

An Ecological Ideology of the Dyak Chief Poem As Represented from Metaphors, Appraisal, and Salience Patterns: An Ecological Discourse Analysis

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Abstract:

The Dyak Chief Poem describes the poet's experience of witnessing the intersection of personal desires, cultural expectations, and the larger moral consequences of one's actions. This poem also presents a description of the nature of the island of Borneo at that time, which was still full of tropical rainforest. In addition to the themes of love, honor, and culture, this poem incorporates an ecological theme as its primary setting. Therefore, this poem is suitable for analysis using ecological discourse analysis to see whether this poem is eco-beneficial, eco-destructive, or eco-ambivalent. This research aims to determine the ecological ideology contained in this poem through metaphor, evaluation, and salience, using an ecological discourse analysis approach, which is a qualitative research method. The research results reveal that the depiction of nature as human illustrates the power of nature towards humans. In addition, upon examining the appraisal patterns, it becomes clear that only a few, such as appreciation and graduation, are directly related to nature. On the other hand, affect and judgment, on the other hand, pertain to the protagonist's own feelings and are not associated with either nature or the environment. The use of concreteness, transitivity patterns, and hyponyms reveal the salience of the poem. The researchers conclude, based on metaphor, appraisal, and salience patterns, that this poem is an eco-beneficial discourse that depicts nature as an integral part of human life, with which humans should coexist harmoniously.

Keywords: Ecological Discourse Analysis, The Dyak Chief, Metaphors, Appraisal Patterns, Salience Patterns

1. INTRODUCTION

In the 21st century, the world faces many problems related to ecological damage, which causes natural disasters such as floods, landslides, tornados, and the rest. It brings to people's attention that the earth is aging and that action must be taken to protect the natural environment. Articles, posters, campaigns, and literary works often serve as platforms for criticizing and arguing against acts that destroy natural environments. Literary work has explicitly and implicitly raised awareness of the damage to the natural environment (Rani, 2020).

A poem serves as a literary work that showcases critics, arguments, and suggestions. "Hirsch (2014) defines a poem as an inexplicable, yet not incomprehensible, event in language—an experience conveyed through words." This definition emphasizes the enigmatic and experiential qualities of poetry, suggesting that while it may elude straightforward explanation, it remains accessible to understanding through its linguistic expression. One of the poems that takes Borneo's natural setting is the Dyak Chief poem featured in *The Dyak Chief and Other Verses* by Erwin Clarkson Garret, published in 1914. It is a fictional narrative poem that is inspired by Garret's experience when he visited Borneo. The story revolves around a tribal chief who shares with Garret the tales of his youth. He had to brave the perilous jungle for the purpose of headhunting, demonstrating his love for his partner. The story came to a tragic end for the characters involved (Tiya Ilahi et al., 2023).

Despite its theme, which closely relates to the headhunting custom that the Dyak community has long since abandoned, this poem vividly depicts Borneo's natural rainforest in the past. Reading such literature can raise the awareness of natural preservation (Jakhrani, 2023; Ogungbeni, 2024). Then, investigating a classic poem like *The Dyak Chief* is worth discussing to reveal the relationship between human and nature as it portrays.

Unveiling the way the poem raises the awareness of the existence of the natural environment can be conducted systematically by using Ecological Discourse Analysis. Ecological Discourse Analysis (EDA) is ecology-oriented analysis of discourse from the perspective of linguistics based on an ecosophy (He and Wei 2018b in Cheng, 2022). Based on linguistic theories that focus on function, this design aims to reveal how language use impacts the environment in three ways: eco-beneficial, eco-destructive, and eco-ambivalent. Its goal is to increase people's ecological awareness, improve their ecological behaviors, and ultimately foster the balanced development of the ecosystem. EDA seeks to clarify how environmental ideologies are expressed, challenged, and resolved by examining the framing, narrative structures, and rhetorical techniques in environmental discourse (He and Wei, 2018). It draws from function-oriented linguistic theories to reveal the impact of language use on the environment, including eco-beneficial, eco-destructive, and eco-ambivalent effects, with the aim of enhancing people's ecological behaviors and ultimately fostering the harmonious development of the ecosystem (Cheng, 2022). Furthermore, the researchers use Stibbe's (2015) ecolinguistics framework which states that language can alter people's perception of the environment. This framework aims to uncover the stories we live by, establish an ecological standard by which to evaluate these stories, and apply the linguistic and ecological frameworks to analyze various texts across different domains of life (Stibbe, 2015).

Stibbe (2015)) argues that "stories are cognitive structures in the minds of individuals which influence how they perceive the world". Meanwhile, stories-we-live-by are stories in the minds of multiple individuals across a culture. Stibbe's argument revolves around the notion that stories

are not just fictional narratives, but rather they have a profound influence on people's daily lives, molding their identities, behaviors, and connections with the natural world.

