The Language of Cultural Ecopoetics: A Linguistic Articulation of Ecological Framing in *The Arrival of Monsoon*

SHAHIDA RIAZ
University of Wah, Pakistan
shahida.riaz@uow.edu.pk

RASIB MEHMOOD
University of Wah, Pakistan

AKHTER HABIB SHAH
Prince Sattam Bin AbdulAziz University,
Alkharj, Saudi Arabia

ABSTRACT

Eco-linguistics is a thriving research field which integrates the language-environment nexus in an interdisciplinary array of dimensions. Nevertheless, the linguistic analysis of ecopoetics in Pakistani context is an underexplored domain of inquiry. The present research scrutinises the linguistic pattern of literary environmental text, which employs the poetic register to deal with the subject of the human-nature interface, and the construction of ecocritical framing within its specific context. The poem, The Arrival of Monsoon (1985) by Taufiq Rafat, is selected as it fulfills Buell (1995)'s criteria of 'Environmental Text'. The poem is analysed first in terms of processes and circumstances using Halliday's model of transitivity analysis and then employing Arran Stibbe's concept of ecological framing to unveil its system of meanings. The results demonstrate the foregrounding of material actions and events in the text. The selected poem's text has an explicit emphasis on the existence and characteristics of Nature in comparison to human beings and this is achieved categorically with circumstances of location. These circumstances of location hold significant cultural images and thus help in assigning the text its ecosensitive stance while locating it within a specific cultural context i.e., Pakistan. The dualistic frame of Nature being both invigorating and dominating is manifested in the poem. The study will be significant to emerging writers, teachers and students who want to explore the themes of human-nature interaction in their writings.

Keywords: Ecolinguistics; transitivity analysis; environmental texts; circumstances of location; ecological framing

INTRODUCTION

Language influences and shapes our perception of the world. In this regard, ecolinguistics, comparatively new but having more than 50 years of scholarship, is the field of inquiry that deals with the ways different languages operate in their physical as well as social-ecological contexts and how language affects, builds, influences or addresses the human-nature interaction, and ecological concerns in different discourses and modes of communication. Arran Stibbe, in Language, Ecology and the Stories We Live By (2015), while accentuating the fundamentality of Ecolinguistics, pronounces that:

> Ecolinguistics can explore the more general patterns of language that influence how people both think about, and treat, the world. It can investigate the stories we live by – mental models that influence behaviour and lie at the heart of the ecological challenges we are facing, (p. 10)

The environmentally informed narratives of human-nature intersection surround us at personal, social, political, cultural, educational, professional and many other diverse levels with

what we are surrounded. These environmental narratives, either in anthropocentric or anthropomorphic permutations, manifest themselves in advertisements, documentaries, agricultural reports, literary genres, news reports and in other different modes of communication as frames, metaphors, ideologies, and images. Stibbe (2013) articulates the task of Ecolinguistics as "ecolinguistics analyses discourses from consumerism to nature poetry, critiquing those which encourage ecologically destructive behaviour and seeking out those which encourage relationships of respect and care for the natural world" (Stibbe, 2013, p. 117).

The philosophy, awareness and experience of Nature and the realization of Nature as a metaphor in literary texts represent important aspects of cultural ecocritical discourse. Being a subdivision in ecolinguistics, the analysis of eco-oriented discourse detects the correlations between language and environmental understanding. This research examines the linguistic pattern of literary environmental text, which employs the poetic register to deal with the subject of the human-nature interface, and the way this text constructs the ecocritical framing within its specific context.

The natural world is imagined, conceived, and projected in poetry very significantly. One of the most recurring themes of poetry has been human-nature interaction and the descriptive presentation of Nature. Zuo (2019, pp. 849) while reflecting on the relevance of the ecolinguistic analysis of poetry maintains that "one of the most important approaches of ecolinguistic studies is the ecological discourse analysis. For instance, the ecological analysis of natural poetry is bound to involve the hidden ideology and potential significance behind the discourse". Martin Heidegger envisages poetry as a manifestation of human existence as he interprets Holderlin's poetry as "poetically man dwells" since Holderlin believes that "to write poetry is measure-taking, understood in the strict sense of the word, by which man first receives the measure for the breadth of his being" (Coupe, 2000, p.93). Snyder (1969) emphasises that poetry can be an impression of the human-nature relationship and a representation of the human's ecological orientation:

> You would not think a poet would get involved in these things. But the voice that speaks to me as a poet, what Westerners have called the Muse, is the voice of nature herself, whom the ancient poets called the great goddess, the Magna Mater. I regard that voice as a very real entity. (p.107)

Nature poetry offers new windows and vistas to ponder on the human-nature interaction. Our perception and visualisation of Nature and understanding of its fundamentality are relative. Different symbolic and metaphoric meanings are assigned to Nature; sometimes as a refuge, sometimes as a savage or even as an escape. Nature as a creative reservoir of images, scenes, and tropes is woven in an imaginative tapestry by the poet, very frequently reminding us of our lost and precarious connection with Nature as Zuo (2019) recognizes that "the reason why we want to promote, encourage and propagate natural poetry is that this kind of discourse reminds people to be close to nature, to love nature, to respect and to protect nature" (p. 850).

The poem *Arrival of the Monsoon* by Taufiq Rafat is selected, to investigate the linguistic pattern in the construction of eco-conscious framing, as it reflects the love of the poet for nature and its processes and holds some pertinent social and cultural meanings. Taufiq Rafat is acknowledged for his creativity, immaculate poetic visualization and the use of natural imagery. He is recognised as the Asian or Pakistani Romantic poet and is acclaimed for creating innovative magnitudes in Asian flair of Romantic poetry. The poetic oeuvre of Rafat manifests his far-reaching talent of imagination, picaresque view and poetic meditation rooted in his native region especially Punjab (Wong, Khwaja, & Hassan, 2011). In 'Facets of Romanticism in Taufiq Rafat's Poetry Arrival of Monsoon' (2014), Asmat Tahira detects the features of British Romantic poetry

comprising a description of Nature, music and rhythm, imaginative bent, and pastoral settings in Rafat's style (Tahira, 2014).

