallelism is seen in this sentence 'His scream pierces the air" and "his body tumbles into the branches" There is a connection between the sensory (sound) with the physical movement. On the semantic level, the description of the scream "piercing the air" and banyan as a 'one-tree forest" evokes vivid mental images that blend sound and image, the banyan tree symbolizes resilience and protective power of the nature.

Line 9, as shown in Figure 4,"The route looks like forest, mile after emerald mile" (Powers, 2018, p. 92).

It is clear that the morphological level, the dynamic verb "looks" suggests a sense of subjectivity and emphasises perception and interpretation rather than absolute reality, the using of the adjective "emerald" to describe the forest colour rather than using the word green adds richness. It evokes connotations of rarity, beauty, and value to the forest. On the syntactic level, this sentence 'the route looks like a forest," introduces comparison, foregrounding the natural imagery, besides the repetition of "miles after miles reinforces the idea of continuous and overwhelming natural beauty. On the semantic level, there is a direct simile 'looks like forest" Besides, there is a deviation in comparing the colour of the forest emerald rather than green. There is a structural parallelism emphasising the scene's beauty in "miles after miles".

Line 10 "The forest is pure prop, a piece of clever artistry" (Powers, 2018, p. 92).

On the graphological level, using comma foregrounds draws attention to the second part of the sentence, "a piece of clever artistically". This ensures that the readers focus on the evaluation and development of nature around them. On the morphological level, adjectives are used in this sentence to foreground the artificiality of the forest. On the semantic level, this line describes the natural and artistic growth of the forest.

Line 13: "He feels like he is on the Cedar Mountain, from that Gilgamesh, which he found in the ranch library and read to the horses last year. The forest from the first day of creation. Nevertheless, it turns out Gilgamesh and his punk friend Enkidu have already been through and trashed the place. Oldest story in the world. You could drive across the state and never know. That is the fury of the thing" (Powers, 2018, p. 92).

On the graphological level, this text consists of many short sentences interrupting the flow of thoughts; the fragmentation of these sentences also draws attention to prominent ideas such as "oldest story in the world". On the morphological level, words like "punk friend" and "trashed" deviate from the context because the context here is about ancient literature and mythological references; the use of the proper noun that has strong mythological references like "Enkidu" and "Gilgamesh". on the semantic level. First, there are references to Gilgamesh's story, one of the oldest stories, and it connects it with modern narratives, Gilgamesh's destruction and the current destruction of humans to the environment.

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3-World

Search world	Occurrences 173 (10.16)	Texts 1
I 🔺 File	Left Node	e
1 TheOverstory.	comes with a hunger for the uncut world	. The couple assemble their movable goods and
2 TheOverstory.ch	hildren, snatching even placeholder souls from one world	to the other, according to obscure timetables.
3 TheOverstory.	vindication. When America at last joins the world	d conflagration, Frank Hoel is sent to France
4 TheOverstory.	long after deciding that the entire faithful world	d has been duped by fairy tales. His
5 TheOverstory.	of photos hits the five-hundred mark during Worl	d War II. Frank Jr. stops one afternoon
6 TheOverstory.	these things and protect them. When the world	d returned to sanity, we'd find them a
7 TheOverstory.	business, despite the looming end of the world	l. "I bring them back," Sih Hsuin says,
8 TheOverstory.	a Pacific passenger liner. It's a little world	d fifteen hundred people wide. Sih Hsuin bunks
9 TheOverstory.	talked to her, a story from another world	. Much was lost on Mimi. But as
10 TheOverstory.	say: Don't worry. Human being leaving this world	, very soon. Then the bear get top
11 TheOverstory.	want only peace. The things of this world	d mean nothing. I know no good way
12 TheOverstory.	one. The least likely person in the world	d has gone on an impossible tour without
13 TheOverstory.	it with colors and ink, from the world	d beyond this one. "We could take it
14 TheOverstory.	thousands of times. The things of this world	d mean nothing, except for this ring and
15 TheOverstory.	from being the best creatures in the world	. The painting still clings to the fridge
16 TheOverstory.	boulevards into great tunnels, was leaving this world	. Now the disease comes to the outskirts
17 TheOverstory.	It was an aberrant experiment. Soon the world	d will be returned to the healthy intelligences,
18 TheOverstory.	her from the hall. "What in the world	d was that?""I've always wanted to pretend
19 TheOverstory.	by something that looks for all the world	d like deliberation. He can't read the text
20 TheOverstory.	something that belongs to someone else. The world	d can't work that way. Almost always, the
E' 5 7	$T_{1} = $	1 66 1 199

Figure 5. The concordance lines of the word "world".