Stibbe (2015) introduces eight stories which can reveal what kind of discourse the text is. The story in this term refers to cognitive structures in the minds of individuals which influence how they perceive the world (Stibbe, 2015). The stories in ecolinguistics framework proposed by (Stibbe, 2015) are ideology, frames, metaphors, evaluation, identity, conviction, erasure, and salience. In this study, the researchers limited the focus of the study on three stories: metaphors, appraisal, and salience. Metaphors refer to the way of comparing one entity with other entities which frequently applied in poetry. In this scenario, the researchers analyzed any metaphors related to the natural world. They are studied by employing the Conceptual Metaphor Theory of Lakoff and Johnson (2003). On the other hand, evaluations are stories in people's imaginations about whether an area of life is good or bad. To establish what kind of evaluation of a text, it can be analyzed employing appraisal patterns. Appraisal patterns are clusters of linguistic elements which come together to characterize an area of life as excellent or bad in which in this study, the researchers employ the theory from Martin & White (2005). These include affect (emotional responses), judgment (moral evaluations), and appreciation (aesthetic or performance appraisals). The last story to expose is salience—"a story in people's minds that an area of life is important or worthy of attention" (Stibbe, 2015 p.163). To demonstrate the salience, the researchers explore salience patterns provided by van Leeuwen (2008). These include concreteness, nominalization, passivation, transitivity patterns, metonymy, metaphor and hyponym. By employing Stibbe's viewpoints to The Dyak Chief poem, the researchers can uncover the ecological ideology which is incorporated implicitly in those discourses.

As a new approach within ecolinguistics study, few academics perform research on EDA. Xue & Xu, (2021) did an EDA of news coverage of COVID-19 in China in The Times (TT) and The New York Times (NYT). The study adopted the ecolinguistics appraisal system as its theoretical foundation. This analysis revealed that both TT and NYT utilize a higher frequency of negative evaluation resources to convey their perspectives on China's battle against COVID-19, and their news coverage is significantly more ecologically detrimental. In contrast, Poole (2016) employed a corpus-assisted exploratory data analysis to examine texts from a global mining corporation and an environmental advocacy organization. This investigation uncovered a prevailing and ultimately detrimental cultural narrative that positions humans in a role of supremacy and control over the environment inside the corporate texts. In contrast, the environmental group's opposing language highlights the aesthetic significance of the area and the imperative of responsible environmental stewardship. Gong & Liu (2018) performed a study utilizing EDA to examine UN environmental narratives throughout their transitivity phase. According to their findings, they regard UN environmental narratives as advantageous discourses that ought to be advocated and disseminated to motivate individuals to safeguard the environment. Yuang & Yong-bi (2024) performed a study on EDA, analyzing environmental texts published in China Daily during the 21st century. The objective is to furnish references for the compilation of environmental discourse in language learning resources, encourage the development of more ecologically advantageous discourse, and promote the extensive dissemination of the ecological philosophy of "diversity and harmony, interaction, and co-existence" among young readers. The results demonstrate that the environmental language is both ambiguous and advantageous, rendering it appropriate for inclusion in educational resources.

Despite the application of Ecological Discourse Analysis (EDA) across diverse fields—including news media (Xue & Xu, 2021; Yuang & Yong-bi, 2024), corporate documents (Poole, 2016), and institutional reports (Gong & Liu, 2018)—its utilization in literary works, especially poetry, is predominantly unexamined. Most prior research emphasizes functional texts through transitivity and assessment to reveal environmental ideologies, neglecting the profound ecological narratives inherent in creative literary forms. Poetry, characterized by its intricate vocabulary, metaphorical richness, and emotional impact, provides a distinctive platform for the implicit communication and cultural preservation of ecological principles. This study addresses a significant research gap by employing EDA on a poem, presenting an innovative method within ecolinguistics that illustrates literary works as not only artistic expressions but also influential vehicles for cultivating ecological awareness and exposing environmental ideologies.

2. LITERATURE REVIEW

2.1 Ecological Discourse Analysis

Ecolinguistics is based on the idea that language affects cognition and perception, according to Stibbe (2015:1). Advertising language can encourage people to buy unnecessary and environmentally harmful products. Conversely, nature writing might increase nature enjoyment. Thus, ecolinguistics can study broader linguistic patterns that affect cognitive processes and environmental behavior. Stibbe creates a linguistic framework in "Ecolinguistics: language, ecology and the stories we live by" using linguistics and cognitive science theories. This framework seeks to reveal the tales we live by, provide an ecological standard for evaluating them, and use linguistic and ecological frameworks to study texts from many living domains. According to Stibbe (2015), "stories are cognitive structures in the minds of individuals which influence how they perceive the world". Many people in a culture have stories-we-live-by. Stibbe argues that stories shape people's identities, behaviors, and relationships with nature. He believes language-based cultural narratives maintain society's standards, power hierarchies, and beliefs. Stibbe also emphasizes the role of narratives in influencing social views, personal and communal consciousness, and environmental and ecological understanding. Furthermore, the ecolinguistic study which based on Stibbe's framework on how language can influence people's perceptions of nature can be analysed through Ecological Discourse Analysis.