The theory of transitivity had been used by many linguists to analyse and evaluate the language of a literary text. As a pioneer in transitivity analysis, Halliday's investigation of William Golding's *The Inheritors* is a significant model. Carter and Stockwell refer to it as "one of the groundbreaking analyses in stylistics" (2008, p. 19). Halliday, through this analysis, pointed out that an understanding of grammar, especially transitivity, can assist to construe the meaning in a literary text. According to Halliday, models of transitivity (processes, participants, and circumstance) take place in the clauses and sentences of a text. He asserts that "transitivity is the set of options whereby the speaker encodes his experience and transitivity is the cornerstone of the semantic organisation of experience" (p. 81). In the area of environmental discourse, transitivity analysis has not been used considerably but as many environmental questions and issues appoint tussle between conflicting groups, and which persistently appear in language, transitivity analysis can assist us to be more analytically and systematically attentive to the language in which environmental matters are argued and further can inform us about the processes and circumstances of environmental discourse. Mary J. Schleppegrell, in her essay, *What Makes a Grammar Green* (2001) suggests that "a truly green grammar is a grammar that reveals the real forces and institutions that result in environmental destruction" (p. 227) and she further supports transitivity analysis for the examination of ecological problems.

The selected poem is analysed first in terms of processes and circumstances using Halliday's model of transitivity analysis and then employing Arran Stibbe's concept of ecological framing to unveil its system of meanings. Stibbe (2015, p.47) defines a frame in eco-sensitive perspective as:

> A frame is a story about an area of life that is brought to mind by particular trigger words. Framing is the use of a story from one area of life (a frame) to structure how another area of life is conceptualised. Reframing is the act of framing a concept in a way that is different from its typical framing in a culture.

The premise of this research, thus, is to scrutinise the representation of ecology in the selected poem of a Pakistani poet; how has he engaged the language-ecology nexus in the selected environmental poem? What is the frequency of different processes and circumstances in the poem? What are the different semantic representations of environmental concerns in it? It will help examine the extent to which linguistic study can illuminate the area of ecocriticism. The study will also be significant to emerging writers, teachers, and students who want to explore the themes of human-nature interaction in their writings.

PROBLEM STATEMENT

Deeper social and cultural motives and causes of the global ecological crisis should be addressed as growing inequality, climate change, biodiversity loss, alienation from nature and loss of community in societies are bringing into inquiry the fundamental discourses on which they are grounded. Regarding the discourse of any society, poetry, quite fundamentally establishes human's relationship with Nature and the environment. The way these nature poems in the form of environmental texts frame and exhibit the eco consciousness within a specific culture is significant as it is likely to have a strong impact on the way that culture deals with the ecosystems that support life.

An overview of nature poetry in the Pakistani context reveals that an ecocritical stance is established in them. With regards to Taufiq Rafat's poetry, previous research has explored the eco-sensitivity established through an affinity with Nature, places and the environment (Shakeel, 2015; Munir, 2018). However, linguistic analysis of Pakistani ecocritical poems is an underexplored domain which demands investigation and examination.

RESEARCH QUESTIONS

1. What is the frequency and pattern of transitivity processes and circumstances in the selected poem's text?
2. How the language of the poem frames its eco-sensitive meanings?

LITERATURE REVIEW

Ecolinguistics, in 2021, has marked its half-a-century existence, since Einar Haugen's The Ecology of Language (1972), being the pioneering work of the domain, got published. As we have been and still are grappling with the vicious hold of corona-virus pandemic, our attention is drawn even more than before towards the role we can play in environmental catastrophes. A report of IPBES, the Intergovernmental Science-Policy Platform on Biodiversity and Ecosystem Services, released in October 2020, declares that:

> Future pandemics will emerge more often, spread more rapidly, do more damage to the world economy and kill more people than COVID-19 unless there is a transformative change in the global approach to dealing with infectious diseases. The same human activities that drive climate change and biodiversity loss also drive pandemic risk through their impacts on our environment.

In response to the recent challenges which emerged to the world's surface, we can very rightly recall the necessity for "social accountability" which was identified by Halliday (1990). On the one hand, looking back at the initial stance of Ecolinguistics, Einar Haugen (1972) enunciated and equated the "interactions between any given language and its environment" (p.325) to the ecological connections between different organisms in their respective environment. On the other hand, a different link between ecology and language was acknowledged in 1990 with Michael Halliday's seminal speech at AILA Conference Thessaloniki, where he stressed the relationship between language and speciesism, growthism and classicism while reproving applied linguists for ignoring the environmental problems. These two routes of Ecolinguistics were central as they developed two different dimensions: whereas 'ecology' is discerned metaphorically (Haugen, 1972), it also is considered in its biological wisdom as well, for example, the position of language in the progress and aggravation of environmental and other social problems (Halliday, 1992). Nevertheless, the general definition of the field, according to Zhang (2022), is that "it is a field of study that cares about the relationship between language and ecology" (pp. 142).

The Hallidayan approach which centres on the function of language in environmental issues is a significantly budding enterprise as asserted by Ruijie Zhang in The Year's Work in Ecolinguistics 2021(2022) that "the year 2021 offered an array of exciting scholarship on the Hallidayan approach, which believes language has a role in dealing with ecological issues" (p.144). Generally, an ecological approach to texts and the ecocritical perspectives concerning

grammatical systems were the highlights. Various types of discourses have been scrutinised by this approach incorporating CDA (Critical Discourse Analysis, MDA (Multimodal Discourse Analysis), PDA (Positive Discourse Analysis), corpus linguistic tools for analysis and other methodologies. In this regard, Zhang (2022) maintains that:

> As scholars readily combine tools from these existing discourse analysis frameworks with other qualitative or quantitative methods in one way or another, few attempts have been made to establish new or revised methods for the sole purpose of ecological discourse analysis. (p.14)

