

Stylistics and Eco-Critical Discourse: An Analytical Study of Environmental Narratives in Selected Textual Extracts

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Abstract

In order to comprehend the relationship between language and the environment, this study focuses on revisiting earlier studies in the fields of stylistics and eco-critical discourse analysis, emphasizing the theoretical and methodological techniques utilized in literary and linguistic text analysis. The study intends to determine how texts reflect environmental attitudes and ideas about nature and animals, as well as how language is used to illustrate conflicts between people and non-humans. It looks at how scholars find language patterns that represent environmental exploitation or nature appreciation activities and how these strategies affect readers' environmental consciousness. It explores how stylistic decisions made at various levels influence human-nature relationships and contribute to eco-critical discourse. Using multi-level linguistic analysis at the phonological, grammatical, semantic, and discourse levels, this study employs a qualitative stylistic and eco-critical methodology. The paper examines current research gaps in this area, such as the neglect of non-human voices or specific environmental aspects. By combining multi-level stylistic analysis with eco-critical discourse in the examination of environmental narratives, this study advances eco-stylistic research.

Keywords: Stylistics, ecocriticism, ecostylistics.

1. Introduction

The study of language style is known as stylistics. It attempts to take into consideration how readers create meaning, how texts project meaning, and the reasons behind readers' reactions to texts. Stylistics serves as an overview of stylistics, which places it squarely within language traditions. The field which is structured to show the evolution of stylistics from its Russian formalist roots, discusses both more recent advances in cognitive stylistics and fundamental ideas like foregrounding theory. It covers a wide range of stylistic analysis approaches in addition to analyzing literary and nonliterary materials (Jeffries & McIntyre, 2010).

A critical approach to literature and culture that highlights the relationships between people and the natural world is called ecocriticism. Growing worries about environmental deterioration and the effects of human activities on the earth gave rise to it (Glotfelty & Fromm, 1990). Ecocritics study how the

natural environment is portrayed and interacted with in literature and other cultural forms. In addition to thinking about how literature might be used to promote sustainability and ecological consciousness, they are interested in examining how environmental challenges and concerns are mirrored in literary works (Glotfelty & Fromm, 1990; Long, 2024).

The new eco-word "ecostylistics," often referred to as "green stylistics," refers to a method that combines elements of ecolinguistics and ecocriticism (Zurru, 2017). An ecocritical interpretation of a literary work may be enhanced by an ecostylistics examination. By using reader inference and providing concrete evidence against a certain explanation of the text, stylistic analysis is a method of thoroughly linking linguistic form with interpretation (Short, 1996).

Gap of the study: The majority of these studies have concentrated on the general content and objective aspects, such as environmental themes or moral messages, without exploring how language and literary style are used to convey these meanings. This is true despite the growing interest in ecocriticism and its various studies that have examined the portrayal of nature and environmental crises in literature. In other words, research on the specific language mechanisms—word choice, sentence structures, metaphor use, and narrative patterns—and how these influence the reader's perception of nature and non-human beings is conspicuously lacking. Because of this disparity, much researchers have failed to explain how language functions as a tool for creating environmental discourses or refuting popular views of the natural world. Although literary texts are genuine locations where environmental beliefs are expressed through language and style rather than just being conveyors of environmental subjects, this link has not been thoroughly examined in prior researchers.

Accordingly, the research problem lies in the absence of studies that clarify the relationship between the stylistic features of texts and the environmental messages they convey, which makes understanding the impact of language on environmental awareness incomplete and insufficient. This study aims to fill this gap by analyzing the environmental stylistics (Ecostylistics) of selected literary texts, to reveal how language works to shape environmental discourses and to reinforce or challenge human attitudes towards nature and non-human entities.

This study aims to examine the stylistic devices and the language used to depict ecological ideology and environmental conflicts in a few chosen literary works. In order to foster a greater comprehension of ecological consciousness in language usage, it aims to expose the ways in which stylistic

elements either reflect or contradict prevailing narratives about nature, humans, and non-human entities.