Ecological Discourse Analysis (EDA) is a linguistic study of discourse that focuses on ecology. He and Wei (2018b: 66) characterize it as ecosophy-based. This design uses function-focused linguistic theories to show how language use affects the environment in three ways: eco-beneficial, eco-destructive, and eco-ambivalent. Its purpose is to raise ecological consciousness, improve ecological behavior, and promote ecosystem equilibrium. EDA examines environmental discourse framing, narrative structures, and language to understand how environmental ideologies are communicated, contested, and resolved (He and Wei, 2018). In addition EDA also examines environmental discourse power relations and ideologies. This involves examining how governments, companies, NGOs, scientists, and the media use environmental issues to advance their goals. EDA analyzes policy papers, media reports, public debates, and advocacy actions to reveal hidden assumptions, attitudes, and power dynamics that shape environmental narratives and public opinion. EDA helps to uncover the ecological ideology embedded in *The Dyak Chief Poem* by analysing it through several linguistic manifestations such as metaphors, appraisal patterns and salience patterns to be distinguished into eco-beneficial, eco-destructive or eco-ambivalent discourses.

2.3 Metaphors

Vital metaphors are created when two unconnected semantic domains collide to create a new metaphorical meaning. Lakoff and Johnson (2003) developed a triadic conceptual metaphor structure to explain metaphor. Lakoff and Johnson (2003:5) said 'the essence of metaphor is knowing and experiencing one kind of object in terms of another'. Experience and knowledge, not words, mediate two nonlinguistic realities, according to Lakoff and Johnson. This motive motivates conceptual metaphor theory's mapping between conceptual domains. This triadic arrangement shows that the metaphor connects elements through experience or similar attributes. Lakoff and Johnson clarify metaphor as follows:

For most people, metaphor is a poetic and rhetorical device—extraordinary language. Metaphor is often seen as a simple language aspect, not a reflection of mind or action. We found that metaphor is everywhere—in language, thought, and behavior. Metaphors underpin our thinking and behavior. (Lakoff, Johnson, 2003:3).

2.4 Appraisal Patterns

Martin and White (2005)'s Theory of Appraisal explains how language evaluates, analyzes, and responds to social exchanges. It provides a comprehensive framework for understanding how language is used to evaluate, analyze, and respond to social communications. This paradigm has three interconnected domains: **attitudes, engagement, and graduation**. Attitude refers to our emotional responses, behavior judgments, and appraisals of objects or events. The three emotional zones of attitude are affect, judgment, and appreciation. **Affect** refers to the allocation of resources for evaluating emotional responses through the use of adjectives, adverbs, intensifiers and emotive language (Martin and White: 2005). Meanwhile, **judgment** explores how language is used to evaluate and judge people's actions, behaviors, and traits with praise, criticism, endorsement, or condemnation is judgment (Martin and White: 2005). **Appreciation** analyzes how language is used to evaluate aesthetic qualities, successes, or achievements in discourse through the use of evaluative adjectives, verbs, and aesthetic language (Martin and White: 2005).

The next domain beside attitude is engagement which involves sourcing attitudes and interacting with diverse ideas in a debate. **Engagement** is how the speaker or writer places themselves in relation to the value they advocate and potential reactions. This is done with projection, modality, polarity, concession, and comment adverbs (Martin and White: 2005). The last domain of evaluation is graduation which includes evaluating intense emotions and confusing differences. It includes intensification, comparative and superlative morphology, repetition, graphological, and phonological features (Martin and White: 2005).

Martin and White's Theory of Appraisal provides a framework for studying how language conveys attitudes, emotions, and evaluations in discourses, in this case is poetry. Researchers can better understand how humans evaluate social events, manage interpersonal relationships, and communicate by analyzing the affect, judgment, and appreciation subsystems. This study helps identify underlying evaluative orientations, subjective perspectives, and ideological attitudes that influence people's perception about nature in *The Dyak Chief Poem*.

2.5 Salience Patterns

Van Leeuwen's theory of erasure and salience underscores the inherent power dynamics in language and discourse, highlighting how the way we talk and communicate shapes our social reality and impacts collective behavior. According to Van Leeuwen, salience is the prominence or visibility given to specific environmental issues in discourse. Salience highlights what is deemed important or urgent, shaping public perception and policy focus (Van Leeuwen, 2008; Stibbe, 2015). Through the examination of erasure and salience in discourse, scholars can reveal the hidden power dynamics, ideological prejudices, and structural disparities that influence how the public perceives, policy priorities, and societal norms. This paradigm is a significant instrument for ecolinguists and environmental researchers that aim to comprehend and tackle the linguistic patterns that influence environmental discussions and activity. To analyze the salience in the text, there are seven devices to use, they are abstraction, nominalization, passivation, transitivity patterns, metonymy, metaphor and hyponym. Using these patterns, the researchers uncovered how the poem bring the nature into salient and make it prominent.