Line 10 "They forget everything—where they come from, where they go. I say: Do not worry. Human beings leaving this world, very soon." (Powers, 2018, p. 40).

On the graphological level, the dash in the first sentence segments the ideas of forgetting and draws attention to the stark inevitability of departure from the world. "Where they come from" and "where they go" create a visual conceptual pause. On the morphological level, the repetition and recurrence of "where" in "where they come from, where they go" reinforce the cycle. On the semantic level, the existential framing encourages readers to reflect on the transit nature of human life, invoking both unease and contemplation; there is irony in "Don't worry" because the sentences are talking about humans leaving this world, so "don't worry "here is ironic and juxtaposed with the rest of the sentence.

Line 11"The things of this world mean nothing" (Powers, 2018, p.44)

On the morphological level, the abstract noun "things' is deliberately vague and general, not referring to any specific objects; it opens the statement with a wide range of interpretations, which makes it a highly abstract concept. The using of the verb "mean" in "mean nothing" emphasises the emptiness or lack of significance attributed to these "things'. On the semantic level, the concept of "things" means 'nothing' evokes a profound philosophical reflection that nothing in this material world is worth anything.

Line 15 "There's something wrong with regular people. They're far from being the best creatures in the world" (Powers, 2018, p. 53).

The division into two independent sentences emphasises and clarifies each part on the graphological level. On the morphological level, using the adjective "regular" is a common term, suggesting ordinariness as a negative quality. Using "creatures" instead of "humans" minimises their status, implying they lack refinement or moral superiority. Semantically, the phrase "something wrong' is vague, inviting the readers to think and question themselves about what is wrong with regular people.

Line 17 "Soon the world will be returned to the healthy intelligences, the collective ones. Colonies and hives" (Powers, 2018, p. 62).

On the graphological level, "colonies and hialone stand-alone and are visually isolated from the rest of the sentence by a comma. On the morphological level, the positive connotation of

the adjective "healthy" contrasts with the rest of the world; plural forms of "intelligence" and 'colonies and hives' reinforce the idea of natural diversity. On the syntactic level, the temporal adverbial clause 'soon the world will be returned' creates anticipation and inevitability, suggesting that this return is beyond human control, perhaps by ecological force. On the semantic level, there is a hidden contrast between the "world", which is unhealthy and "healthy intelligence"; moreover 'will be returned' evokes restoration as the world originally belonged to these collective entities. Moreover", colonies and hives' symbolise harmonious, interdependent systems, which is the opposite of the destruction caused by human beings.

Line 19 "You're profiting from something that belongs to someone else. The world can't

Work that way."(73).

The period divides the two sentences on the graphological level, providing a pause for reflection between the accusation and the moral statement. This separation of the sentences creates a transition from the personal point of view and the universal truth. On the morphological level, using the verb "profiting" in the present continuous indicates the ongoing action. Semantically, the sentence "profiting from something that belongs to someone else" comments on exploitation and greed, appealing to universal values of fairness and justice. The sentence "the world can't work that way" suggests something is wrong with the world's natural order because of human actions.

4-Life

١	. File	Left	N	
1	TheOverstory.	hard against her back, as hard as	life.	Its needles scent the air and a
2	TheOverstory.	the trouble with people, their root problem.	Life	runs alongside them, unseen. Right here, right
3	TheOverstory.	Jørgen Hoel keeps the surviving seedlings alive.	Life	is a battle between the Maker and
4	TheOverstory.	gave me—all of this! This country. My	life.	My freedom." But the woman who holds
5	TheOverstory.H	lis pointless photographic ritual gives Frank Jr.'s	life	a blind purpose that even farming cannot
6	TheOverstory.	a creature as steadfast and reticent as	life.	The stack of photos hits the five-hundred
7	TheOverstory.	day of the last April of his	life,	with Frank Jr. confined to bed, his
8	TheOverstory.	he has spent every Christmas of his	life.	He's lucky to be there, given the
9	TheOverstory.	realizes that he needs to spend his	life	making strange things. He was sure the
10) TheOverstory.	is behind you. The Lote—the tree of	life	for your Persian ancestors. The tree at
11	TheOverstory.	east, where they keep the elixir of	life."	'He palms the loupe and looks up.
12	2 TheOverstory.	Thing mean: human beings, so small. And	life,	so very big." The agent snorts. "They've

Figure 6. The concordance lines of the word "life".