The significant 2021 publication, focusing on the updated methods and the theories of ecological discourse analysis, was substantiated by the latest version of *Ecolinguistics: Language, Ecology, and the Stories We Live By* (2021) by Arran Stibbe and proposed a new range of valuable methodologies. Stibbe (2021) suggested various analytical methods for critical discourse analysis, visual analysis, appraisal analysis, and other devices to be applied to diverse kinds of narratives. In the same vein, yet another new dimension is HAD (Harmonious Discourse Analysis) recommended by Huang and Zhao (2021) in the Chinese context. This approach is based on Systemic Functional Linguistics (SFL, Halliday and Matthiessen 2004), taking into consideration the notions of proximity, regulation and conscience being its founding principles. This kind of analysis starts on the micro-level contextual situation and finally investigates the ways language intervenes in human cognition and behaviour at the macro-level. Couto et al. (2021) emphasised the ecological awareness and integration of mental, natural and social ecosystems in one whole synergy as the primary concern of Ecosystemic Discourse Analysis (EDA), being the umbrella term for various ecologically informed linguistic analyses. In the discipline of EDA, ecoideology or the ideology of life is of paramount importance which according to Couto et al. is "discourse analysis within the domain of the ecological view of the world, departing from within ecology, not from without" (Couto et al., 2021, p.15).

Recently, many new, diverse and interdisciplinary range of studies have been attempted. The topics of concern comprise the investigations of the framing of animal rights in religious discourses (Hameed, 2021), the demonstration of nature in the discourse of oil production (Chen et al. 2021), ecolinguistic analysis of features of short YouTube videos and Greenpeace's official websites (Abbamonte, 2021), ecolinguistic analysis of the equal representation of nonhuman animals in vegan campaigns (Zhdanava et al., 2021), and linguistic analysis in the discourses of climate justice (Fine & Love-Nichols, 2021). Also, Farooq and Umar (2021) conducted an ecolinguistic study to investigate the deletion of the agent in environmental science discourse. Further multimodal discourse analysis has been performed by Fernández-Vázquez (2021) to measure the environmental website communications of Latin American universities. Some other recent approaches include ecolinguistic analysis of news reports about the Sino-US trade war (Cheng and He, 2021), ecolinguistic discourse analysis of institutional documents to explore the ideological conflict (Niceforo, 2021), the ecolinguistic analysis of contemporary literary journalism literature (Alves, 2021), and ecolinguistic analysis of environmental documentaries considering the contribution of laymen discourses (Mliless et al. 2021). Concerning an association between ecolinguistics and Covid-19, the analysis of ecological values of COVID-19 discourses (Misiaszek, 2021; Morozova & Pankevych, 2021) has recently been conducted.

Arran Stibbe, thus renders ecolinguistics as a transdisciplinary undertaking, stating that ecolinguistics was "to become a credible ecological humanities subject like the others, then it needed to take ecology seriously rather than using it as a metaphor to mean 'outdoors', 'environment' in a general sense, or 'interaction'" (2021b, p.74). Ecological discourse analysis is

a domain of inquiry which pertains to a diverse and interdisciplinary range of discourses. Considering the two veins of eco-oriented discourse analysis Zuo (2019) claims that:

> Broadly speaking, ecological discourse analysis includes the analysis of ecological discourse and the ecological analysis of discourse. The former focuses on the discourses concerning ecology. The latter concerns the study of the ecological factors in the discourse, which can be extended to the study of the ecological and non-ecological factors in the language system.
>
> (Huang & Zhao, 2017, pp.585 as quoted in Zuo, 2019, p. 849)

Nature in all its magnificence and glory, and with a huge repertoire of different stylistic and figurative devices has always been a source of inspiration for poets. Jay Parini (1993) explicates in *Poems for a Small Planet*: *Contemporary American Nature Poetry,* that "Nature is no longer the rustic retreat of the Wordsworthian poet…[it] is now a pressing political question, a question of survival" (p. xv).

Bryson (2002) marks two main features of eco-poetry. On the one hand, there is the "ecocentric perspective" which focuses not only on human beings but also on Nature and its elements. On the other hand, the poem itself establishes a new consciousness of supporting the environment and Human-nature interrelatedness, basically is the feature of both these approaches being rightly articulated as "everything is connected to everything else" (Commoner, 1971).

Munir (2018) has investigated the ecocritical wisdom in Rafat's poetry and concluded that nature is presented as being inseparable from humans and the survival of both nature and humanity depends on their mutual harmony as depicted by Rafat's poetry. The arrival of Monsoon, Taufiq's first poetry collection was analysed through the framework of British Romanticism by Tabassum et al. (2020) and it was concluded that, "from the descriptive beauty of nature and simplicities of rural life to tracing of nostalgic yearnings and portrayal of vivid graphic natural imagery, he appears as a romantic poet" (p.12).

The ecological potential of language in discourses depends on the patterns of language that stimulates the way people both think about and treat the natural world that influences behaviour that lies at the heart of ecological challenges that society faces. The present research aims to fill the gap in the field of linguistic inquiries of Ecopoetics in the Pakistani context.

THEORETICAL AND CONCEPTUAL FRAMEWORK

PROCESSES AND PARTICIPANTS

The following table indicates the types and categories of processes and participants following the theory of transitivity:

TABLE 1. Types and categories of processes and participants

Processes	Participants
Material	Agent, Goal
Mental	Senser, Phenomena
Verbal	Sayer, Receiver, Verbiage
Behavioural	Behaver
Existential	Existent
Relational	Carrier, Attribute, Token, Value

The processes which involved physical and tangible actions are material processes. Halliday (1994) articulates them as showing the actions performed by some entity (p. 109-112), having the Actor (the agent/doer of the process) and the Goal (the person/thing influenced by the process). The clauses [A3] dealing with feeling, thinking and perceiving are known as mental. Mental processes comprise two participants; the Senser is the conscious individual who is involved in a Mental process and the Phenomenon is thought and realised by the conscious Senser. The third main category of the process is the relational process category which represents the entity having some quality or attribute. Attribute is the quality and the entity having that quality is Carrier. This relationship in the identifying form of carrier and attribute has another manifestation as token and value. The behavioural processes lie between mental and material categories and typify the outer reflection of physiological and psychological behaviours of sneezing, breathing and laughing. Behaviour is the participant who behaves. Verbal processes represent the act of saying and have three participants: the Sayer, the Receiver (the one who is aimed at in the process), and the Verbiage (the talk or conversation) (Halliday, 1994, p.140). Existential processes represent states of existing, being and happening and have one participant as Existent (Halliday, 1994, p.142).

