Representation of Nature in William Wordsworth's Poetry: An Ecolinguistic Study

Laiba Asif[1], Shamsa Munir[2]

[1]MS Scholar English Linguistic, COMSATS University Islamabad (CUI) Wah Cantt, Punjab, Pakistan, Email: laibaasif076@gmail.com
[2]MS Scholar English Linguistic, COMSATS University Islamabad (CUI) Wah Cantt, Punjab, Pakistan, Email: shamsamunir21@gmail.com

ARTICLE INFO	ABSTRACT
 Corresponding Author: **Laiba Asif,** MS Scholar English Linguistic, COMSATS University Islamabad (CUI) Wah Cantt, Punjab, Pakistan, **Email:** laibaasif076@gmail.com	This work examines the linguistic and discursive depiction of nature in the chosen poems by William Wordsworth using the eco-linguistic prism. Although the poems of Wordsworth have received extensive criticism in terms of Romanticism and ecocriticism, very little has been done to explore the grammatical processes that generate an ecological meaning. In order to close this gap, the paper combines the ideas of the Systemic Functional Linguistics (SFL) and Positive Discourse Analysis (PDA) to study six poems: Tintern Abbey, Lines Written in Early Spring, I Wandered Lonely as a Cloud, The Solitary Reaper, The World Is Too Much with Us, and The Tables Turned. The researchers conduct the study with the help of transitivity analysis to identify the types of processes, the role of their participants, and conditions to understand the encoding of human-nature relationships at the clause level. The framework of the interpretation of the ethical and ecological orientations, which are internalized in the poems, is the PDA framework of Stories We Live By. The analysis shows that Wordsworth always portrays nature as something living, conscious, and morally important and places man in the roles of students and participants as opposed to being a domineering force. These language forms advance life-supporting ecological discourses that are based on harmony, care, and interdependence. The article shows that the ecological vision of the Wordsworth is structurally imprinted in language and provides useful information in eco-linguistic and literary studies.

CHAPTER # 01: INTRODUCTION

Nature has always stood a significant position in literary writing, and its purpose and definition have changed with time. The nature in Romantic poetry is not the inanimate setting of the human activity, nature is often described as the animate being, which communicates with human feelings, thoughts, and moral principles. William Wordsworth is perhaps the most important poet of the Romantic canon, and his frequent attention to the natural world has resulted in his work becoming the focus of the ecocritical question. The works of Wordsworth are more than illustrations of landscapes; they are moral and epistemic acts, creating the way readers think about the human nature relations and the ways of feeling, reminiscing, and ethical consciousness when meeting the nonhuman world. Recent ecolinguistic studies suggest that language is not simply the expression of environmental attitudes but in fact defines them. In this sense, the careful study of poetic language offers very useful understanding of ecological imaginaries of historical value and discursive resources useful in the modern thinking of the environment. This paper will focus on how the chosen poems of William Wordsworth are created as a linguistic and discursive construction of nature through an eco-linguistic approach, which extends beyond thematic interpretation of the poems to the examination of language as a place of ecological value-making. Most ecocritics have found productive areas in the pastoral, the sublime, and the spiritual contact between the poet and nature, whereas ecolinguistics is concerned with how the connections are established through language grammar, clause structure, choice of words, and assessment. Systemic Functional Linguistics (SFL), and especially transitivity analysis, provides the means of analysis of experiential meaning through who or what is acting, perceiving, going through processes or having attributes. This kind of analysis indicates the distribution of agency and responsibility between nonhuman and human participants. Past research that has used transitivity analysis in Romantic poems proves that nature usually is grammatically placed to be an active agent or an experienceer in anticipation of its contribution to the psychological and moral development of humans. These devices in language are particularly apt to the poetry of Wordsworth that repeatedly brokered in feeling, memory and moral disposition by confronting other phenomena in nature.

1.1 Background of the Study

The past few years have witnessed soaring environmental crises including climate change, ecological degradation, and a drop in biodiversity, which has added to the growing academic focus on understanding the role of language in human interactions with the natural environment. This issue has led to the emergence of ecolinguistics which is an interdisciplinary study which looks at how discourse can either foster ecological sustainability or lead to environmental degradation. Literary works, especially poetry are meaningful locations of an eco-linguistic analysis due to their ability to attract the emotional, ethical and creative activities of readers towards nature. In this paper, eco-linguistic uses of representation of nature in the chosen poems by William Wordsworth will be explored. The research does not examine the poems only in thematic or stylistic terms but looks at the linguistic decisions by which nature is created. Using both Systemic Functional Linguistics (SFL) and Positive Discourse Analysis (PDA), the provided study aims to prove how the language used by Wordsworth encourages the positive ecological relations between the nature and the human being.