2. Literature Review

2.1. Previous Studies Related to Stylistics

1. Duari, Baskaran, & Afri 's (2021) Study

“A Study of Style and Stylistics in Farley Mowat's People of the Deer”

The chapter makes an effort to assess the style and stylistic viewpoints of Farley Mowat's *People of the Deer*. Canadian novelist Mowat (1921; 2014) is well-known. He has demonstrated a high level of proficiency in using the language resource. He tended to write in an autobiographical way. The study looked at style and stylistic trends in relation to literary and linguistic styles. According to the researcher, future linguistics and literature students would benefit from the study. This research will give an overview of the conventional flouted and Mowat-introduced variants, although it will not go into great length about every stylistic device.

The research analyses the novel *People of the Deer* (Mowat, 1952) by using analytical tools such as style (Abrams & Harpham, 2009), stylistics (Jakobson, 1958; Sebeok, 1960 & Barry, 2002), repetition (Wellek & Warren, 1949), and collocation (Peter Barry, 2002; Jakobson, 1958).

The researcher explains that Mowat is an important author whose all-encompassing viewpoint contributes to the social ideas of life, safety, and unity. Although his concept is not the most innovative or noteworthy, the manner in which he presents it is. Additionally, his technique never gets monotonous or repetitious. It is direct and courteous. The sentences are written with clarity and precision. It is not influenced by typical errors. The readership's expectations are met by the author's concept and perspective depiction, and the exquisite manner helps to create a positive relationship between the author and the reader. This piece is predicated on Mowat's earlier stylistic study. As seen by his astounding variety of subjects and writing styles, he is a storyteller, environmentalist, historian, travel writer, activist, and, most importantly, an author of a different order. His narratives, however, require a careful stylistic analysis because his writings demonstrate a deep language consciousness. In fact, one of the main factors contributing to his extraordinary success as a writer who has influenced a vast audience is his style, which is incredibly lyrical, unique, unconventional, and highly communicative (Duari, Baskaran, & Afri, 2021).

Finally, the scholar concludes their study by highlighting use of words and a variety of verbal patterns, it is reasonable to say that Mowat is a master of verbal art and possesses a superb mastery of vocabulary, grammar, and connotations. He seems to be a devoted user of the language of the Environment. With the right resources, language and literature students might investigate a variety of unique linguistic possibilities thanks to the article's ideas. Therefore, the study makes it easy for scholar to understand the book using stylistic methods.

2. Giovanelli & Harrison 's (2022) Study

“Stylistics and Contemporary Fiction”

The study of language patterns in texts and the significant connection between literary interpretation and linguistic choice is known as stylistics. The researchers provide the special issue in this article. In it, they contend that reader reaction research ought to be acknowledged as an essential component of modern stylistics. Both naturalistic and experimental techniques ought to be considered empirical, and stylistics is in a unique position to accept a variety of reader and reading perspectives. They presented a theoretical analysis and a general review of modern stylistic approaches.

Stylistics adopts a unique methodological approach in that it seeks to follow what Paul Simpson refers to as the 3Rs; replicate able in that other researchers can test the same methods on the same text to understand how an interpretation was arrived at, or use those methods more broadly on other texts; retrievable in that analyses are laid out in an organized and transparent manner using commonly shared terminology rather than idiosyncratic expression; and rigorous in terms of drawing on an established set of concepts and tools (Giovanelli & Harrison, 2022).

In conclusion, this article examines modern fiction, a varied genre that both refreshes and challenges reader's perceptions of style, structure, and character. It focuses on various text genres, including crime fiction, speculative fiction, autofiction, and interconnected short stories. It covers a variety of topics that reflect some of the current trends in contemporary stylistic research, such as character enactors, clue-burying and misdirection, and the modeling of fictional minds. All things considered, the authors analyze and describe how stylistic frameworks can successfully explain how we read, react to, and experience modern fiction.