CIRCUMSTANCES

Circumstantial elements occur in all types of processes. There is continuity between the pattern of processes and circumstances. The notion of circumstances from three usual perspectives is as follows:

1. As far as the meaning is concerned, the notion of circumstance means "an attendant on the process" (Halliday, 1994, p.150), referring to examples such as the location of an event in time or place, its manner, its cause, or the notion of when, where, how and why.
2. In the second perspective, the participants function in the mood grammar as subject or complement, circumstances map onto adjuncts. In other words, they do not have the potential of becoming subjects, of taking over the main responsibility of a clause as an exchange.
3. They are not expressed as nominal groups but as adverbial or prepositional phrases.

Circumstantial elements add information about time (when), place (where), manner (how), and reason/cause (why for what/who). They can be probed with *where*, *why*, *how*, and *when*. For obvious reasons, elements, which answer a *who*, *which*, or *what* probe, are not circumstantial elements, but participants.

TABLE 2. Types and categories of circumstances (Halliday, 1994)

Types	Categories
Extent	Distance, Duration
Location	Place, Time
Manner	Means, Quality, Comparison
Cause	Reason, Purpose, Behalf
Contingency	Condition, Concession
Accompaniment	
Role	Comitation, addition
Matter	Guise, purpose
Angle	

The extent has these interrogative forms for representation: *how far, how long, how many, how many times.* Location is represented by the interrogatives of *where* and *when*. The temporal and spatial expressions occur closely. The circumstantial component of Manner consists of Means, Quality and Comparison. This points to how a process takes place and is represented by prepositional phrases with the preposition *by* or *with*. Quality is expressed by an adverbial group with *ly* adverb. Comparison takes an adverbial phrase with *like* or *unlike* or an adverbial group of similarity or difference. The circumstantial element of cause possesses three categories of Reason, Purpose and Behalf and subsequently presents the reason, intention and an entity, typically a person on whose behalf the action is undertaken. The three types of Contingency are Condition (represented by *in case of* and *in event of),* Concession (represented by *despite* or *despite of)* and Default (represented by *in the absence of*, *in default of).* Accompaniment corresponds to the interrogative, who/ what else? Role corresponds to the interrogative *what as* and construes the meaning of *being* in the form of a circumstance. The matter is the circumstantial equal of verbiage and is conveyed by the preposition *about, concerning, with reference to*. Angle is concerned with the verbal process in the case of Sayer and is exemplified by *according to, in the view of, from the standpoint of.*

METHODOLOGY

The Arrival of Monsoon (1985) by Taufiq Rafat is selected using Lawrence Buell (1995)'s criteria of 'environmental text'. The selected text is comprehensively described and analysed following the theory of transitivity put forward by M.A.K Halliday to explore the representations of processes and circumstances in it. Informed with the linguistic findings, in the second layer of analysis, the text is further examined according to Arran Stibbe (2015)'s concept of Ecolinguistic framing to scrutinise the ways in which the selected text frames the ecological concerns within its specific contexts. For this purpose, the ecolinguistic cannons of framing and reframing proposed by Arran Stibbe (2015) regarding eco-oriented texts are employed for analysis.

Lawrence Buell in *The Environmental Imagination* (1995, pp. 7-8) suggested that for a text to be ecological, it has to meet the following four standards:

1. *The natural environment has its presence not only as a framing mechanism but as an occurrence that advocates the implication of human history in natural history.*
2. *Human significance or importance is not taken as the only legitimate significance.*
3. *Human answerability towards the environment is an element of the text's moral orientation.*
4. *Implication of the environment as a process rather than as a given state is in the text.*

SELECTED TEXT IN THE LIGHT OF BUELL'S CRITERIA OF ENVIRONMENTAL TEXTS

THE NATURAL ENVIRONMENT HAS ITS PRESENCE NOT ONLY AS THE FRAMING MECHANISM

In the poem, Nature, culture and landscapes are detailed by the poet. Nature does not only serve the purpose of a background mechanism but rather highlights the symbolic and metaphoric elucidations of settings and a peculiar mood through expressions like *before the thrust of this liberating wind*, and *now rain in a sudden squall* and because of this *alive, alive everything is alive* again is constructed by the poet while depicting these settings, landscapes and phenomena of nature. Throughout the poem, natural elements of the setting serve as an interconnecting device between Nature and man and thus suggest a dependency of human history on natural history.

THE HUMAN SIGNIFICANCE IS NOT TAKEN AS THE ONLY LEGITIMATE SIGNIFICANCE

In *Arrival of The Monsoon*, the significance and existence of Nature are established in the opening lines where the potentiality of wind is depicted: *before the thrust of this liberating wind, whatever is not fixed has a place to go, strain northwards to the coniferous land*. Then *all the sounds we have loved are restored* due to rain. Likewise in the whole poem Nature is presented not in an anthropocentric way rather humans seem and appear helpless, and Nature is all at play in its anthropomorphic representations like *welcome darkness* of monsoon weather descends. *Harsh contours dissolve, lose their prosaic condition. All the sounds we have loved are restored*.

