Ocean Advocacy in Discourse: Unpacking 'Seaspiracy' through an Eco-Critical Lens

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Abstract - **The decrease in the wildlife population over the last 30 years was caused by various human actions, one of them was triggered by various writings and discourses spread in society. This study aims to analyze the narration of documentary film "Seaspiracy" by Netflix, focusing on the representation of marine destruction. This study examines the representation of marine destruction in the context of texts, discourses, social practices and an ecolinguistic perspective. A qualitative approach was used by combining ecolinguistics (Stibbé, 2015) and Critical Discourse Analysis (Fairclough, 1995, 2003 and 2013) and LSF (Halliday, 2014) to analyze the data in depth. The data used in this study comes from the 2021 documentary "Seaspiracy", produced by Netflix. The research findings reveal linguistic features, including metaphor, irony, and similes. Regarding grammar, humans, marine animals, and the unsustainable fishing industry were found as actors, goals and attributes. However, the highest ratio lies in animals as passive participants and fishing industry players as actors (active participants). The discourse practice shows that between Netflix and Ali Tabrizi shape the audience's perspective and understanding of environmental issues and the fishing industry. In sociocultural practice, this film raises environmental concerns to change public perceptions and encourage positive action in protecting the marine environment. From an ecolinguistic perspective, this study identifies the film "Seaspiracy" as a useful contribution due to its wide dissemination to ensure the sustainability of marine ecosystems. These findings can contribute to understanding how language and discourse shape perceptions and attitudes towards environmental issues**.

Keywords - Eco-Critical Discourse Analysis, Film Documentary, Transitivity.

INTRODUCTION

The decreasing of wildlife populations that have occurred over the past 30 years is a crucial problem and disrupts ecosystem stability. Humans are the main actors in changing the order of ecosystems, both ecosystems on land, air and water. Various activities carried out by humans ranging from logging forests, using fossil fuels, food production, illegal fishing, production of energy and goods, exploitation of fish on a large scale, and various other activities, contribute greatly to ecosystem damage. Especially in marine ecosystems, fisheries are the most important and most controversial activities in the ocean that can influence the collapse of exploited stocks, especially can lowering the trophic levels, and also can affect the stability of the marine ecosystems (Curtin and Prellezo, 2010 Scheffer, Carpenter and Young, 2005). Positive action is needed to prevent fauna extinction and create ecosystem stability. Human actions on the environment can be influenced by language; language acts as a human inspiration to take actions that can destroy or protect the ecosystem in which they live (Stibbe, 2015).

Various discourses and texts in the mass media influence human behaviour and attitudes towards the environment. The power of these discourses lies in their ability to reach a wide audience and shape their perceptions, values, and actions. Mass media encompasses a broad range of communication channels, including television, radio, newspapers, magazines, online platforms, and social media. Within these channels, different types of discourses emerge, such as news articles, documentaries,

opinion pieces, advertisements, and social media posts.

Ali Tabrizi, the director and environmental activist who gained attention through the documentary "Seaspiracy," utilized a specific discourse in the film to highlight environmental inequality, particularly concerning the ocean. Through the narration and storytelling in "Seaspiracy," Tabrizi sheds light on the complex issues surrounding overfishing, pollution, and unsustainable practices that harm marine ecosystems. Through this thought-provoking documentary, Tabrizi challenges viewers to critically evaluate their choices and urges society as a whole to collectively address the environmental challenges we face. By highlighting the detrimental effects of overfishing, pollution, and unsustainable practices, Tabrizi prompts viewers to reconsider their actions and advocate for sustainable practices that can help mitigate environmental damage and preserve ecosystems for future generations.