2.2 Previous Studies Related to Eco-criticism

1. Mishra 's (2016) Study

"Ecocriticism: A study of environmental issues in literature"

The study of the connection between literature and the natural world is known as ecocriticism. It focuses on how human relationship with nature and environmental challenges are portrayed in literary works. This area of study has become essential for comprehending the ecological aspects of literature and how it helps readers become more environmentally conscious.

Consequently, the study examines how literature tackles environmental concerns, emphasizing how literary works can help spread knowledge of ecological challenges. It looks into how interactions between humans and nature are portrayed, how the environment deteriorates, and how humans have moral obligations to the natural world. Additionally, Misra looks at how ecocritical viewpoints affect readers' knowledge of and reactions to environmental concerns in literature.

The significance of ecocriticism in comprehending the ecological aspects of literature is illustrated by this research. Literary works inspire readers to embrace more ecologically concerned attitudes and raise their level of environmental consciousness. A framework for analyzing how nature is portrayed in literature and the moral ramifications of human contact with the environment is offered by ecocriticism.

2. Ismail's (2024) Study

"Ecocriticism and Children's Literature: Dr. Seuss's The Lorax as an Example"

The importance of ecocriticism in comprehending environmental challenges and its use in children's literature are examined in *"Ecocriticism and Children's Literature: Dr. Seuss's The Lorax as an Example."* Ecocriticism promotes constructive interaction with nature and helps readers understand social environmental issues. It draws attention to bad human habits that could harm the environment and have an effect on coming generations.

The multidisciplinary discipline of ecocriticism studies the connection between literature and the natural world. It emphasizes how crucial harmony between non-human and human elements is to preserving a thriving environment. Young readers' views regarding natural resources and the encouragement of sustainable practices are greatly influenced by children's literature.

The Lorax by Dr. Seuss was granted copyright in 1971. The story's two primary characters are The Lorax, "sort of a man... shortish," and The Once-ler, the adversary, "an entrepreneur... who chops down Truffala Trees in order to weave their tufts into shapeless garments called Thneeds" (Marshall, 1996, p. 86). And rather elderly. Brownish, too. mossy as well. He had a crisp, commanding voice while speaking (Dr. Seuss, 1971, p. 21). The two characters' conversations and confrontations highlight the stark differences in how humans view nature and how to manage it to suit their materialistic goals and interests.

2.3. Previous Studies Related to Eco-stylistics

1. Mohamed & Jaafar's (2023) Study

"Ecostylistics: A Systemic Review of Major Recent Studies"

The new eco-word costylistics, or "green stylistics," refers to a new method that combines elements of ecolinguistics and ecocriticism (Zurru, 2017; Mohamed & Jaafar, 2023b). Ecostylistics focuses on two viewpoints: First, the relationship between a literary text's style, the physical surroundings, and linguistic representation. The second is the analysis and study of ecological language patterns in texts, which raises awareness of environmental issues worldwide (Zurru, 2017).

In order to link linguistic forms with ecological representation, the study expands upon stylistics and Systemic Functional Grammar (SFG). To use stylistic analysis to determine how nature, the environment, and landscape are portrayed in writings.

The first aspect that ecostylistics focuses on is the relationship between a literary text's style, the physical surroundings, and linguistic representation. The second is the analysis and study of ecological language patterns in texts, which raises awareness of environmental issues worldwide (Zurru, 2017).

Ecostylistics contributes to the continuing scholarly discourse on the landscape, environments, and their human and animal inhabitants by focusing on the stylistic analysis of people, natural space, and landscape in various text types. As a result, it holds a place in the social sciences and humanities (Viridis, 2022). Additionally, according to Bate (1991), "Ecostylistics is, in some respects, a new type of romantic ideology in which humans are able to "better exist in the human world by entering into a greater knowledge and appreciation of nature's dynamic energy.