3. RESEARCH METHODOLOGY

The present research employs a qualitative study using the Ecological Discourse Analysis approach. Erwin Clarkson Garret's 1941 book, *The Dyak Chief and Other Verses*, serves as the data source. The *Dyak Chief* poem, which spans 13 pages and is divided into five parts, narrates an epic journey of headhunting to demonstrate the main character's love for his lover. However, the story ultimately ends tragically. This poem visualizes Borneo's jungle at that time as the original place of the Dayak tribe. The research instrument used in this study is AntConc (Anthony, 2024) software, which searches for particular words to find the appraisal patterns and trigger words for revealing metaphor and salience. The researchers first used AntConc to generate the word cloud to see the patterns and dominant words mentioned in the poem, preferably to the terms related to nature or human-nature interaction then distinguished them into different theme based on appraisal patterns, metaphors and salience patterns. Then the researchers analyzed it further to breakdown what are those words depict and what kinds of influence can get into the readers' mind. The key instrument in this study is the researchers, who utilize the software instrument, collect, and analyze the data. Since the researchers are the one who interpret the data as in other qualitative studies, the potential bias when depicting and interpret the data might occur especially when interpret the metaphors since the interpretation of metaphor can be different from one to another due to different background knowledge (Shutova, Devereux, & Korhonen, 2013). In the process of data analysis, the researchers follow the three steps suggested by (Miles et al., 2014): data condensation, data display, and conclusion drawing. The poem is analyzed for its metaphors, appraisal patterns, and salience patterns to formulate a conclusion of what ideology the poem brought about.

4. RESULTS

The data of the research are taken from *The Dyak Chief* (1914) poem. The poem are analyzed using Lakoff and Johnson's theory of Conceptual Metaphor (2003), Martin and White's theory of evaluation (2005), and Van Leeuwen's theory of Erasure and Salience (2008) to answer the research questions. The findings are divided into three parts based on the research questions which are displayed in the form of tables, then followed by the explanations in the form of descriptions of several data to avoid redundancy.

4.1 The Depiction of Nature through Metaphors in The Dyak Chief Poem

A metaphor is a way to make abstract or unfamiliar ideas more comprehensible by linking them to familiar experiences or concepts (Lakoff and Johnson, 2003). The poem employs vivid metaphors rooted in nature to reflect the Dyak people's relationship with their environment. The metaphors found in *The Dyak Chief* poem summarized through the following table:

Table 1 Metaphors Analysis in *The Dyak Chief Poem*

Data	Source	Metaphor interpretation
<i>Hear ye a tale from the deepest depths of the heart of Borneo</i> <i>Where the Moeroeng leaps in wild cascades</i> <i>And night shuts down on the fern-choked glades</i>	<i>The Dyak Chief</i> Part I, Stanza 1, Line 1-2 Part I, Stanza 1, Line 4	Nature as a human Nature as a human
When over the palm-topped endless hills First broke the golden day And the great lianes sung to me	Part II, Stanza 1, Line 1 Part II, Stanza 2, Line 3	Nature as a human Nature as a human
And the great lianes softly swayed	Part II, Stanza 3, Line 1	Nature as a human
Where peeped the purple skies	Part II, Stanza 3, Line 4	Nature as a human
Day by day through strain and stress The weary hours flew And only night could halt me, And the stars in their proud parade	Part II, Stanza 6, Line 3-4 Part II, Stanza 10, Line 1-2	Nature as a human Nature as a human
And silent, from the dank brown leaves As swept my hurrying tread, The little waiting leeches rose And caught me as I sped	Part II, Stanza 7, Line 1-4	Predatory imagery
Where the bending trees of the river brink Leaned out o'er a wild cascade And white above the waving banks The towering giants rose high, And tossed their heads in hauteur, Full-plumed across the sky	Part III, Stanza 1, Line 3-4 Part III, Stanza 2, Line 1-4	Nature as a human Nature as a human
And waved their long lianes A hundred feet in air, Only the crash of the underbrush Told where a hunter sped	Part III, Stanza 3, Line 1-2 Part III, Stanza 6, Line 1-2	Nature as a human Nature as a human
Only the crack of a mandauw Felling the little trees, And the murmuring call of a water-fall That echoed the jungle breeze	Part III, Stanza 7, Line 1-2 Part III, Stanza 7, Line 3-4	Nature as a human Nature as a human
As the moan before the wind-storm That breaks across the night, The crack of little branches— The branches pushed away— And as I sped with leaping heart	Part III, Stanza 21, Line 1-2 Part III, Stanza 22, Line 1-2 Part IV, Stanza 2,	Nature as a human Nature as a human Nature as a human

All Nature seemed to sing	Line 1-2
The purring tree-tops called me— The fleecy clouds rolled by—	Part IV, Stanza 3, Nature as a human Line 1-2
And the sky was a laughing sky.	Part IV, Stanza 3, Nature as a human Line 4
The next morn at the rising sun The tom-toms roared their fill And echoed like rolling thunder From hill to farthest hill	Part V, Stanza 1, Nature as a human Line 1-4
Oh we laughed in glee as we watched to see The little leeches swing, End on end till they reached the flesh Of the prostrate, struggling thing.	Part V, Stanza 4, Predatory imagery Line 1-4
Like river flies in the summer rains They covered the White Man o'er—	Part V, Stanza 5, Predatory imagery Line 1-2
And the red streams ran from the crusted pools And crimsoned the leafy ground,	Part V, Stanza 6, Nature as a human Line 1-2.
From every kampong of the south Where the broad Barito winds— From every kampong of the east The murmuring hill-wind finds—	Part V, Stanza 13, Nature as a human Line 1-4
From every kampong of the west Where the Djoeloi falls and leaps— From every kampong of the north Where the great Mohakkam sweeps—	Part V, Stanza 14, Nature as a human Line 1-4
And from the wooded hill-tops The answering echoes came, Till all our far-flung wilderness Stooped down to curse his name.	Part V, Stanza 17, Nature as a human Line 1-4