Line 3 "Life is a battle between the Maker and His creation." (Powers, 2018, p. 11).

On the graphological level, capitalising the word 'Maker" indicates a divine or authoritative figure, adding weight to the idea presented. Capitalising the pronoun "His" is also a graphological deviation because this is not the usual and correct place of capitalisation but here to indicate the ownership of the creation, which belongs to the 'Maker'. On the morphological level, using the "Maker" suggests an agent-noun derived from the verb "make"; this indicates an active role. The possessive pronoun 'His" reflects a relationship of belongings and hierarchy, pairing with the 'Maker" to indicate the divine control over all creation. On the semantic level, the word 'life' denotes the existence of living beings and their struggle and conflict, which could be emotional or philosophical with their creator ", the Maker".

Line 6 "A creature as steadfast and reticent as life." (Powers, 2018, p. 19).

On the morphological level, the word "creature" is a noun that stems from the Latin word "creature', which reflects something has been created, using compound adjectives such as 'steadfast", which is composed of two the morphemes "stead", which is used to refer to stability or fixed position" and "fast" which reflects reliability, this compound adjective reflects endurance, strength and faithfulness. Moreover, the words "reticent" denotes to the depth of character or a state of being reserved in expression. On the semantic level, comparing "a creature" with "life" uses the simile technique because life is a complex concept reflecting struggle, mystery, experience, and existence.

Line 10" The Lote-the tree of life" (Powers, 2018, p. 29).

On the morphological level, the term "Lote' is derived from Arabic and refers to a specific type of Ziziphus tree. On the syntactic level, the prepositional phrase indicates a connection to existence, indicating that the tree possesses or reflects life. Semantically, the "Lote, the tree of life", represents life, heritage and nature, suggesting that trees are more than just trees or living entities. Moreover, "The Lote Tree," known as the Sidra tree or Ziziphus lotus, has significant cultural and spiritual symbolism in several Middle Eastern traditions. In Islamic tradition, it is related to Sidrat Al Muntaha or "The Lote Tree' of the farthest Boundary, described in the Qur'an as a tree marking the boundary of human knowledge and existence. This tree represents a boundary between earthly and divine realms, symbolising knowledge and mystery.

Line 11 "A magical mulberry tree far to the east, where they keep the elixir of life." (Powers, 2018, p. 29).

On the semantic level, "mulberry tree' is a compound noun that identifies a type of tree that reflects fertility and nourishment, the noun phrase 'the elixir of life' has an interesting composition, and the word 'elixir' implies a magical or cultural meaning often associated with immortality or as the essence of existence. It may include concepts of vitality, health, and eternal life. This sentence combines the ordinary 'the mulberry tree' with something extraordinary, 'the elixir of life', to underscore the tension between reality and fantasy, encouraging humans to think of the nature of life.

Line 12" The True Thing means: human being, so small. And life, so very big" (Powers, 2018, p.33).

On the graphological level, the phrase "The True Thing" capitalises the words "True" and "Thing", suggesting that this concept is significant and requires attention as a universal truth. The colon ":" after "mean" serves as an introduction or explanation; it invites the readers to consider this information as a fact or as a definition; the period after "so small." makes a substantial pause to prepare the reader for the second contrasted idea. On the morphological level, the adjectives "small" and "big" are simple but juxtaposed to reflect contrasting ideas about life. Semantically, human existence and the sentence demonstrates existential themes about human experience in life. The human being is compared to something insignificant and small compared to this significant and mysterious cosmos-worldlike life.