This paper offers a summary of the ways in which these issues are articulated and may be investigated by academics in both literary and non-literary discourse. Stylistics of landscape that emphasizes the linguistic representation of spaces, stylistics of place that emphasizes the discursive and affective aspects of those spaces, and a "stylistics of environment" that emphasizes the significance of ecologically conscious humanities that promote a departure from an anthropocentric narrative that places humans above other animals and the environment are all necessary, as the collected studies.

2. Mohamed & Jaafar (2023)

“Foregrounding Nature's Role: A Functionalist Ecostylistic Study of The Hungry Tide”

According to Halliday (1990), language is what sets humans apart from other non-human species. A wide range of ideologies, such as sexism, classism, speciesism, and growthism, are likewise supported and propagated by language and manifest in the vocabulary of different languages. The term ecostylistics was originally used by the ecolinguist and stylistician Goatly, who promoted an ecological change in stylistic practice. The area of ecostylistics has grown as a result of the study of both literary and non-literary sources and text types. Ecostylistics is increasingly becoming a recognized academic field in and of itself, and ecostylistic viewpoints on text and voice have been gaining attention from scholars worldwide (Viridis, 2022).

Examining a few selected sections of Ghosh's 2005 book *The Hungry Tide* from an ecostylistic perspective is the aim of the current study. There are several references to the environment and ecology throughout the book. The data selected for this study was evaluated using a descriptive qualitative research methodology. This study's eclectic research model is predicated on: First, according to Halliday and Matthiessen's (2014) Systemic Functional Grammar (SFG), there are three distinct kinds of meaning that may be expressed in human language. These consist of experiential meaning (i.e., ideational), textual meaning, and interpersonal meaning.

Furthermore, the study focuses on the kind of process types and agency in the literary text according to the transitivity system which is part of the ideational metafunction that sees any clause as a representation. Secondly, Zurr's model (2017), consists of a variety of stylistic tools: Mind style, SFG, metaphors, similes, foregrounding, and personification. Finally, the focusing on either internal or external focalization.

3. Methodology

The stylistic approach and the eco-critical approach are two integrated methodologies that are used in this study. In order to determine the linguistic elements that go into creating environmental discourse, the stylistic method entails examining a few chosen literary texts at several language levels (vocabulary, structures, figures of speech, narrative structure, and pragmatic context). Geoffrey Leech and Mick Short's theoretical framework in *Style in Fiction* (1981) and Paul Simpson's stylistic ideas in *Stylistics: A Resource Book for Students* (2004) serves as the foundation for this examination.

To analyze how texts depict the relationship between humans and nature, as well as how they reflect environmental ideas like balance, exploitation, and ecological consciousness, one might employ the environmental critical method. Therefore, this part of the study is based on the theoretical underpinnings developed by Greg Garrard in his book *Ecocriticism* (2004), Cheryll Glotfelty in *The Ecocriticism Reader* (1996), and Lawrence Buell in *The Environmental Imagination* (1995). In order to demonstrate how language helps to generate environmental discourse and emphasize aspects of ecological consciousness in the chosen literary texts, the research blends linguistic and stylistic analysis on the one hand with an environmental critical viewpoint on the other.

The aims of the analysis are to: Identify the stylistic and linguistic elements that help the chosen texts of the environmental discourse be constructed. Additionally, determine the ecological themes that the book conveys via its use of words, symbolism, and images. To understand the connection between form and meaning, combine stylistic and eco-critical examination of language and environmental material.

The levels of stylistic analysis, which are regarded as one of the most important instruments in stylistics for revealing the text's hidden meaning and the manner in which language is employed to express the author's aesthetic and intellectual position, is applied to the analysis of a few chosen literary works. In order to uncover the connection between form and meaning, stylistic analysis explores the text's linguistic structure in addition to its content (Leech & Short, 1981; Simpson, 2004). The following levels are used to analyze the literary texts in this study:

First level: lexical level; The vocabulary employed in the text is examined at this level in terms of its meanings, frequency, and classification into particular semantic domains, such as words pertaining to pollution, nature, the environment, or life. Through the use of terms with either positive or

negative meanings, this analysis serves to define the writer's emotional and intellectual position about the surroundings.