1.2 Rationale of the Study

Though the poetry of Wordsworth has been widely studied in terms of Romantic, philosophical, and ecocritical approaches, as compared to other authors, only very little has been conducted to apply more linguistically based eco-linguistic approaches to his poetry. Most of the current

research talks about nature in symbolic or impressionistic ways without exploring how grammatical structure as such can create meaning. This is what produces a methodological gap between linguistic analysis and literary criticism.

SFL, SFL has the ability to analyze the clause level, and this result allows the researcher to determine the grammatical realisation of actions, perceptions, and relationships. In turn, Positive Discourse Analysis gives a discourse a framework of interpretation in identifying discourses that enhance ecological harmony, care, and sustainability. SFL and PDA would be integrated in a way to better understand the interaction of linguistic form and ecological value in the poetry of Wordsworth. In turn, the paper transcends conventional literary criticism as it provides a methodologically based and systematic eco-linguistic approach to poetry.

1.3 Statement of the Problem

Although the study of ecolinguistics has gained increasing popularity, not many investigations have involved the study of Romantic poetry using Systemic Functional Linguistics and Positive Discourse Analysis. Nature, when considered in the studies of Wordsworth, is often exalted as a moral and spiritual power, however, little attention has been given to the grammatical processes and the position of participants by which this image is created. Consequently, the ecological worth of the Wordsworth poetry is usually presumed instead of being proven by means of linguistic evidence. This work answers the failure of language analysis where the language of Wordsworth poetry is not studied to fill in the gaps of explaining why nature is portrayed as active, meaningful, and ethically relevant by the poetic language of Wordsworth.

1.4 Research Objectives

The objectives of this study are:

o To analyze the linguistic nature of nature in William Wordsworth as it appears in desirable poems.
o To examine the patterns of transitivity, such as types of processes, participants and circumstances, in building human-nature relationships.
o To understand the positive ecological selves that we live by embedded in poetic discourse in Wordsworth by means of integration of SFL and PDA.

1.5 Research Questions

This study seeks to answer the following research questions:

How is nature represented linguistically through transitivity patterns in selected poems of William Wordsworth?

How do process types, participant roles, and circumstances construct the human–nature relationship in these poems?

What positive ecological "stories we live by" emerge from Wordsworth's poetry when analysed through Systemic Functional Linguistics and Positive Discourse Analysis?

1.6 Significance of the Study

This study makes contributions to the study of ecolinguistic because it uses known linguistic frameworks to literature sources to prove that poetry can be examined systematically both at grammatical and discourse levels. It provides a new approach to Wordsworth in the literary studies by projecting linguistic form instead of using thematic interpretation. To students and researchers, the research offers a definite methodology of how an eco-linguistic analysis can be conducted through SFL and PDA. On a bigger scale, it emphasizes the possible role of literary language in fostering environmental awareness and enhancing more positive and amicable relations between the man and the environment.

CHAPTER 2: LITERATURE REVIEW

Language and ecology is a growing interdisciplinary area which combines linguistics, literary criticism, and environmental humanities over the last few decades. Systemic Functional Linguistics (SFL) is considered the initial roots of this system as it initially views language as a social semiotic system in which experience, relationships, and values are coded (Halliday, 1994). This model has become very popular in literature studies as it enables scholars to transcend thematic interpretation and the use of grammatical options to construct representations of reality and ideology (Eggins, 2004). Specifically, transitivity system, a set of material, cognitives, relational, behavioural, verbal, and existential processes developed by Halliday, has been helpful in exposing how the texts assign agency and responsibility to human and nonhuman participants. These kinds of linguistic tools allow the analyst to trace the process of experience construal at the level of clause providing a systematic alternative to impressionistic close reading.