Based on the table above, it can be seen that most of the metaphors in the poem is in the form of personification in which the poet gives the human's attributes to the unliving things. This can raise the awareness of the readers to respect more on nature. To be details, the depictions of nature through the lens of metaphors are explained as follows:

i) Nature as a human

, The poem employs personification to portray nature as a living being. These representations can be observed from the subsequent data:

Hear ye a tale from the deepest depths of the heart of Borneo

Where the Moeroeng leaps in wild cascades

(Part I, Stanza 1, Line 1-2)

In the data above, the Moeroeng is the name of a river in Borneo island. It is personified using the action verb "leap". The river is compared to the human being as it possesses the attributes of doing a leap. This comparison is due to the similarity of the river which lays across the wild cascades. From the personification, it brings the image of the river vividly in the readers' minds. In other data, the depiction of nature as a human being can be seen through the following instance:

Data 10

And **the great lianes sung** to me

(Part II, Stanza 2, Line 3)

Lianes are woody climbing plants or vines prevalent in tropical rainforests. The lianes are anthropomorphized by ascribing the action "sung" to them. This statement alludes to the rustling of the vines in the wind, producing a sound that appears melodious or alive. This metaphor is utilized to represent a profound, nearly mystical form of communication, as though nature itself were conversing or singing to the observer. These lianes evoke human auditory imagination regarding the production of their sounds. In addition to auditory imagery, nature as a human also represents itself through visual imagery, as evidenced by the following data:

Data 13

Till I lost their sight in **the leafy height**

Where **peeped the purple skies**.

(Part II, Stanza 3, Line 3-4)

Vision imagery is typically utilized using trigger phrases such as colors or certain components of live organisms to stimulate the reader's imagination. In this line, the poet personifies nature through visual imagery. He employed the expressions "the leafy height" and "the purple skies" as visual imagery in this poem. The terms "leafy" and "purple" facilitate mental imagery in individuals.

ii) Predatory imagery

Nature is portrayed not merely as a living entity, but explicitly as a predator to illustrate its dominance over humanity. Characterizing nature as a predator serves to remind readers of the necessity to care for it, so preventing potential danger to humanity. It illustrates the formidable power of nature in relation to humanity, emphasizing the necessity for caution to avoid causing harm to the environment, lest it retaliate with natural disasters. The predatory imagery is depicted by the visualization of leeches as a component of nature; little and overlooked, yet they represent the culmination of the life cycle. Leeches are characterized as predators in several sources, amplifying their status as organisms within the jungle ecosystem. The subsequent data contains those images:

Data 19

And silent, from the dank brown leaves

As swept my hurrying tread,

The little waiting leeches rose

And caught me as I sped

(Part II, Stanza 7, Line 1-4)

Leeches in this data are described as little creatures, but it **waits** and **catches** the protagonist. Interestingly, the word **waits** and **catches** usually associated with big predatory animals like tigers, lions, wolves, and bears. But these verbs are used to attribute a little animal like leeches make them possess the attribute of predatory animals. This metaphor is employed to show that even the small creatures like leeches cannot be taken for granted, let alone the whole of nature. In the next following data, it can be seen the process of leeches sucked the White Man's blood.

Data 59

Oh we laughed in glee as we watched to see

The **little leeches swing,**

End on end till they reached the flesh

Of the prostrate, struggling thing.

(Part V, Stanza 4, Line 1-4)

The process when the leeches suck the White Man's blood is depicted dramatically in this data. The data gives an imagination of what happens to White Man when many leeches invaded his body and suck all his blood. Leeches are also compared to other small animals, flies to depict them as a colony that covers the struggling body of White Man, it shows when the White Man did not only fight the protagonist but also captured by the nature as follows:

Like river flies in the summer rains

They covered the White Man o'er—

Body and legs and arms and face,

Till the whole was a bleeding sore.

(Part V, Stanza 5, Line 1-4)

In the data above, it is described about the river flies as the comparison of the leeches as a colony. Leeches in the data above are described as big in number so that they are compared to river flies in the summer rains showing how massive, painful, and lethal the leeches' invasion to his body. Within the poem's context, the imagery might serve as a metaphor for nature's unrelenting, almost predatory processes. The leeches and flies consuming the White Man are metaphorical reflections of a cyclical, predatory ecology—emphasizing survival and natural retribution.