Second level; this level covers the analysis of grammatical structures of the text, taking into account the many types of sentences (simple, compound, lengthy, and short), their sequence, and whether to employ the active or passive voice. It also covers concepts like parallelism and repetition. By reflecting conceptual foundation of the text, this level helps readers comprehend how language patterns are used to convey strength or weakness, responsibility or ambiguity (Leech & Short, 1981).

Third level; figurative/semantic level: this level is concerned with analyzing rhetorical imagery found in the text, including metonymy, metaphor, simile, and symbolism. These pictures are regarded as artistic instruments that convey the author's human or environmental position. For instance, the writer evokes emotional empathy in the reader and emphasizes the human element in environmental speech by personifying nature as a living entity that has pain or talks (Wales, 2014).

Fourth level; phonological level: this level examines the sound of the text, particularly in poetry writings, by examining rhyme, rhythm, alliteration, and other techniques that support aesthetic of the text and psychological ambiance. Hard noises can signify conflict or environmental damage, whereas soft sounds might convey peace and serenity (Verdonk, 2002).

Finally; pragmatic/discourse level: this level focuses on examining the character and course of discourse, including the speaker and the addressee, as well as speech acts like directives, warnings, or prohibitions, and the usage of pronouns that establish the writer-reader relationship and the context. The study contributes to revealing the ideological orientation of the text, whether its purpose is expressive and descriptive or persuasive and advocative (Simpson, 2004; Verdonk, 2002).

4. Data of the Study

American author and scientist Rachel Carson's (1962) book *Silent Spring*, regarded as one of the key foundational works of the contemporary environmental consciousness movement, serves as the basis for this study's applied analysis. This book was selected because it has a powerful environmental message and an expressive language style that combines literary eloquence with scientific correctness, making it appropriate for simultaneous stylistic and environmental examination. The author of *Silent Spring* uses language full of rhetorical imagery, similes, and natural symbols to highlight the effects of environmental damage brought on by the excessive use of chemical pesticides. This rhetorical framework blends warning with

persuade. The author's understanding of the significance of preserving nature and reestablishing ecological balance is also shown in the text's use of exact syntactic and phonetic structures, which contribute to the development of a warning and poignant tone. The linguistic and aesthetic potentials this work offers, which aid in revealing how language is used to shape the ecological stance and persuade the audience of the necessity of environmental change, led to its adoption as a model for stylistic analysis of environmental discourse (Glotfelty & Fromm, 1996; Carson, 1962; Garrard, 2004; Buell, 1995; Leech & Short, 1981).

5. Analytical Analysis

In this section, the researcher analyses three extracts from the selected book *Silent Spring* (Carson, 1962). The selection of the texts is not random but carefully chosen.

Extract 1.

“ THERE WAS ONCE a town in the heart of America where all life seemed to live in harmony with its surroundings. The town lay in the midst of a checkerboard of prosperous farms, with fields of grain and hillsides of orchards where, in spring, white clouds of bloom drifted above the green fields. In autumn, oak and maple and birch set up a blaze of color that flamed and flickered across a backdrop of pines. Then foxes barked in the hills and deer silently crossed the fields, half hidden in the mists of the fall mornings. Along the roads, laurel, viburnum and alder, great ferns and wildflower” (Carson, 1962, p. 10).

Lexical Level; At this level, rich and evocative language is used throughout the book to portray the town and its surroundings. Phrases like "*white clouds of bloom,*" "*checkerboard of prosperous farms,*" and "*blaze of color that flamed and flickered*" emphasize the harmony and beauty of the natural world. Animal-related terms, such as "*foxes barked*" and "*deer silently crossed,*" highlight the health of the ecosystem and its equilibrium (Carson, 1962, p. 10). These word choices create an ideal setting that is subsequently contrasted with environmental degradation and show a favorable attitude toward nature.