HUMANS' ANSWERABILITY TOWARD THE ENVIRONMENT

Human accountability to the environment is implied in *Arrival of The Monsoon*, when after the rain, in the complete array of natural images, the swing of electric wire as the potential danger for both trees and humans acts as a symbol of human answerability towards their plight and nature as well:

> Alive, alive, everything is alive again.
> Savour the rain's coolness on lips and eyes.
> How madly the electric wire is swinging!
> From brown waters eddying round their hooves
> the drenched trees rise and shake themselves
> and summer ends in a flurry of drops (16-21)

ENVIRONMENT AS A PROCESS

In *Arrival of The Monsoon*, nature as a process is evident through expressions and descriptions, for example, "*gliding days are over. The birds are tossed sideways and back and lifted against their will. Welcome darkness descends. Harsh contours dissolve, lose their prosaic condition*." Nature is presented as a cycle of climate and sweeping force. Thus, this poem is selected to explore the representation of the language-ecology nexus in it through the investigation of the pattern of language.

ANALYSIS

NATURE AND ITS ELEMENTS AS PARTICIPANTS AND CIRCUMSTANCES
IN ARRIVAL OF THE MONSOON

As we can identify from Graph 1 that material processes are the most recurrent process in the text of the poem. They are followed by relational processes. Mental, existential, behavioural and verbal processes are the least occurring processes. Material processes being dominant in the text are the processes which demonstrate some action or event, "they express the notion that some entity 'does' something-which may be done 'to' some other entity" (Halliday, 1994, p.113). There are about 14 (66%) of the poetic lines which have material processes embedded in them (often more than once) whereas relational processes occur in 24% of all poetic lines of the poem.

Considering the pattern of material processes, we can detect that despite their occurrence in the majority, they are often without a direct agent (1, 3, 4, 5, 7, 11, 12). They overlap or interlace with relational processes (1, 5, 7, 11, 15) or couple with circumstances of location (1, 3, 5, 6, 12, 15). The material processes are equipped with attributes too (11, 19, 21) as shown in Table 3:

TABLE 3. Material processes

|	
Whatever(G)(Cr) is (Pr) not fixed (At)(Pm), (has(Pr) (a place(Cl) to go(Pm))(At))(At/C)	1
((Strains (Pm) northwards (Cl))(Cm) to the coniferous lands(Cl))(Cm)(At/C).	3
(And drunk(Pm) with motion)(Cm), (clothes(T)(G) on the washing-line(Cl))(At/C)	4
Are (raised(Pr)(Pm) (above(Cl) themselves)(V); a flapping sheet(A))(At/C)	5
Turns(Pm) a roof corner(G)(Cl) into a battlement (Cl).	6
Gliding days(Cr) are(Pr) over(At). The birds(G)(Cr) are tossed (Pr)(Pm)	7
Dissolve(Pm), (lose(Pm) their prosaic(Cr) condition(At)(G))(Cm).	11
All the sounds(G) we(S) have loved(Pme) are restored(Pm	12
It(A) sweeps(Pm) the street(G)(Cl), and equally sudden(Cm)(Cl)(At)	14
Are(Pr)(the naked boys(A)(At) paddling(Pm) in ditches(Cl))(At/C)	15
From brown waters (Cl)eddying(Pm) round their hooves(Cl)(At/C)	19
The drenched(At) trees(Cr)(A) rise(Pm) and(shake(Pm) themselves)(Cm(G)	20
And summer (Cr)(A) ends(Pm) in a flurry of drops(At)	21
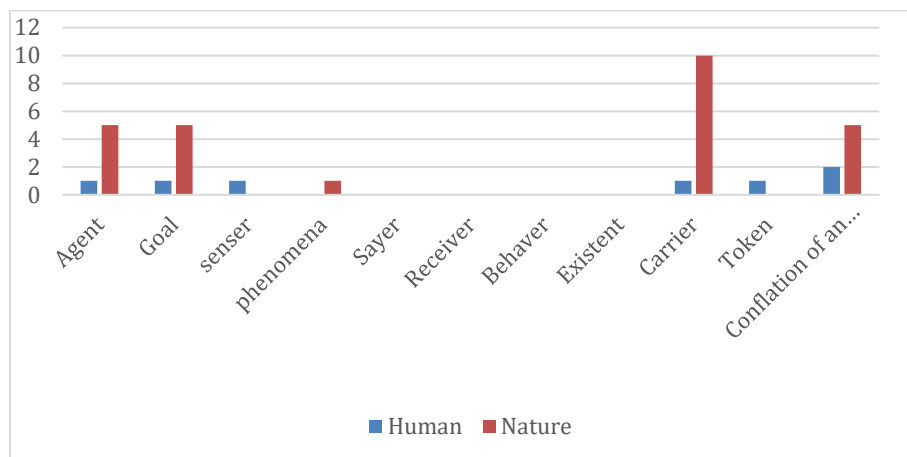
FIGURE 1. Different participants in *Arrival of the Monsoon*

As Figure 1 indicates, the participation of human and non-human agents in the poem is visible in a disproportionate way. Mostly, the elements of Nature are in the role of agents like *a flapping sheet* of rain which turns a roof corner into a battlefield, *darkness* of clouds which descends itself everywhere, *rain* sweeping the street and *summer* ending itself in a flurry of rain drops. Nature as goals manifests itself in the form of *birds being tossed sideways, the prosaic condition* of clouds which are lost and drenched trees shaking *themselves*. Nature is also a phenomenon represented by *the rain's coolness* which is savoured by all the creatures in the setting of the poem and it also serves as a carrier as its elements like *days, birds*, *darkness* of clouds, *condition* of birds, *summer*, and *trees* are assigned different attributes and descriptions (7, 8, 10, 20, 21). The attributes of Nature or locations conflated with the circumstantial elements are also in greater proportion as compared to human attributes (1, 2, 3, 4, 5, 13, 15, 19).