4.2 The Ecological Evaluation of *The Dyak Chief* Poem through Appraisals Patterns

The evaluation of nature in this poem can be divided into three parts based on Martin & White (2005): attitude, engagement, and graduation shown by the appraisal patterns. The researchers used AntConc software to search for the words that evaluate nature in the poem. From the analysis, the researchers find that ecological evaluation in the poem is observed through attitude (appreciation) and graduation. Other kinds of evaluations can be observed in this poem as well, but they do not relate to nature but more about the characters' feelings. The evaluations of *The Dyak Chief Poem* through Appraisals Patterns can be seen from the following table:

Table 2. Appraisal Patterns in *The Dyak Chief* Poem

Appraisal Type	Subcategory	Nature Portrayed as	Data	Effect on Readers
Attitude	Appreciation	Beautiful, majestic, dangerous	the forest green was a sun-shot sheen (Part IV, Stanza 3, Line 3)	Awe, respect, and admiration
	Appreciation	Disharmonious	The taintless breeze in the highest trees (Part II, Stanza 1, Line 3)	Raises awareness of imbalance

	Appreciation	Violent/ threatening	To the reddened earth I fell. (Part III, Stanza 26, Line 3-4)	Evokes fear or urgency to protect nature
Graduation	Intensification	Emphasis on jungle vastness	Hear ye a tale from the deepest depths of the heart of Borneo (Part I, Stanza 1, Line 1)	Enhances imagery, draws emotional focus
	Alliteration	Flow and poetic rhythm	Where the tiny trees stand tall and straight (Part II, Stanza 5, Line 1)	Emotional engagement and vividness

Based on the table above, it can be seen that the attitudes found in the poem is in the form of appreciation. The poet used appraisal patterns to appreciate the nature depicted in the poem. On the other hand, the graduations are employed to give certain effect to the poem such as enhance the imagery and engage the readers with emotional engagement and vividness. To depict the appraisal patterns used in the poem in more details, then the explanation of the tables are as follows:

i) Attitude

Attitude is the first form of evaluation which encompasses emotional responses, assessments of behavior, and evaluations of objects or situations. Attitude can be categorized into three distinct zones of emotion: **affect**, **judgement**, and **appreciation**. Based on the obtained appraisal patterns, affect and judgement are mostly used to evaluate the feeling of the protagonist to his lover and towards his enemy. Therefore, the evaluation of the nature can be seen from **appreciation**. The appreciation in this poem can be reflected in the following data:

Data 40

The purring tree-tops called me
The fleecy clouds rolled by—
And the forest green was a sun-shot sheen
(Part IV, Stanza 3, Line 1-3)

The data above successfully depicted the beauty of the jungle under the sunlight using appraisal patterns. The phrases such as “the purring tree-tops”, “the fleecy cloud” and “the forest green as a sun-shot sheen” give the impression of harmony, beauty, and grandeur. Through the use of these phrases, the readers can imagine the beauty of the jungle as if they were there. This activated the readers’ imagination and raised the readers’ awareness of how the nature should be. Besides, the evaluation as beauty, harmony, and grandeur, nature are also appreciated negatively through this poem which can be seen from the following data:

Data 9

The taintless breeze in the highest trees
(Part II, Stanza 1, Line 3)

The data above depict the disharmony between the taintless breeze and the highest trees. The taintless breeze which usually cannot shake the highest trees are compared to each other and created a negative appreciation through nature. Beside disharmony, the nature is also depicted as damage or violence which can be seen from the following data:

Data 39

As a bird on the wing at the blow-spear's sting,
To **the reddened earth** I fell.
(Part III, Stanza 26, Line 3-4)

The phrase “the reddened earth” is used to negatively evaluate nature in which the poet describes as an earth can be angry because of damage that human did. This phrase also depicts the situation in the fight between the protagonist and the White Man. The whole phrases can give the feeling of thrilled for the readers. Therefore, the nature are not only appreciated for its beauty and harmony but also for its cruelty.

ii) Graduation (Intensity and Scaling)

Graduation involves the assessment of experiences where emotions are intensified, and distinctions become unclear. Graduation is related to the concept of gradability. It encompasses elements such as intensification, comparative and superlative morphology, repetition, as well as numerous graphological and phonological characteristics (Martin & White, 2005). From the analysis of the data, the researchers find two kinds of graduation, they are intensifier and calling. Intensifiers create an effect of graduation. The data of the intensifier can be seen as follow:

Data 1

Hear ye a tale from **the deepest depths** of the heart of Borneo,
Where the Moeroeng leaps in wild cascades,
And **the endless green** of the jungle fades,
And night shuts down on the fern-choked glades
Where the kampong hearth-fires glow.
(Part I, Stanza 1, Line 1-6)

In the data above, the researchers found that the poet uses gradation to intensify the adjective to give more impact on the description of the things being described. Besides, graduation through intensifier, the poet also shows graduation from the scaling of force as can be seen in the data below:

Data 17

Where the tiny trees stand tall and straight
A **mass** of **mossy** green,
And lighting all like a fairy hall
The sunlight sifts between.
(Part II, Stanza 5, Line 1-4)

Based on the data above, the graduation is shown from the use of alliteration to give the impact of continuity and gradual process. The same use of graduation is also observed in the following data:

Data 44

Bleeding and **torn**, spent and **worn**,
At last I reached the hill,
Whence each hearth-light in the falling night
Was a welcome bright and still.
(Part IV, Stanza 5, Line 3-4)

This detailed analysis highlights how *The Dyak Chief Poem* integrates emotional depth, ethical evaluation, aesthetic appreciation, engagement with the audience, and intensity scaling to convey its ecological and cultural ideology.