Level of syntax: Carson describes the scene in great detail using lengthy, intricate phrases. For example: "*The town lay in the midst of a checkerboard of prosperous farms, with fields of grain and hillsides of orchards where, in spring, white clouds of bloom drifted above the green fields.*". The description flows naturally due to the use of subordinate clauses (where, in spring), which also help the reader feel balanced and at ease. The length of the sentence and organization mirror the soft cadence of the natural world.

The use of metaphorical language is abundant in the text: "*blaze of color that flamed and flickered*" is a metaphor for fire that represents the vivid fall hues. "*Half hidden in the mists of the fall mornings*"; a metaphor for enigma and peacefulness in nature. These pictures paint a clear picture of nature, inspire admiration for the environmental beauty and fragility, and raise reader understanding of environmental issues.

The story "*There was once a town in the heart of America...*" is the omniscient narrator. The town and its surroundings may be thoroughly observed by the reader thanks to this approach, which also creates the perfect backdrop for illustrating environmental devastation later on the reader is drawn into the situation by the detailed narration, which also increases the impact of the environmental message.

In pragmatic discourse level: The text addresses the reader indirectly and sets an early cautionary tone. Words like '*seemed to live in harmony*' suggest that the balance is fragile and temporary. Carson warns the reader that human actions could disrupt this harmony, preparing the reader later to understand the consequences of environmental degradation.

Extract 2.

"The history of life on earth has been a history of interaction between living things and their surroundings. ... Only within the moment of time ... one species—man—acquired significant power to alter the nature of his world." (Carson, 1962, p. 12).

This passage is from "*The Obligation to Endure*," Chapter 2. Rachel Carson's historic partnership in that chapter, Carson talks on how the fast-paced assault of contemporary technology and human activity has upset the natural equilibrium between living things and their surroundings.

Phonological level: Carson created a smooth, steady beat by repeating sounds in phrases like "*history...history*" and "*life...living*". The consonants /s/ and /f/ in species, century, and important give the tone a sense of serenity and gravity. Continuity and the temporal expansion of life on earth are suggested by the prevalence of lengthy sounds like /i:/ among species and beings.

Level of morphology: To give the book a scientific and analytical tone, the author uses abstract terms such as history, interaction, power, and nature. One species—man reinforces the impression that humans are the only actors who have altered the natural system by using the single form. The present perfect tense's use of the compound verbs has been and has acquired links the past and present and denotes ongoing progress.

Level of syntax: In keeping with a formal academic approach, the sentences are somewhat lengthy and linked by causal linkages (Only within...has one species acquired...). The notion of present time as a primary driver of change is highlighted by the fronting and postponement in the second line, which begins with Only inside the instant of time. The phrases have persuasive scientific authority since they are written with explanations in mind rather than feelings.

Level of semantics. The relationship between people and nature is central to the meanings. The term "*acquired significant power*" describes a perilous shift from compromise to control. The phrase "*change the nature of his world*" is bad since the term "*alter*" implies distortion or unnatural transformation. A critical viewpoint on human scientific supremacy that transcends ethical bounds is presented in the work.

Level of pragmatism and style: It is obvious that the goal of the argument is to alert the reader to the negative effects of human manipulation of the environment. The author fosters a sense of collective responsibility by adopting a cosmic viewpoint. The language is a blend of scientific reporting and humanitarian appeal, with a scientific-ethical approach that blends facts with ethical cautions. It is included in the discourse of eco-critical warning.

Extract 3:

“For the first time in the history of the world, every human being is now subjected to contact with dangerous chemicals, from the moment of conception until death. ... The synthetic pesticides ... have entered and lodged in the bodies of fish, birds, reptiles, and domestic and wild animals so universally that scientists ... find it almost impossible to locate subjects free from such contamination.” (Carson, 1962, p. 17).