In tandem with advances in the area of linguistics, ecocriticism was created as the result of the rise of environmental consciousness that prefigured the moral and cultural aspects of the literary depiction of nature. The initial ecocritical approaches focused on the environmental perception and moral imagination as constructed by literary texts, especially in Romantic literature (Bate, 1991; Buell, 1995). These analyses determined that literary form does not remain neutral but it rather plays a particular role in the creation of cultural attitudes towards the natural world. In more recent times, ecolinguistics has put this issue into a broader context by explicitly making it an issue of language as a force behind ecological thinking, and by suggesting that discourses may either reinforce or undermine life-affirming relationships between humans and nature (Stibbe, 2015). This change has prompted researchers to look beyond what is said in texts regarding nature and how linguistic forms of expression propagate specific ecological worldviews.

An increasing amount of literature suggests the usefulness of intertwining ecocritical goals and grammatical analysis. The studies of poetry at the clause level have demonstrated that transitivity decisions play an important role in determining how readers interpret the agency of the natural matters. An example is given by Damanik (2017), who explains that the mental and behavioural processes of Romantic poetry are often attributed to the natural world, which is why the nonhuman world is perceived and responsive. On the same note, Zhang and Xie (2024) posit that these transition points in material and mental activities in Romantic lyrics allow one to designate between the human spectator and nature, building a co-located experience space. These results indicate that grammatical constructions are important in forming ecological meaning especially by portraying nature as a subject and not a subject matter.

Among Wordsworth scholars, it has traditionally been stressed that the poet is moralistically and pedagogically involved with nature. The influential works explain how Wordsworth depicts the natural environments as shaping forces, which create memories, feelings, and moral sensitivity (Gill, 1984; Bate, 1991). His theory of spots of time is the best example of how experiences with nature act as reservoirs of moral instinct to support a sense of interdependence between human consciousness and nature. Buell (1995) goes on to suggest that these representations give rise to larger cultural constructs of nature and that it is the ethical duty of literary form. Although these interpretive explanations can be used to understand why Wordsworth remains relevant to environmental criticism, they usually do not go further to show how such effects are created by language processes.

More recent stylistic and eco-linguistic work has started to fill this gap by using linguistic models on the poetry of Wordsworth. In an in-depth analysis of the transitivity of the text titled I Wandered Lonely as a Cloud, Zhang and Xie (2024) demonstrate how the material and

behavioural processes bring the daffodils alive and help establish an emotional connection between human and nonhuman agents. The same authors (Jumani, Mughal, and Aftab 2024) use the combination of a clause analysis and stylistic elements, like lexis and imagery, to show how the use of formal patterns strengthens ecological valuation. These works are a prime example of a methodological change to a combination of linguistic data with ethical interpretation, observing how recurring grammatical decisions set nature as an agent with moral appeal. The Positive Discourse Analysis (PDA) is another method, which Stibbe adds to this approach by providing the criteria of a text assessment in ecological terms. Instead of a subjective evaluation process, PDA determines life-sustaining discourses, which focus on relationality, care, humility, and reciprocity, and criticizes the narratives that support domination or exploitation (Stibbe, 2015; 2021). A number of scholars have used this framework in relation to Romantic poetry by stating that the language used by Wordsworth tends to conform to life-affirming accounts of the ecology. The evaluative lexis and metaphors employed by Wordsworth are also understood by Nafeez, Fawad, and Shahzeb (2025) as positive ecological rhetoric and develop ethically responsible attitudes toward nature. Tariq (2025) also shows how the Tintern Abbey relational metaphors facilitate ecological interconnectedness narrative. According to these researches, PDA is an addition to SFL as it bridges the gap in grammar representation with the wider ethical discourse.

Corpus-assisted methods have also become very popular in eco-linguistic studies, besides the qualitative analysis. The frequency counts and keyness analysis in Ahmad (2024) indicate systematicity in the language of ecology used by Wordsworth and can make probabilistic assertions on the type of distribution of processes. Li Dan (2022) takes a mixed-method stance and finds the same metaphors in a corpus of Wordsworth lyrics and proves qualitative data by quantitative evidence. These types of studies contribute to methodological rigor and minimize the use of selective textual examples, which are in line with the transparency and replicability of linguistic analysis.