Circumstances of locations are mostly employed as shown in Figure 2, referring to the actions and agents in places and locations (*a place*, *to the coniferous land*, *on the washing line*, *into a battlement*, the birds being tossed *sideways and back*, *in sudden squalls, in ditches*, *from brown waters*, *round their hooves* etc.). Meaningful context is constructed from these circumstantial elements. They occur in numerous clauses and add to the meaning of the poetic lines, referring to some natural or man-made setting, and answering the where, when, location and time of the actions.
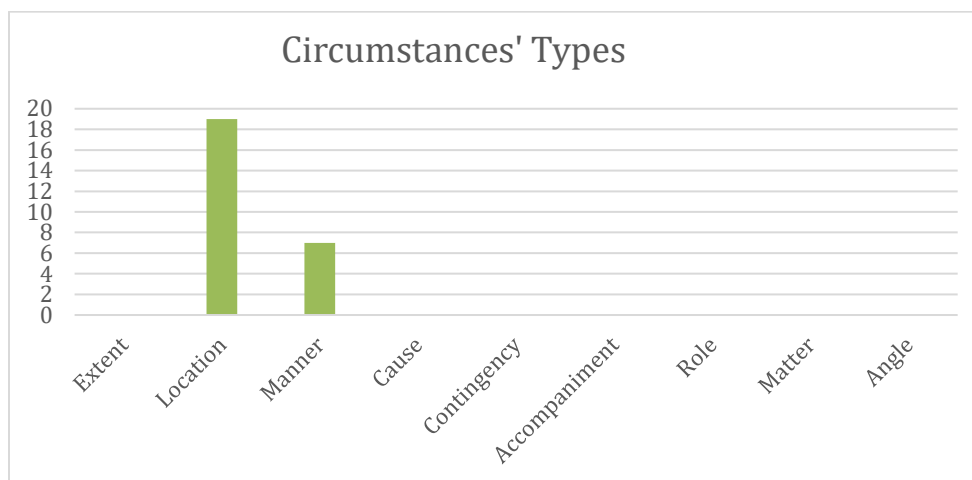

FIGURE 2. Circumstances' Type in *Arrival of the Monsoon*

Tabasum et. al. (2020) proclaim the depiction of Nature in the poem, *Arrival of the Monsoon,* asserting that "Rafat's exceptional love for nature can be seen in *The Arrival of Monsoon* which is the most well-known poem abound with romantic ideals that celebrates the arrival of the Monsoon and departure of cruel summer" (p.15). In this regard, Stibbe (2015, p.47) defines a frame in eco-sensitive perspective as:

> A frame is a story about an area of life that is brought to mind by particular trigger words. Framing is the use of a story from one area of life (a frame) to structure how another area of life is conceptualised. Reframing is the act of framing a concept in a way that is different from its typical framing in a culture.

In the poem, the different processes' types and circumstances of locations are not actions and spaces but rather a meaningful suggestion to ponder the indispensability of Nature and suggest the cultural dynamics in which the discourse of the poem is situated. Memories, beliefs, emotions and values seem to be consistent with the elements of Nature: "A welcome darkness descends. Harsh contours dissolve, lose their prosaic condition. All the sounds we have loved are restored" (pp. 10-12).

The darkness which was there as the backdrop seems to develop into a separate frame of sentiments, emotions and realities. Different meanings can be deduced from such expressions but as the poem further progresses, this darkness was taken over by rain and the life it brought with it, "Alive, alive, everything is alive again. Savour the rain's coolness on lips and eyes". The rain emerged in its magnificence, giving life to everything and soothing the senses of people and even material things like electric wires appeared swinging with freedom.

In the poem, Rafat also attempts to explicitly reframe the existence of Nature and its different phenomena as not just the topic or subject matter of the poem but rather a massive force which is both life-giving and all-encompassing. The wind is not just the monsoon wind rather it is pronounced as the 'liberating wind' which changes the position and orientation of everything that comes in its way. The non-human actors have their vitality in establishing this frame of liberty to which nature is assigned, in the poem. Stibbe (2015) maintains that while framing any environmental issue, the agency of actors determines the way those frames could be interpreted in different contexts and what array of possible meanings could be deduced from them:

> It is not just the participants who are different in the different frames, it is also what they do and how they relate to each other. In other words, different frames tell very different stories about how the world is or should be in the future (p. 47).

A non-human agent like *a flapping sheet of rain* is the protagonist of the whole poem as it moves, transforms, shifts, shuffles and shakes all other things and existence. There is the state of revolution and mobility that it brings forth. Welcoming *darkness* of the weather, which is another agent, descends potently in the scene and takes everything in its bosom. Nature as a resource is replaced with the reframing of Nature being more powerful than humans. The eco-sensitivity of the poem is rightly pointed out by the non-human goals like the birds, "The birds are tossed, sideways and back, and lifted against their will, they must struggle to achieve direction" (7-9). This may be a hint toward the migration of the birds which purely is an ecological crisis issue. The birds migrate due to the lack of trees and plantations and natural resources. Hence, the potency of Nature is juxtaposed with the victimisation that nature suffers due to humans' acts of encroachment.

The circumstances of location in the poem trigger the significant frames of culture in which the summer monsoon is contextualised by the poet. All swaying, struggling and unfixed bodies in the poem are presented to have a place to go, as "Whatever is not fixed, has a place to go, Strains northwards to the coniferous lands" (2-3). Coniferous land may serve as an allusion to the land of Pakistan, the home country of Taufiq Rafat. The examples of the locations represented in the poem (a place, to the coniferous land, on the washing line, into a battlement, the birds being tossed sideways and back, in sudden squalls, in ditches, from brown waters, round their hooves) situate the meanings and connotations, offering the possible interpretations in the specific culture. More likely, this is the culture and atmosphere of Pakistan having a dominant spell of the summer monsoon, whose images, scenes and tropes are well constructed to situate the poem's meanings and represent the schema of the culture that resembles the poem. William Rueckert points toward the fact that "poems are green plants among us […] help to create a self-perpetuating and evolving system. That is, they help to create creativity and community" (1978, p. 110). Rafat being the 'Romantic Poet of Pakistan' can also be attributed as an Environmental poet of Pakistan which is represented by the way he frames nature and environment in *Arrival of the Monsoon*; environment does not only serve as a background but instead strongly characterises itself to play its part and voice its vitality.