5- Earth

Search earth	Occurrences 107 (6.29)	Texts 1 V
I File	Left Node	
1 TheOverstory.	from scratch. It says: Every piece of earth	needs a new way to grip it.
2 TheOverstory.	his wife. He presses them into the earth	of western lowa, on the treeless prairie
3 TheOverstory.	Could it be the spinning of the Earth	? Is it trying to get the attention
4 TheOverstory.	offices hundreds of miles away. The lowa earth	has been brought to its rationalized end.
5 TheOverstory.	could ascend another few feet above the Earth	, she might look into her parents' window
6 TheOverstory.	is doing to them. But down on Earth	, revolution erupts. "No climbing!" Amelia yells. "Get
7 TheOverstory.	book: A tree is a passage between earth	and sky. He messes up passage. Earth
8 TheOverstory.	earth and sky. He messes up passage. Earth	and sky both come out retarded. But
9 TheOverstory.	Leigh, playing Emily Webb, coming back to Earth	to relive her twelfth birthday. A brilliant
10 TheOverstory.	fire. A tree is a passage between earth	and sky. Elm isn't a great firewood,
11 TheOverstory.	the general black—first tree, then passage, then earth	, then sky. The science fair judges cure
12 TheOverstory.	Thick, clotted, craggy, but solid on the earth	, and covered in other living things. Three
13 TheOverstory.	years, the bombs will be falling, the Earth	will be spent, and the only humans
14 TheOverstory.	mean this." He says there's nothing on Earth	he can give to her, for their
15 TheOverstory.	hours playing bass riffs along with Rare Earth	and Three Dog Night. Or he'll prowl
16 TheOverstory.	Then Pavlicek, too, is floating down to earth	like a winged seed. MILES BELOW and
17 TheOverstory.	the larger limbs, which lowered themselves to earth	and thickened into new trunks. In time,
18 TheOverstory.	halfway across Nakhon Ratchasima Province. As the earth	rushes up to meet Douglas, he revives.
19 TheOverstory.	out. He hangs twenty feet above the Earth	in friendly territory, facedown and spread-eagled in
20 TheOverstory.	time, he keeps on tumbling as the Earth	beneath him opens wide and takes him
21 TheOverstory.	again, in any database. Aliens land on Earth	. They're little runts, as alien races go.
22 TheOverstory.	gnats, too fast to see—so fast that Earth	seconds seem to them like years. To
23 TheOverstory.	him back and forth like a pinball. Earth	rushes up. He lands on the concrete
24 TheOverstory.	fire. When he drops back down to earth	again, his mother is there, curled up
25 TheOverstory.	put it up for sale. Real money, earth	dollars. His fans will howl. They'll smear
26 TheOverstory.	family farms are failing to subdue the Earth	and companies that want to sell them
27 TheOverstory.	tree." Her father is her water, air, earth	, and sun. He teaches her how to
28 TheOverstory.	killers of Orpheus, held fast by the earth	watching their toes turn into roots and
29 TheOverstory.	she weighs both the plant and the earth	it fed on. The fraction of an
30 TheOverstory.	cathedral. All the razzmatazz of life on Earth	is a free-rider on that mind-boggling magic
31 TheOverstory.	inches of brown needle pillow, the living earth	beneath her bag, its fluid influence rising
32 TheOverstory.	Shall I not have intelligence with the earth	
33 TheOverstory.	trees, wind on our cheeks! the solid earth	! the actual world! the common sense! Contact!

Figure 7. The concordance lines of the word "earth".

Line 1 "Every piece of earth needs a new way to grip it." (Powers, 2018, p. 7).

On the morphological level, the word "every" universalises the statement, applying it to all parts of the earth and implying global relevance. The use of the concrete noun phrase "Piece of earth" anchors the abstract idea in tangible imagery, making a connection to our physical world. The dynamic verb "grip" portrays action and struggle and the need to change the environment, the adjective "new" reinforces the idea of changing the world and evoking themes of growth, and survival. Semantically, this sentence indicates that the earth needs stability and environmental changes by humans.

Line 3 "He wonders: What makes the bark twist and swirl so, in a tree so straight and wide? Could it be the spinning of the Earth? "(Powers, 2018, p. 14).

On the graphological level, the use of a colon after "He wonders:" serves to foreground the subsequent question; besides, the question mark at the end of the second sentence further emphasises uncertainty and doubt; the capitalisation of "Earth" also reflects its significance for our life. A juxtaposition catches the readers' attention on the morphological level by mentioning that the verbs "twist" and "swirl" reflect the dynamic movement. This is contrasted with the words "straight" and "wide", which are used to describe the "tree". Semantically, wondering at the beginning of the sentence reinforces human curiosity about life. The speaker wonders how the tree bark is moving around while the tree is stable and not moving, and then he asks another question, saying that the moving of earth may be the reason. The question "Could it be the spinning of the "Earth?" It brings philosophical questions related to truths about life, nature, and existence.

Line 13 "In a few years, the bombs will be falling, the Earth will be spent, and the only humans left will be fleeing the planet in rockets to nowhere." (Powers, 2018, p. 74).

On the graphological level, the capitalisation of "Earth" demonstrates its importance and its critical position. The repetition of the model verb "will" indicates that all these horrific events will happen in the future. Moreover, the adjective "spent" concerning "Earth" connotes exhaustion and depletion. This morphological choice suggests that the earth has reached its limit, thus highlighting the sense of loss and destruction. On the semantic level, this indicates that "Earth" will be influenced by

the destruction of human beings, besides war and chaos. This line provides future insight into "Earth." Not only will bombs fall, but it also indicates if human beings continue destroying nature, ignoring it, and not taking care of the environmental system. In addition, the "rockets" symbolise an escape from a dying world.