Although the study of transitivity and stylistic enriched the knowledge about the I Wandered Lonely as a Cloud, other poems in the dataset have also drawn scholarly interest both in the ecological and literary sense. The work done on the topic of Lines Written in Early Spring reflects the theme of nature and nature in contrast to humans with the concerns of spiritual alienation to the natural realm and how nature reestablished humans through nature and morality as a subject of the Romantic ecology (On Lyrical Poetry…, 2025). The Solitary Reaper has been discussed in comparison, pre-empting the emotive feeling of the countryside soundscapes, and its meaning to human interaction with nature and culture (Sukmawati, 2022). The World Is Too Much with Us has been studied under the eco-stylistic perspective applying frameworks such as Systemic Functional Grammar to uncover the metaphor and lexical decisions that criticize industrial materialism and promote the restoration of the relationship with nature (Rehman, Khan and Ali, 2025). The Tables Turned has been examined less often than Daffodils analyzed on the clause level, but served the didactic purpose of praising nature over bookish learning with the purpose to demonstrate the heroic values of embodied natural experience as the praise of Wordsworth (Larasati and Setyorini, 2015). All these works give a significant background to a comparative eco-linguistic study in various ecological modes.

Synthesis and Gap Identification: As much as there is in the literature, there are still a number of gaps. The majority of the studies analyzed only single poems or particular features of the language and only a few of them conducted a systematic combination of the systematic analysis of the clause-level SFL and PDA on a range of poems to investigate how the concept of nature is represented. The quantitative data presented by corpus-based research is not usually associated

with the ethical or life-affirming accounts, and the connection between the ecological meaning and grammatical framework is underresearched. The current work seeks to fill this gap by combining the transitivity analysis of SFL with the framework of Stories We Live By in PDA in order to analyze 6 of the poems by Wordsworth, and thus provide a complete analysis regarding the way, using linguistic structures, ecological relationships and moral views are built into the poems.

CHAPTER #03: METHODOLOGY

3.1 Research Design

The research design applied in this study is qualitative descriptive research design to examine the linguistic presentation of nature in selected poems by the poet William Wordsworth. The qualitative method best suits the research since the study aims at analyzing language representations, patterns, and ecological representations instead of quantifying them. Through a rigorous analysis of the language use in the poetic works, the research will help to reveal how the grammatical frameworks and discursive representations can form specific ecological realities and how the perceptions of the natural world of humans can be shaped.

3.2 Data Selection

The information to be used in this paper is six poems by Wordsworth, the choice was made because the poems have ecological theme and present human nature relationships with nature:

1. Tintern Abbey
2. Lines Written in Early Spring
3. I Wandered Lonely as a Cloud
4. The Solitary Reaper
5. The World Is Too Much with Us
6. The Tables Turned

The poems present exceptionally wealth of linguistic material in the study of the ecological imagination of Wordsworth that includes various natural environments, human experiences and moral thought. The chosen selection covers Romantic ecological perspectives and provides an opportunity to compare them in various poetic forms.

3.3 Theoretical and Analytical Framework

The study integrates two complementary frameworks to guide data analysis:

Systemic Functional Linguistics (SFL): Dwelling on grammatical encoding of experiences, relationship and ecological interactions. It focuses on the ideational metafunction because it enables the study of the representation of nature and the human experiences at the clauses level (Halliday, 1994).

Positive Discourse Analysis (PDA): PDA by Stibbe (2015) measures the life-affirming of discourses and ethical aspects and finds the narratives that encourage the notion of care, humility, and connectedness with nature.

The analytical frameworks are derived from these theories:

In each clause, transitivity analysis under SFL looks at process types, process participants and circumstantial aspects in the clause.

The model of the ecological and moral orientation of the poetic discourse according to PDA is the Stories We Live By.

3.4 Unit of Analysis

A clause is regarded as the major unit of analysis. Each clause is analyzed for:

Type of process: material, mental, relational, behavioral, verbal or existential.

Participants Actor, Goal, Senser, Carrier, Phenomenon, or other interested parties.

Circumstances: place, place, manner, cause, accompaniment or place.

This enables the research to identify whether nature is active, sentient, relational and passive or not.

3.5 Analytical Procedures

3.5.1 Transitivity Analysis (SFL)

Clauses of every poem were separated. The following were identified in each clause:

Type of process: This determines the type of action, perception or condition expressed.

Participants: determines those that are involved in every process.

Circumstances: Gives the situation surrounding the process.

Example: The I Wandered Lonely as a Cloud contains the material process (saw) clause Ten thousand I saw at a glance where the poet was Senser and the daffodils Phenomenon, a demonstration of seeing the active things in nature. This discussion shows how nature has been grammatically organized to be alive and responsive to show the ecological orientation of Wordsworth.