At the phonological level, words related to body parts, birds, and death employ the plosive sounds /b/, /d/, and /t/, which heighten the sense of strength and peril. Consistent with the gloomy atmosphere, the rhythm is slow and heavy. In synthetic themes, the fricative /s/ produces a hissing sound that symbolizes the leakage and dissemination of poisons.

Morphological level: The use of long, complex words like contamination, chemicals, and synthetic pesticides suggests a strict scientific character; the use of inclusive words like every, all, and universally emphasizes the widespread nature of pollution; verbs in the present perfect tense (have entered, have lodged) indicate an event that started in the past and continues into the present; the use of declarative sentences gives the tone a realistic, report-like tone without expressing direct emotion; parallel structures (fish, birds, reptiles, and domestic and wild animals) reflect the biodiversity that is

impacted; and the main meaning is the comprehensive threat to life caused by industrial chemicals. The phrase "*from conception until death*" conveys the idea that people are in risk at every stage of life. "*Impossible to locate subjects free*" evokes a sense of universal disaster and unavoidability. In this case, pollution is existential rather than just environmental as it jeopardizes life itself.

Level of pragmatism and style Instead of only offering scientific facts, the book seeks to increase public awareness and has a strong warning tone. It arouses environmental consciousness through positive alarmism. Carson uses language that evokes emotional tension to depict the scientific truth, fusing scientific terminology with human sensibility. By exposing the effects of industrial society on both the environment and people, the essay fulfills the goal of ecocriticism.

Extract 4:

“Over increasingly large areas of the United States, spring now comes unheralded by the return of the birds, and the early mornings are strangely silent where once they were filled with the beauty of bird”
(Carson, 1962, p. 103)

Unlike in the past, when early mornings were filled with the lovely sounds of birds, spring now arrives in large parts of the United States without the return of birds, and early mornings become oddly quiet. This absence highlights the detrimental effects of human activity on wildlife and the environment, particularly the usage of chemical pesticides. The author Rachel Carson herself narrates this section, highlighting the disturbance of the natural equilibrium and cautioning readers about the effects of these human actions on the ecosystem. In the third-person narrative style, the speaker is Rachel Carson, the author.

Instead of being a discussion between characters, the text is a scientific and narrative observation made by the author with the goal of making the reader understand the situation of the environment.

The first sentence “*Over increasingly large areas of the United States, spring now comes unheralded by the return of the birds*”

Phonological level: There is a sense of extension and dispersal when consonants like /s/ and /r/ are repeated in spring, states, and return. The idea of emptiness and vanishing is consistent with the lack of powerful or sharp noise.

Level of Grammar: The adverbial phrase "*over increasingly large areas of the United States*" opens the statement. Offers geographical expansion and emphasizes how all-encompassing the problem is.

Topic: *spring*.

Verb: arrives (simple present) denotes that the phenomenon is ongoing. "*Unheralded by the birds*" return a negative construction that implies absence as opposed to presence.

Semantics level: Spring arrives, yet the birds do not return. The term "*unheralded*" implies that a significant natural occurrence has lost its symbolic meaning. Birds are a symbol of rebirth and life, and their absence suggests an imbalance in the ecosystem.

Discourse level: A critical debate regarding human intervention in nature is reflected in the book. Making the connection between spring and the lack of birds draws attention to the consequences of pesticides and pollution. Rachel Carson, the speaker, raises awareness of environmental issues through vivid storytelling.

The second sentence "*and the early mornings are strangely silent where once they were filled with the beauty of bird song.*"

Phonological level: Soft sounds are carried by words like "*song*" and "*silent*," which contribute to the feeling of calm. The distinction between the present and the past is reflected in the phonetic contrast between "*silent*" and "*bird song*."

Level of Grammar: The subject "*The early mornings*"

The verb "*are*" in the present tense

where a temporal comparison of the past and present was made once they were filled.

Semantic level: The mornings that were previously lovely are now quiet.