In line with the concerns of ecological research, several studies have explored the connections between ecological phenomena and other perspectives. From a linguistic perspective, ecolinguistics examines how language is used to explain ecosystems, ecology, and ecological phenomena (Song & Tang, 2020). It considers the role of language in human relationships with other humans, organisms, and the environment they inhabit (Stibbe, 2015), emphasizing how language can influence human interactions with the environment. However, there are aspects that remain unexplored within the realm of ecolinguistics. Specifically, the application of critical discourse analysis by Norman Fairclough (2003) and the ecolinguistics perspective by Stibbé (2015) in the context of a documentary film like "Seaspiracy" is an area that has received limited attention.

In the field of ecolinguistics, various aspects have been explored using different methodologies and theoretical frameworks. Notably, studies on representation have been carried out by several researchers. (2019) examined the representation of climate change in British newspapers, revealing four key narratives: Lukewarmer, Ecoactivist, Smart Growth Reformer, and Ecomodernist, with a focus on Ecomodernists in print media. Zhdanava, Kaur, and Rajandran (2021) analyzed the representation of non-human animals through multimodal analysis, identifying three stories related to their status, value, and the promotion of biocentrism. Mansyur (2021) investigated the representation of the issue of

climate change in the speech of youth activist, emphasizing the dominance of material processes in climate change discourse. Fauzi and Hermansyah (2021) explored the Representation of Marine Law, emphasizing the sea's significance to Malay society. Mansyur et al. (2021) analyzed the representation of environmental, ecological, and climate change issues in the statement of Indonesian President Joko Widodo at COP21, categorizing his ecological ideology as 'prosaic: solving environmental problems.'

Lastly, Arianto, Sayuti, and Efendi (2021) examined the representation of ecological conditions, attributing ecological crises to human intervention and advocating an ecocentric paradigm over anthropocentrism in resource management.From the several studies described above, previous studies have investigated diverse topics within ecolinguistics, including climate change, animals, youth activism, laws, and ecological conditions, the specific area of analyzing the representation of ocean problems through CDA has not been extensively explored. Therefore, this research contributes by applying CDA to analyze the representation of ocean problems in the documentary film "Seaspiracy," shedding light on the language and discursive strategies used to discuss issues such as overfishing, marine pollution, and the impact on marine ecosystems. This study adds to the existing body of literature in ecolinguistics by examining a distinct area of representation and extending the understanding of how language shapes perceptions and actions related to environmental conservation, specifically in the context of ocean preservation.

Therefore, this research has some uniqueness. First, this research uses a combination of analytical frameworks, critical discourse analysis by Norman Fairclough (2003) and Ecolinguistics by Stibbé (2015). Second, the object of this research is a documentary film Seaspiracy by Netflix. This documentary film discusses the issue of ocean problems which was released by Netflix in 2021, produced by Kip Andersen, a filmmaker and also the founder of the Animals United Movement (A.U.M.) and directed by Ali Tabrizi, a documentary and filmmaker who is passionate with the marine life and environment. This film describes the influence of the global fishing industry and human activities such as whaling and overfishing, marine plastic pollution, killing of dolphins and other marine animals as bycatch, destructive fishing practice, unsustainable seafood industry, etc on the stability of marine

ecosystems. At the time of its release, this film reaped a lot of controversy on various social media because it indirectly campaigned for ending fish consumption and refusing sustainable fishing. The film was critical of several marine conservation organizations, including the Earth Island Institute and its dolphin-safe label and the sustainable seafood certifications of the Marine Stewardship Council. Even so, this film contains many messages that can be taken and applied to create ecosystem stability. Lastly, this study discusses the representation of ocean problems, which is a topic that is rarely researched because previous studies have focused on representations of animals, non-humans, climate change, and the relationship between humans and nature.

Researchers found that there are textual aspects, discursive practices and social practices in the process of making the Seaspiracy documentary that can raise awareness of people's views of the natural world, especially the issue of destruction of marine ecosystems. For example, AT used metaphor with negative connotation to enhance the emotion of the viewer such as in the sentence "Essentially, our oceans have turned into a toxic plastic soup". Therefore, researchers focus on the linguistic aspects used by Producer Seaspiracy in exposing representations of ocean problems textually, as well as looking the representations eco linguistically. Meanwhile, the use of Stibbe's ecolinguistics theory is based on the fact that this documentary is beneficial for the environment which contained environmental issues, especially about destructive of marine ecosystems.