4.3 The Ecological Salience Represented through Salience Patterns in *The Dyak Chief Poem*

Salience is the way to make a certain area of life standing out (van Leeuwen, 2008). In this poem, the poet makes nature and its roles prominence through several aspects of salience which can be seen through the following table:

Table 3. The Salience Patterns in *The Dyak Chief Poem*

Salience Feature	Data	Function in Text	Ecological Effect
Concreteness	Where the Moeroeng leaps in wild cascades , (Part I, Stanza 1, Line 2) And night shuts down on the fern-choked glades (Part I, Stanza 1, Line 4)	Creates vivid mental images	Promotes mental presence of nature
Material Process	Where the Moeroeng leaps in wild cascades (Part I, Stanza 1, Line 2)	Gives agency to nature	Depicts nature as active, powerful
Relational Process	the forest green was a sun-shot sheen (Part IV, Stanza 3, Line 3)	Assigns attributes to nature	Builds admiration and aesthetic appreciation
Hyponymy	lianes,” “ferns,” and “mossy green”	Specifies natural and cultural elements	Bring the nature into salient

According to the table above, the ecological salience are created through the use of concrete words, material process, relational process and hyponymy. The employment of salience patterns in this poem are explained in details in the following explanation:

i) Abstraction

Van Leeuwen's (2008) theory mentions that abstraction can be the device to analyze whether a discourse erases or gives prominence to a certain area of life. The more abstract the diction used to describe certain areas of life, the more it tends to erase the part that should be talked about, and vice versa is called salience. In this poem, the use of concreteness is dominant than the abstraction. The poet describes the part of nature very concretely so that it can trigger the reader's mental image. The following data are examples of the concreteness to explain the nature:

Data 1

Hear ye a tale from the deepest depths of the heart of Borneo,
 Where the Moeroeng leaps in **wild cascades**,
 And the endless green of the jungle fades,
 And night shuts down on the **fern-choked glades**
 Where the kampong hearth-fires glow.
 (Part I, Stanza 1, Line 1-5)

The data above shows that the poet uses words which can trigger people's minds to create certain images in their minds. This is the most usual kind of salience where the author uses words that can give vivid descriptions in their readers' minds. The effect of triggering cognitive functions of people by inserting visual words like this can raise the awareness of people on the importance of nature. It triggers their longing to the peace and harmonious nature.

ii) Transitivity Patterns

Transitivity examines how processes are expressed through verb types, revealing agency and roles. Through transitivity patterns, the researchers found two processes which are dominant to bring nature into salience, they are material process and relational process. From the poem, it can be seen that the material processes dominate the actions in the poem. These emphasize the physical struggle within the jungle, grounding human conflicts in the ecological setting which can be seen from the following data:

the Moeroeng	leaps	in wild cascades
Actor	Pr. Material: Doing	Circ. Location

Part I, Stanza 1, Line 2

The night	shuts down	on the fern-choked glades
Actor	Pr. Material: Doing	Circ. Location

Part I, Stanza 1, Line 4

the palm-topped endless hills	first	broke	the golden day
Actor	Circ. time	Pr. Material: Doing	Affected

Part II, Stanza 1, Line 1

the great lianes	sung	to me
Actor	Pr. Material: Doing	recipient

Part II, Stanza 2, Line 3

The little waiting leeches	rose and caught	me	As	I	Sped
Actor	Pr. Material: Doing	Affected	Conj.	Actor	Pr. Material: Doing
Circ. Time					

Part II, Stanza 7, Line 3-4

Only night	Could halt	me
Actor	Pr. Material: Doing	affected

Part II, Stanza 10, Line 1

From the whole poem, the researchers found that the poet tends to use material processes to depict the story in his poem. Not only does he depict the characters as the actors in the material process, but he also put nature in actor positions through personification. This raises the awareness that nature that humans live in is living this world side by side with the humans so the humans should keep them as it is. In many sentences, the poet also describes nature as actors in a cruel events showing to the readers that like humans, nature can be angry if humans harm them. Another kinds of transitivity process found in the poet is relational process which can be seen as follows:

And	the forest green	was	a sun-shot sheen
Conj.	Carrier	Pr. Relational: Attributive	Attribute

Part IV, Stanza 3, Line 1

And	the sky	was	a laughing sky
Conj.	Carrier	Pr. Relational: Attributive	Attribute

Part IV, Stanza 3, Line 2

The data above showing the use of relational processes. Most of relational process in this poet is used to depict nature with its attribute. Nature is described as a beautiful and magnificent arising the readers' feeling of longing and peace.

iii) Hyponym

Hyponymy deals with specific-to-general relationships that structure meaning hierarchically.

- Nature's details supporting ecological themes:** Specific terms like "lianes," "ferns," and "mossy green" serve as hyponyms to the broader theme of the jungle as a holistic environment.
- Cultural symbols within nature:** The "mandauw," "kampong maid," and "chief poles" are cultural hyponyms that tie human identity to the surrounding ecology.

Hyponymy is used to introduce nature in more detail. Here, the poet used specific terms related to jungle to explain the condition of the jungle and related it with cultural symbols surrounded nature.