3.5.2 Stories We Live By (PDA)

Once the transitivity analysis was done, PDA was used to analyze the clauses to determine the ethical and ecological discourses within the text. The analysis focused on:

o Stories of harmony, interdependence, and care
o Instances of ethical reflection or human–nature reciprocity
o Linguistic devices such as personification, metaphor, evaluative language, and pronoun choice
o Positioning of humans in relation to nature (e.g., exploiter, observer, or respectful participant)

Example: The poem in Tintern Abbey, the reflection of the poet The coarser pleasures of my boyish days, shows humility and understanding of the lack of human capacities, which is consistent with the ideas of the PDA on life-enhancing discourses.

Chapter # 04: Analysis and Findings

This paper contains an ecofluential approach to the analysis of the chosen poems of William Wordsworth in terms of the integrated systems of Systemic Functional Linguistics (transitivity analysis) and Positive Discourse Analysis (Stories We Live By). This analysis is aimed at illustrating how grammatical options form nature not as landscape but as a living, purposeful subject of human experience and how the representations advance life-affirming ecological ideals. Instead of extracting linguistic forms into mechanics of isolation, the analysis streamlines the interpretation of transitivity through the wider ecological discourse of the poems to the ecological context supporting it. Using evidence gathered in all six of the poems, Lines Written in Early Spring, The Solitary Reaper, I Wandered Lonely as a Cloud, The World Is Too Much with Us, The Tables Turned and Tintern Abbey this discussion draws attention to both similarities and differences between Wordsworth environmental vision.

4.1 Material Processes: Nature as Active and Dynamic

Actions and events are coded by material processes that are frequent throughout the chosen poems and take a leading place in developing nature as an agent instead of an object. The natural objects like the daffodils in I Wandered Lonely as a Cloud are related to the verbs of motion and life as seen in the famous picture of the flower dancing around the lake. This grammatically places nature as an Actor who is able to cause movement and not as a passive object being observed by the human speaker. The same patterns can be observed in the Lines Written in Early Spring, when birds are hopping and playing, which supports the impression of spontaneous life and activity in nature.

The material processes in Tintern Abbey tend to define the continuous activities of natural objects,that are flows, movements, and growth, independent of the presence of humans. These options preempt continuity and permanence of nature that quietly confront anthropocentrism. The Positive Discourse Analysis view of this supports a story of vitality, in which nature can be seen as a living system that has its rhythms. This repetitive structure in grammar stimulates the reader to believe nature as something that should be approached with respect but not exploitation or domination.

4.2 Mental Processes: Shared Sensibility Between Human and Nature

Mental processes, which manifest perception, feeling, and cognition, are quite important in the creation of emotional and ethical relationships between humans and nonhuman world. Mental processes in the poetry of Wordsworth are not confined to human experiencers. In I Wandered Lonely as a Cloud, the speaker associates the natural image with the revision of memory and renewal of emotions as the view of the daffodils later fills the heart with the pleasure. In this case, nature can be a psychological sustenance that continues to exist but not a visual stimulus that suddenly comes to the forefront.

It is in Tintern Abbey where the mental processes prevail, and nature is linked with sensations sweet, and with thoughts inside. These sentences place nature as a Phenomenon in a proactive influence of human consciousness. Regarding a PDA perspective, these patterns facilitate a narrative of interdependence that implies that the mental well-being cannot be discussed outside of the continued interaction with the natural world. The repetitive parallelism of inner life and nature experience strengthens an ecological ethic that is based on mindfulness and thankfulness.

4.3 Relational Processes: Nature as Teacher and Moral Presence

The relation processes, creating states of being and identification are important in explaining the philosophical standpoint of Wordsworth towards nature. In The Tables Turned, there are clear statements about nature and wisdom, about moral education, which questions the bodies of knowledge based in books. Nature is not only likened to a teacher; it is put together as a grammatical construction. Such positioning is supported by attributing structures which lend value and power to natural experience.

On the same note, The World Is Too Much with Us uses the relational processes to compare human materialism with the permanence of nature. Nature is named as an object that man is alienated with and showing the loss instead of domination. These relational patterns reveal the destructive cultural narratives, the narratives of consumerism, in PDA language, and implicitly present the alternative narrative based on humility and reconnection. This grammatical framing therefore holds a life affirming ecological worldview.