CONCLUSION

To conclude, we can adumbrate by saying that material processes and circumstances of location contribute in rendering *Arrival of The Monsoon* as an environmental poem. It represents the social framing of the poem and the picture of a specific season, monsoon, which is painted in the poem. Nature is embodied in the roles of agents, goals, existent and most importantly carriers of different attributes. The circumstances of location function significantly to frame the culture in which the summer monsoon is contextualised. Nature, the protagonist of the poem, is structured in the frames of liberty, independence and vitality. The positive frame of Nature finding its way and stimulating all the scenes and materials (both human and non-human) is juxtaposed with the dominating and controlling images of Nature to construct its dualistic persona. The values of human accountability towards their environment are consistent with the potency of Nature, unleashing its forcefulness.

REFERENCES

Abbamonte, L. (2021). The "sustainable" video-narratives of Greenpeace: An ecolinguistic investigation. *Forum for Modern Language Studies, 57*(2), 145–185.

Alves, V. (2021). Poesia na prosa: A dobra ecolinguística no jornalismo literário contemporâneo *[Poetry in prose: The ecolinguistic fold in contemporary literary journalism]. Filol. Linguíst, 23*(1), 105–124.

Bryson, J. (2002). Introduction. In J. Scott Bryson (Ed.), *Ecopoetry. A Critical Introduction Salt Lake City* (pp. 1-13). University of Utah Press.

Buell, L. (1995). *The environmental imagination.* Harvard University Press.

Buell, L. (2005). *The future of environmental criticism*. Blackwell.

Carter, R. & Stockwell, P. (2008). *The language and literature reader*. Routledge.

Chen, W., Bartlett, T. & Peng, H. (2021). The erasure of nature in the discourse of oil production: An enhanced eco-discourse analysis. *Pragmatics and Society, 12*(1), 6–32.

Cheng, M & He, W. (2021). News reports about the Sino-US trade war: An ecolinguistic approach. *Journal of World Languages, 7*(3), 428–460.

Commoner, B. (1971). *The closing circle: Nature, man, and technology*. Random House Inc.

Coupe, L. (2000). *The green studies reader: From romanticism to ecocriticism*. Routledge.

Couto, H. (2021). A linguagem rural da região de Major Porto, município de Patos de Minas (MG): Uma visão linguístico-ecossistêmica [The rural language of the region of Major Porto, municipality of Patos de Minas-MG: An ecosystemic-linguistics view]. Campinas: Pontes editores.

Couto, et al., (2021). Um ecosystemic discourse analysis (EDA). *Ecolinguística: Revista Brasileira de Ecologia e Linguagem (ECO-REBEL), 7*(1), 5–17.

Dragoescu, A. (2021). Restoring the meaning of food: Biosemiotic remedies for the nature/culture divide. In Yogi Hale Hendlin & Jonathan Hope (Eds.), *Food and medicine: A biosemiotic perspective* (pp. 97–113). Springer.

Farooq, W & Umar, H. (2021). The deletion of the human agent in environmental science discourse: An ecolinguistic study. *University of Chitral Journal of Linguistics & Literature, 5*(II), 89–111.

Fernández-Vázquez, José-Santiago. (2021). Measuring environmental website communications in Latin American universities: Multimodal and ecolinguistic benchmarking. *International Journal of Sustainability in Higher Education, 22*(3), 599–614.

Fine, J. & Nichols, J. (2021). Language and climate justice: A research agenda. *Journal of Sociolinguistics, 25*(3), 453–473.

Halliday, M. (1971). Linguistic function and literary style: An Inquiry into the language of William Golding's the inheritors. In Chatman, S. (Ed*.), Literary style: A symposium* (pp. 330- 368). Oxford University Press.

Halliday, M. (1978). Language as a social semiotic. Halliday, M. (1985). *An introduction to functional grammar*. Edward Arnold.

Halliday, M. (1994). An introduction to functional grammar. In Halliday, M. and Matthiessen, C. (1999). *Construing experience through meaning: a language-based approach to cognition*. Continuum.

Halliday, M. (2003*). On language and linguistics*. MPG books Ltd.

Halliday, M. and Matthiessen, C. (2004). *An introduction to functional grammar*. Edward Arnold.

Hameed, A. (2021). An ecolinguistic perspective on framing of animals in Quranic discourse. *Arab World English*

Journal for Translation & Literary Studies, 5(3), 113-124.

Haugen, E. (2001). The ecology of language. In A. Fill, & Peter. M. (Ed*.), Ecolinguistic reader: Language, Ecology and Environment* (pp. 57-66). Continuum.

Haugen, E. (1972). *The ecology of language*. Stanford University Press.

Huang Guowen & Zhao Ruihua. (2017). On the origin, aims, principles and methodology of eco-discourse analysis. *Modern Foreign Languages, 4*, 585-596.

Love, G. (2003). *Practical ecocriticism: literature, biology and the environment*. University of Virginia Press.

Morozova, O & Pankevych, O. (2021). Regaining control over nature or learning to live in harmony with it: Media framing of environmental issues amidst the coronavirus pandemic. *Communication Today, 12*(2), 168–178.

Misiaszek, W. (2021). Ecopedagogical literacy of a pandemic: Teaching to critically read the politics of COVID-19 with environmental issues. *The Journal of Environmental Education, 52*(5), 358–369.

Mliless, M., Azzouzi, L., Saida, H., & Handoko, H. (2021). Laymen's narratives in Amouddou's eco-documentary: An ecolinguistic analysis. *Jurnal Arbitrer, 8*(2), 131–147.

Munir, S. (2018). An ecocritical reading of Taufiq Rafat's selected poetry. Air University.

Niceforo, M. (2021). Conflicting discourses over plastic pollution: EC's plastic strategy vs. the greenpeace plastic radar's report. *Lingue e Linguaggi, 46*, 259–273.

Parini, J. (1993). Poems for a small planet: contemporary American nature poetry. Middlebury.

Rueckert, W. (1978). Literature and Ecology: An Experiment in Ecocriticism. Environment & Society Portal (environmentandsociety.org) [Accessed Date:20.03.2021].