5. DISCUSSION

This study yields several findings that warrant further discussion. The research indicates that the poet fosters ecological consciousness in this poem using personification, a form of metaphor (Arcilla Jr., 2024; Goatly, 2022; Jakhrani, 2023; Ogungbemi, 2024). Personification is employed

to portray nature as a sentient entity, endowing it with the capacity to perform actions like to those of humans (Youatt, 2017). It subconsciously heightens readers' awareness that nature possesses greater power than humanity, prompting them to treat it with respect and refrain from causing harm (Abbas et al., 2024; Massey, 2009). In addition to portraying nature as a living entity, the poet explicitly characterizes it as a predator capable of haunting, capturing, and terminating human life as other genres of literary work did (Babič, 2024). This illustration aims to highlight the formidable power of nature, demonstrating that even diminutive organisms may pose a threat to humans. In this poetry, "leeches" are depicted as lethal predators capable of causing human mortality. Consequently, humans are portrayed as impotent in the presence of these diminutive beings.

The second technique entails employing appraisal patterns to augment the effectiveness of nature's depiction (Istianah & Suhandano, 2022). Appraisal patterns are linguistic features that express attitudes, evaluations, and emotions toward environmental issues (Martin & White, 2005). The appraisal patterns are manifested in attitude and graduation to portray positive environment and to raise the awareness of the readers (Istianah & Suhandano, 2022). The poet used positive appreciation to portray nature, particularly the rainforest, which is characterized as tranquil, harmonious, and magnificent. It retains its concealed authority and supremacy over humanity.

The third technique is the poet's use of a salience pattern, which emphasizes nature through concreteness, transitivity patterns, and hyponymy. Van Leeuwen, (2008) posits that concreteness, as the antithesis of abstraction, is fundamental to the concept of salience in enhancing awareness of nature. The term nature is an abstraction that fails to evoke any imagery in the minds of readers. The impression will be different when the word is changed into a more concrete word, such as "the wild cascades" and "the fern-choked glades," which prompt the reader's mental image to imagine the words (Meersmans et al., 2021; Tater et al., 2022). Those words will strongly evoke a mental image in their minds. It illustrates nature in more tangible forms, enabling readers to repeatedly envision it vividly in their minds while engaging with the poetry. This would improve their awareness of the existence of nature and bring the recollections of what kind of jungle once existed on Borneo Island.

An examination of transitivity patterns reveals that the poet predominantly employs material processes to portray nature. It is related with the usage of one sort of metaphor, in this example, personification, when nature is depicted as a living creature (Janjua, 2022). In the material processes, nature is positioned as an actor and causes or effects humans, which is the purpose of the sentence. The poet illustrates nature's superiority over humanity through this tangible process, evident in their syntactic placement. Nature, positioned as the actor, influences humans, who are regarded as the goal. In addition to material processes, the researchers identified relational processes in discussions about nature. Relational processes are utilized to delineate the connection between humans and nature. The final technique involves the application of hyponymy. Hyponymy pertains to specific-to-general interactions that organize meanings hierarchically (Strik Lievers et al., 2021). Hyponymy is intricately linked to concreteness, since both employ more particular terminology to foster a sharper mental representation in readers, so emphasizing the significance of nature and its preservation.

All investigated variables—metaphors, evaluation patterns, and salience patterns—consistently portray nature in a favorable light, characterized as powerful, harmonious, peaceful, beautiful,

and magnificent. These representations cultivate an unconscious conviction regarding the significance of environmental conservation. Consequently, the Dyak Chief Poem can be categorized as an eco-beneficial discourse that ought to be advocated to enhance readers' knowledge of nature's significance.

In contrast to EDA studies in media texts (e.g., Xue & Xu, 2021) or business discourse (Poole, 2016), The Dyak Chief presents a more metaphorical and emotionally nuanced depiction of nature. This poem enhances the eco-beneficial discourse by employing artistic storytelling, emotion, and cultural depth, aspects often overlooked in journalistic or institutional writings, despite earlier research emphasizing eco-destructive beliefs.

6. CONCLUSION

The Dyak Chief Poem, analyzed through metaphors, appraisal, and salience patterns, reveals a nuanced ecological ideology that aligns with an eco-beneficial perspective. Nature is depicted as a powerful and autonomous force, often portrayed as human-like to emphasize its interconnectedness with humanity. The poem also presents a delicate balance between the beauty and harshness of nature, appreciating both its nurturing and predatory aspects. This duality reflects a relationship where nature is a significant part of human existence, demanding respect and care.

Through its rich metaphors, the poem emphasizes the power of nature over humans, urging a harmonious coexistence. The appraisal patterns in the poem focus on appreciating the environment, while salience is achieved through vivid and concrete imagery, material processes, and cultural symbols. Together, these elements highlight the crucial role that nature plays in shaping cultural identity and moral values, calling for a reevaluation of human interactions with the environment. Ultimately, The Dyak Chief Poem serves as an eco-beneficial discourse that promotes awareness of the importance of protecting nature and living harmoniously with it.

These results indicate that classic literary texts possess untapped potential in the field of ecolinguistics research. By utilizing EDA to analyze poetry, scholars can disclose the profound ecological values that are encoded in culture and language, thereby enhancing both ecocritical analysis and environmental education initiatives.

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