4.4 Behavioral Processes: Embodied Interaction with the Natural World

Behavioural processes, which are in between the material and mental process, represent physiological and psychological behaviours like seeing, hearing and responding. The Solitary Reaper in particular is characterized by such processes as the speaker hears the song of the reaper and perceives it in a way he finds to be emotional. As much as the song is human, its pretext among the natural landscape and the reaction embodied by the speaker went beforehand with the foregrounding of the sensorial immersion in the natural landscape.

Lines Written in Early Spring uses behavioural processes that explain the human and nonhuman behaviour which produces parallelism between human feeling and nature movement. This grammatical balance supports a narrative of coexistence, in which human beings are members of, not observers of, ecological systems. PDA emphasizes these trends as life-affirming, since they oppose accounts of division between human beings and nature.

4.5 Verbal Processes: Nature as a Source of Communication
Verbal processes are not common however symbolic. Where nature is linked to communicative practices, whether directly or indirectly, nature is presented as something meaningful, not as something mute. In the Tintern Abbey, nature is said to address both the mind and heart though the address is indirect. These lines do not take a physical form of speech but build nature as something that can provide wisdom.

Positively, according to Positive Discourse Analysis, this kind of representation proves a narrative of attentiveness, in which listening to nature is an ethical practice. This does not mean that nature is talking human language, the idea is that nature is trying to convey values that human beings need to be educated on in a responsible manner.

4.6 Existential Processes: Affirming Presence and Continuity
The existential processes focus on existence and presence which tends to enhance continuity of nature over human interests. In a number of the poems the clauses maintaining that the natural things are or are still are used to put the human experience in a greater ecological context. In Tintern Abbey, existential constructions emphasize how the natural landscape is a continuation of the time whereas the speaker is in transition.

All these patterns endorse a PDA-consistent narrative of steadfastness and continuity that reminds the reader that there is nature that is not used by people. Such representations are a challenge to the exploitative accounts, predicting the inherent worth of nature.

Chapter # 06 : Discussion
The results of this paper show that the ecological vision, as formulated by William Wordsworth, is not developed only thematically but is also firmly entrenched in the grammatical framework of his poems. Through the analysis of the transitivity patterns and Positive Discourse Analysis, the study finds that Wordsworth deliberately creates nature as something active, meaningful and ethically important. These linguistic options create a worldview where human beings are the players in the natural world and not the distant spectators or manipulators. In this discussion, the findings have been interpreted based on the research focus and the current body of scholarship with the implication of their role in eco-linguistic and literary studies.

The coherence of nature as an agent, in terms of material and behavioural processes, can be listed among the most significant results of the analysis. In all the six poems, the natural objects are acting, moving, reacting and relating to the human voice. This is a challenge to the old idea of nature as an inactive setting of human feeling, and introduces it as a living entity with its own life. These grammatical patterns support the notion that the poetry of Wordsworth encourages the ecological worldview, which is based on respect and taking care. This also corresponds with the previous ecocritical arguments that Romantic poetry reconstructs human-nature associations, but the current study provides some specificity in the way that it is done not based on presumption but by the use of language.

This ecological orientation is enhanced by the prevalence of mental processes. Nature is also repeatedly associated with perception, memory and emotional renewal particularly in the reflective poems, i.e., Tintern Abbey and I Wandered Lonely as a Cloud. These structures imply that the human consciousness is influenced by the continued activities of interacting with the physical world. The results thus confirm the current claims that Wordsworth considers the nature as shaping moral and emotional growth, as well as, elaborating on the claims by proving that the perspectives are programmed on the level of clauses. This paper demonstrates that ecological

meaning in Wordsworth cannot be abstract and symbolic in itself, but is achieved by a systematic use of grammar.

Relational processes are important in creating nature as the source of value, wisdom, and moral guidance. In such poems as The Tables Turned and The World Is Too Much with Us nature is directly opposed to the human materiality and intellectual indifference. According to the analysis, Wordsworth relates structures to criticize mainstream cultural values that place economic values and rational abstraction at the forefront of lived experience. This observation echoes the eco-linguistic scholarship that defines harmful cultural discourses of domination and exploitation. Nevertheless, as opposed to simply unveiling these stories, the poetry of Wordsworth presents the reader with other possibilities of interpreting the human life, basing it on humility and harmony between nature and humanity.