Line 18 "as the earth rushes up to meet Douglas, he revives." (Powers, 2018, p. 87).

On the morphological level, the verb "rushes" is a present tense form with a suffix to convey the time of the action; this reflects immediacy and the dynamic nature of the earth's movement and vitality. The noun 'earth' refers to the planet and has physical and metaphysical meanings like home and nature. The verb 'revives' indicates a return to life or consciousness. It can be divided morphologically into "re" (again) and "vive" (live), which reflects renewal and rebirth. On the semantic level, there is personification in the sentence describing the earth in this way 'as the earth rushes up," suggesting a decisive action of the earth. There is also a description of Douglas's state as he was in despair or unconsciousness before this movement, and then he is in a state of happiness, renewal and reliving.

Line 33 "—Think of our life in nature,—daily to be shown matter, to come in contact with it,— rocks, trees, wind on our cheeks! the solid earth! The actual world! The common sense! Contact! Contact! Who are we? where are we?" (Powers, 2018, p. 133).

On the graphological level, using dashes and commas gives the readers time to pause and think in each sentence, and several exclamation marks convey the speaker's feelings. On the morphological level, the uses of many nouns related to climate and nature to foreground the natural elements available in our environment, such as "rocks", "trees", "wind", "earth", and "world". Semantically, "Think of our life in nature" invites readers to think and be in contact with life, especially nature, and appreciate all we have. This world is described as the actual and real world. Moreover, many rhetorical questions evoke existential and philosophical questions about the identity of human beings and their existence. It reflects a desire to understand our place within a broader context of life on Earth.

5. Discussion

This study aimed to carry out a corpus stylistic analysis of foregrounding in climate fiction, explicitly investigating how linguistic devices are employed to highlight ecological and environmental themes while also engaging readers with the urgent challenges of climate change. Through the analysis of several climate fiction texts, the study reveals how foregrounding techniques contribute to a heightened sense of environmental urgency. These techniques not only draw attention to ecological concerns but also evoke emotional responses from readers, developing a deeper engagement with the implications of climate change.

The findings of this study align with key conclusions drawn from previous research while also addressing notable gaps in the existing literature. Lorenz (2020), for instance, analysed the evolution of climate fiction but did not focus on the specific role of foregrounding techniques. This study contributes to filling this gap by investigating how such methods are used within the genre to promote ecological awareness. Similarly, Poole and Micalay-Hurtado (2022) explored shifts in ecological discourse over time but did not consider foregrounding in narrative genres such as climate fiction. By offering a synchronic perspective, this

research focuses on how foregrounding in climate fiction engages readers on a more personal and emotional level, deepening their connection environmental to issues. Additionally, Mohamed and Jaafar's (2023) eco-stylistic analysis provides an essential investigation of nature's agency in a literary text, focusing on the importance of nature as an active participant in shaping narrative outcomes by qualitative means. In contrast, the current study reveals how specific linguistic choices contribute to the foregrounding of nature and environmental issues through corpus stylistics method. Furthermore, the study by Jaafar (2024) on climate change discourse in social media highlights the framing of climate change through public communication. While it identifies patterns in how individuals assign responsibility for the climate crisis, it does not explore how literary texts, especially climate fiction, use foregrounding to engage readers with the emotional dimensions of the climate crisis.

6. Conclusion

In conclusion, climate change represents one of the most critical challenges of our time, demanding urgent and concerted efforts from individuals and governments to save the planet. This study has demonstrated the crucial role of foregrounded patterns in shaping climate fiction's stylistic and thematic nuances. The application of corpus stylistic approach, the analysis has revealed how linguistic deviations, repetitions, and other foregrounding techniques amplify the urgency of climate narratives, evoke responses, and engage readers with complex emotional environmental issues. These stylistic strategies enhance the aesthetic experience and serve as a vehicle for raising awareness and a deeper connection between the readers and the environmental themes. The findings underscore the relationship between form and meaning and illustrate how the author utilises stylistic devices to foreground the fragility of ecosystems. The study contributes to the broader understanding of how literary texts can serve as powerful tools for climate communication, providing insights into the linguistic mechanisms that make climate fiction both impactful and resonant. Future studies could expand on this work by exploring other genres or mediums of climate fiction; researchers can study how language and narrative contribute to addressing one of the most critical issues of our time.

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