"*Strangely silent*" conveys shock and concern. The beauty of bird song represents the lost equilibrium of nature.

At the level of discourse and the environment (Discourse/Eco-Critical Level). The cautionary rhetoric is strengthened by drawing comparisons between the past and the present. This quiet is a product of human activity rather than a natural state.

The book invites the reader to consider how humans should treat the environment.

The statement reflects the loss of ecological balance and supports the author's environmental critique by using description, temporal comparison, and environmental symbolism to illustrate how human interference has caused

changes in nature, such as the absence of birds in spring and the silence of the morning.

6. Conclusion

According to the author's vision, Carson writes as a conscientious writer who aims to awaken people's environmental awareness, not only as a scientist. She makes a connection between the ethical risk associated with information misuse and scientific transformation. She recognizes that since humans are the only species capable of completely destroying nature, knowledge and responsibility must go hand in hand with this change. Regarding language as a warning; the works use language as an instrument for environmental protest rather than as a neutral description. The author creates wonder and sadness over the state of nature via repetition and a soothing cadence.

Additionally, the material becomes a dual discourse scientifically evident and ethically substantial when the scientific style is combined with emotive language. Nature and humans; the two quotations give the impression that people have distanced themselves from nature and now view it as a place to dominate rather than engage with. In order for the interaction between people and their surroundings to be interactive rather than dominating, Carson advocates for reestablishing equilibrium.

Therefore, the study shows that fricative /s/ represents the spread of poisons, whereas plosive sounds (/b/, /d/, /t/) intensify the feeling of danger at the phonological level. Grammatically, this mood is reinforced by particular phrase forms and verb choices. Semantically, the imagery and terminology highlight the connections between humans and nature. The writings represent ideological stances on environmental consciousness at the discourse level. Overall, the multi-level stylistic analysis demonstrates how important linguistic decisions are in creating ecological meanings and encouraging an eco-critical viewpoint in the chosen stories.

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الأسلوبية والخطاب النقدي البيئي: دراسة تحليلية للسرديات البيئية في مقتطفات نصية مختارة

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مستخلص البحث

سعيًا إلى فهم العلاقة بين اللغة والبيئة، تركز هذه الدراسة على إعادة النظر في الدراسات السابقة في مجال الأسلوبية وتحليل الخطاب النقدي البيئي، مع إبراز التقنيات النظرية والمنهجية المستخدمة في تحليل النصوص الأدبية واللغوية. وتهدف الدراسة إلى تحديد الكيفية التي تعكس بها النصوص المواقف البيئية والأفكار المتعلقة بالطبيعة والحيوانات، فضلًا عن كيفية توظيف اللغة في تصوير الصراعات بين الإنسان والكائنات غير البشرية. كما تتناول كيفية تعرّف الباحثين إلى الأنماط اللغوية التي تمثل ممارسات استغلال البيئة أو تقدير الطبيعة، وتأثير هذه الاستراتيجيات في تنمية الوعي البيئي لدى القراء. وتستكشف الدراسة أثر الاختيارات الأسلوبية على مستويات متعددة في تشكيل علاقات الإنسان بالطبيعة وإسهامها في الخطاب النقدي البيئي. تعتمد هذه الدراسة منهجًا نوعيًا يجمع بين الأسلوبية والنقد البيئي، مستندةً إلى تحليل لغوي متعدد المستويات يشمل المستويات الصوتية، والنحوية، والدلالية، والخطابية. كما تبحث الورقة في الفجوات البحثية الراهنة في هذا المجال، مثل إهمال أصوات الكائنات غير البشرية أو الجوانب البيئية المحددة. ومن خلال الدمج بين التحليل الأسلوبي متعدد المستويات والخطاب النقدي البيئي في دراسة السرديات البيئية، تسهم هذه الدراسة في تطوير البحث في مجال الأسلوبية البيئية.

الكلمات المفتاحية: الأسلوبية، النقد البيئي، الأسلوبية البيئية.