In the light of Positive Discourse Analysis, the poems are regular in promoting so-called life-affirming stories as put forward by Stibbe. Harmony, interdependence, care and continuity are highlighted in these stories. Grammatrical patterns discovered during the analysis add to the narratives where nature is not a specific external thing to human life but its part. There are such stories within diverse poetic settings: rural work, loneliness, memory, protest, and reflection; it seems that Wordsworth has a broad and flexible ecological vision. This leads to the argument that literature can be used as a strong place to develop ecological values not necessarily through moral teaching but through a framing using the linguistic itineraries in a subtle way. The other significant implication of the findings is how the poetry of Wordsworth opposes anthropocentrism without rejecting human subjectivity. Whereas the nature is given authority and voice, the poems recognize the human emotion, memory, and weakness as well. Such balance helps to avoid developing nature as superior and subordinate, but rather focuses on its co-existence. This has been especially applicable in current ecological rhetoric where radicalism tends to dominate the debate. The linguistic decisions of Wordsworth imply a relationship ethics instead of a control ethics which provides an example useful in the present environmental debate. The synthesis of Positive Discourse Analysis and Systemic Functional Linguistics is particularly fruitful when it comes to the explanation of these results. SFL allows the close-up analysis of the grammmatical organization of experience whereas PDA offers the evaluative scheme that can be used to determine the ecological implications of such structures. The two of them enable the study to go beyond subjective interpretation without turning poetry into data. This combination as a methodology shows that linguistic analysis can be both sensitive to literary subtext and provide rigorous and replicable information. This discussion thus advocates modern concerns of interdisciplinary methodologies in eco-linguistics which cut across linguistic form and ethical sense. Compared to the past academic works, the given study confirms and expands on the current meanings to the poetry of Wordsworth. Although critics of the past have focused on the ecological sensibility of the poet, the current results indicate that the sensibility is consistent through the various poems and language constructions. In contrast to the works, which concentrate on one text or the stylistic peculiarities, the research draws attention to the systematicity of ecological discourse of Wordsworth. Through the analysis of several poems using this analytical method the study provides a stronger argument that the depiction of nature by Wordsworth is not an incident but a structurally maintained argument. Lastly, the results have general implications to the study of eco-linguistic literature. They implicate the idea that poetry, which is commonly considered to be impossible to analyze linguistically, can be analyzed well through functional structures without losing its interpretation ability. Additionally, the work demonstrates the way in which historical literary works can be useful regarding the modern

ecological thought. Although the poem was written in a different ecological setting, the poetry by Wordsworth provides linguistic material to visualize relations with nature, where care, continuity, and ethical responsibility are put in the first place.

Overall, as it has been argued, the ecological vision proposed by Wordsworth is achieved in a complicated interplay of grammatical structures and evaluative stories. His poetry becomes a challenge to the prevailing anthropocentric perceptions of the world because it portrays nature as dynamic, discerning, and morally important, and propagates life-affirming ecological narratives. These results provide an answer to the research focus as they show that the language is to the center of the ecological meaning construction and that Wordsworth poetic discourse is a rich locus of ecological linguistic study.

Chapter # 06: Conclusion

This paper was aimed at exploring how ecological meaning in the poetry of William Wordsworth is constructed using language and the adoption of Systemic Functional Linguistics and Positive Discourse Analysis as the complementary analytical theories. Through close reading of six chosen poems, the research proves that ecological vision that Wordsworth portrays is not presented through theme or imagery, but integrates itself in his grammatical and discursive decisions. The results provide support that the linguistic form is decisive in influencing the manifestation of nature, values it, and connects it to the human experience. The transitivity analysis demonstrated the same patterns in the poems. Elements of nature are often attributed material, mental and behaviour processes and nature is therefore able to act, feel and respond as opposed to being a background. This agency distribution of grammar throws down a challenge to anthropocentric approaches and builds nature as an agency in experience. Meanwhile, human speakers are frequently placed as spectators, as students or as recipients of wisdom implying humility and carefulness, not superiority. These tendencies are consistent with other stylistic and eco-linguistic investigations except that this study goes beyond them and reveals that these decisions are repeated systematically in series of poems as opposed to isolated instances.

In addition to representational clause-level, the study used Positive Discourse Analysis to understand its bigger ecological narratives in the poems. The discussion reveals that the language used by Wordsworth over and over again reinforces what Stibbe calls stories we live by that focus on interrelatedness, attentiveness, moderation and to the feelings we hold towards the natural world. Discourses of harmony, moral contemplation and appreciation of nature are regular, and discourses of exploitation, materialistic excess, and alienation of the heart are implicitly criticized. This establishes the fact that the poetry by Wordsworth could be read as not just descriptive or aesthetic but ethical, advancing life-enhancing ecological principles.