Schleppegrell, M. (2001). What Makes a Grammar Green. In A. Fill & P. Mühlhäusler (Eds.), *The ecolinguistics reader: Language, ecology and environment* (pp. 227). Continuum.

Shakeel, R. (2015). Taufiq Rafat's poetry—The kaleidoscope of various 'isms'. *International Journal of English and Literature, 5*(4), 103-112.

Stibbe, A. (2015*). Ecolinguistics: Language, ecology and the stories we live* by. Routledge.

Stibbe, A. (2021a). *Ecolinguistics: Language, ecology and the stories we live* by. Routledge.

Stibbe, A. (2021b). Ecolinguistics as a transdisciplinary movement and a way of life. In B. Allison, & T. Warhol (Eds.), *Crossing borders, making connections: Interdisciplinarity in linguistics* (pp. 71–88). Mouton.

Tabassum, F. (2020). Taufiq Rafat as an Asian romantic: A critical analysis of poetry collection 'Arrival of the Monsoon'. *Journal of Development and Social Sciences, 1*(4), 12-26.

Tahira, A. (2014). Facets of Romanticism in Taufeeq Rafat's poetry Arrival of Monsoon. BS Thesis. Govt.P.G.College (w) S/T.Gujranwala.

Wong, M. P., Khwaja, S., & Hassan, M. (2011). The English Language Poetry of South Asians: A Critical Study. *Kashmir Journal of Language Research, 14*.

Zhang, R. (2022). The year's work in ecolinguistics (2021). *Journal of World Languages, 8*(1), 141-163.

Zhdanava, A., Kaur, S. & Rajandran, K. (2021). Representing nonhuman animals as equals: An ecolinguistic analysis of vegan campaigns. *Journal of World Languages, 7*(1), 26–57.

Zuo, X. (2019). An ecological discourse analysis of the report of the 19th national congress of the communist party of China. *Theory and Practice in Language Studies, 9*(9), 1191-1197.

APPENDIX 1

KEY FOR CODING THE TRANSITIVITY PROCESSES, PARTICIPANTS AND CIRCUMSTANCES

Process Types
P = Process; **Pb** = behavioral; **Pm** = material; **Pme** = mental; **Pv** = verbal; **Px** = existential;
Pr =relational

Participants
A = Actor; **G** = Goal;   **S** = Senser; **Ph** = Phenomenon, **Sy** = Sayer; **Rv** = Receiver;
Vb = Verbiage, **X** = Existent, **Cr** = Carrier; **At** = Attribute; **T** = Token; **V** = Value;
At/C = conflation of Attribute with a circumstantial element;
V/C = conflation of Value with a circumstantial element.

Circumstances
C = Circumstance; **Ca** = accompaniment; **Cc** = cause; **Cl** = location; **Cm** = manner;
Co = role; **Ct** = matter; **Cx** = extent

APPENDIX 2

SELECTED TEXT

ARRIVAL OF THE MONSOON

Before the thrust of this liberating wind
whatever is not fixed, has a place to go,
strains northwards to the coniferous lands.

And drunk with motion, clothes on the washing-line
are raised above themselves; a flapping sheet
turns a roof corner into a battlement.

Gliding days are over. The birds are tossed
sideways and back, and lifted against their will.
They must struggle to achieve direction.

A welcome darkness descends. Harsh contours
dissolve, lose their prosaic condition.
All the sounds we have loved are restored.

And now the rain! In sudden squalls
it sweeps the street, and equally sudden
are the naked boys paddling in ditches.

Alice, alive, everything is alive again.
Savour the rain's coolness on lips and eyes.
How madly the electric wire is swinging!

From brown waters eddying round their hooves
the drenched trees rise and shake themselves
and summer ends in a flurry of drops.

APPENDIX 3

CODED TEXT

ARRIVAL OF THE MONSOON

1. (Before(Cl) the thrust of this liberating(At) wind(Cr))(At/C)
2. Whatever(Cr) is(Pr) not fixed(At)(Pm), (has(Pr) (a place(Cl) to go(Pm))(At))(At/C),
3. ((Strains(Pm) northwards(Cl))(Cm) to the coniferous lands(Cl))(Cm)(At/C).
4. (And drunk(Pm) with motion)(Cm), (clothes(T)(G) on the washing-line(Cl))(At/C)
5. are (raised(Pr)(Pm) (above(Cl) themselves)(V); a flapping sheet(A))(At/C)
6. turns(Pm) a roof corner(G)(Cl) into a battlement (Cl).
7. Gliding days(Cr) are(Pr) over(At). The birds(G)(Cr) are tossed(Pr)(Pm)
8. ((Sideways(Cl) and back(Cl))(At))(At/C)(Cm), and (lifted(Pm) (against their will))(Cm)(At).
9. They(A) must struggle(Pm) (to achieve direction)(Cl)(Ct).
10. A welcome(At) darkness(Cr)(A) descends(Pm). Harsh(At) contours(Cr)(A)
11. Dissolve(Pm), (lose(Pm) their prosaic(Cr) condition(At)(G))(Cm).
12. All the sounds(G) we have loved(Pme) are restored(Pm).
13. And now the rain(Cr)(A) (In sudden squalls((Cm)(At)(Cl))(At/C)
14. it sweeps(Pm) the street(Cl), and equally sudden(Cm)(Cl)(At)
15. are(Pr)(the naked boys(At) paddling(Pm) in ditches(Cl))(At/C).
16. Alive(At), alive(At), everything(Cr)(S) is (Pr)alive(At) again(Cl).
17. Savour(Pme) the rain's coolness(Ph) on (lips and eyes)(Cl).
18. How madly(Cm)(At) the electric wire(A)(Cr) is(Pr) swinging(Pm)
19. (From brown waters (Cl)eddying(Pm) round their hooves(Cl)(At/C)
20. the drenched(At) trees(Cr)(A) rise(Pm) and(shake(Pm) themselves)(Cm(G)
21. and summer (Cr)(A) ends(P) in a flurry of drops(At)