Notably, the mixture of SFL and PDA became methodologically successful. A stringent and explicit approach to the determination of how ecological meaning is formed at grammatical level was afforded by Systemic Functional Linguistics and the opportunity to interpret these linguistic regularities in broader ethical and cultural contexts was afforded by Positive Discourse Analysis. The research shows that PDA can be more effectively used as a tool based on thorough linguistic evidence as opposed to the secondary or optional tool. The two frameworks in combination make it possible to provide a balanced analysis that does not practice impressionistic interpretation and yet dwell on ecological values and ideology.

The study has some limitations regardless of its contributions. The dataset consists of six poems, which is a limitation to generalization. Although the poems are the reflection of various ecological moods and poetic situations, a more significant corpus would make it possible to more

powerfully prove the patterns found. Also, the analysis is concentrated more on transitivity and positive ecological narratives, the other linguistic elements like modality, appraisal, or sound symbolism could also be added to the ecological exegesis. These drawbacks, however, do not invalidate the findings instead it may direct towards fruitful avenues in future research.

Future research can be developed by exploring this method by using combined SFLPda models to larger bodies of poetry or by making comparisons between Romantic poetry and modern environmental writing. This work might enquire into how analogous grammatical patterns are still manifest to influence ecological thought in the current situations. It also has practical implications to education and environmental humanities. The results indicate that poetry may be an efficient means of ecological consciousness not only due to what it articulates but due to how it linguistically draws a picture of the links between human beings and nature.

To conclude, this study proves that the ecological vision expressed by Wordsworth is linguistically based, ethically centered and discursively maintained. The study adds to eco-linguistics and stylistics as well as Romantic scholarship by showing how grammar and discourse collaborate to make life-affirming ecological meanings. In a wider perspective, it supports the importance of the linguistic analysis in comprehending how literature could influence the ecological awareness in the long-lasting and substantial manner.

References

Ahmad, A. (2024). Corpus-assisted eco-linguistic study of Wordsworth.

Bate, J. (1991). Romantic ecology: Wordsworth and the environmental tradition. London: Routledge.

Buell, L. (1995). The environmental imagination: Thoreau, nature writing, and the formation of American culture. Cambridge, MA: Harvard University Press.

Eggins, S. (2004). An introduction to systemic functional linguistics (2nd ed.). London: Continuum.

Gill, S. (1984). Wordsworth: A critical introduction. London: Routledge.

Halliday, M. A. K. (1994). An introduction to functional grammar (2nd ed.). London: Edward Arnold.

Jumani, Mughal, & Aftab. (2024). Stylistic and transitivity analysis of Wordsworth's poetry. [Publisher/Journal details].

Larasati, D., & Setyorini, D. (2015). The ecological perspective in Wordsworth's The Tables Turned. Jurnal Pendidikan Bahasa dan Sastra, 15(2), 45–56.

Li, D. (2022). Mixed-methods transitivity and metaphor analysis in Wordsworth's lyrics. [Publisher/Journal details].

Naeem, F., Fawad, & Shahzeb. (2025). Positive ecological rhetoric in Wordsworth's poetry. Journal of Eco-Linguistics, 3(1), 12–25.

On Lyrical Poetry. (2025). Lines Written in Early Spring: Romantic ecology and human–nature engagement. [Publisher/Journal details].

Rehman, K., Khan, M., & Ali, S. (2025). Systemic functional grammar analysis of The World Is Too Much with Us. Journal of English Literary Studies, 10(1), 30–42.

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

Stibbe, A. (2021). Stories that move: A pedagogy for positive ecology. London: Routledge.

Sukmawati, R. (2022). Human–nature interaction in Wordsworth's The Solitary Reaper: An eco-linguistic study. International Journal of Literature and Linguistics, 5(2), 55–68.

Tariq, M. (2025). Relational metaphors and ecological interconnectedness in Tintern Abbey. Journal of English and Linguistics, 12(1), 14–28.

Zhang, L., & Xie, L. (2024). An eco-discourse analysis of I Wandered Lonely as a Cloud using transitivity. Scholars International Journal of Linguistics and Literature, 7(1), 6–11.