Therefore, this study aims to analyze how the representation of ocean problems in the film Seaspiracy and how the representation of ocean problems eco linguistically influence the awareness of society toward environment. However, the researcher will only use Fairclough's critical discourse analysis theory and draw conclusions from Stibbe's ecosophy to reveal the stories behind the documentary. This research is expected to contribute knowledge about how to use language in ecology that can invite people to care more about ecosystems on earth.

METHODS

The research design of this study is qualitative, aiming to analyze descriptive data in a deep, systematic, and subjective manner. The researcher

utilized the eco-critical discourse analysis approach developed by Arran Stibbé (2015), which combines critical discourse analysis and ecolinguistic studies. The critical discourse analysis focused on analyzing the textual structure, discursive practice, and sociocultural practice, while ecolinguistic studies aimed to analyze how the movie's narration influences people's attitudes towards the environment.

The data for this study were sourced from the Netflix documentary film "Seaspiracy" released in 2021. The researcher obtained the transcript data from Netflix. The choice of this documentary was based on its controversy on social media and its high viewership on Netflix. Data collection for this study involved documentary analysis. The researcher watched the film multiple times, took detailed notes, and identified relevant segments and dialogues that represented ocean problems. Initially, research materials were sought from social media, and ultimately, "Seaspiracy" was selected as the research object. Narrative transcripts were obtained from Netflix and thoroughly examined to identify data representing ocean problems. The collected data were then organized according to the research requirements.

The data analysis procedure utilized the pattern of eco-critical discourse analysis by Arran Stibbé (2015). The analysis involved several stages. Firstly, the narrative text in the documentary was read, and sentences containing information about ocean problems were identified and separated into clauses. Then, an ecolinguistics perspective was applied to analyze vocabulary and grammar related to ecology, specifically focusing on ocean problems. The three-dimensional model of Fairclough (2013) was employed in the analysis, consisting of textual analysis, discursive practice, and sociocultural practice. Textual analysis involved analyzing vocabulary and grammar related to ocean problems using critical linguistics and Halliday's LSF. Discursive practice involved examining the production and consumption processes of the text, including the producer's biography and interviews discussing the film. Sociocultural practice aimed to explain the relationship between discourse and the wider social context, including the expression of ideologies. By employing these approaches, methods, procedures, and techniques, the study aimed to provide a comprehensive analysis of the representation of ocean problems in the documentary film "Seaspiracy," allowing readers to critically evaluate the study's validity and reliability.

RESULT AND DISCUSSION

Textual Analysis
According to Halliday (2014), language plays a crucial role in representing reality and constructing meaning. Halliday identifies three primary functions of language: ideational, interpersonal, and textual. In the context of representation, LSF Halliday is used to analyze how texts create images or mappings of the real world, particularly in relation to ocean problems. The ideational function of LSF Halliday focuses on how texts represent concepts, objects, events, or phenomena related to environmental topics. This representation was found in the speech of Ali Tabrizi (AT) as a filmmaker interested in environmental and sustainability issues in the fishing sector.

Ocean Problem 1 "Marine Plastic Pollution"
The representation of marine plastic pollution at the vocabulary level in the documentary "Seaspiracy" highlights the negative effects of plastic pollution. Words such as "washing up," "devastating," "invading," "seeping," and "toxic plastic soup" are used to emphasize the severity and harmfulness of the pollution on marine ecosystems and living creatures. These words evoke strong emotions and aim to raise awareness and encourage action to address the issue.

At the level of grammar structures, the analysis focuses on the transitivity system by Halliday (2014), which examines the processes and participants in the clauses. The analysis reveals that there are 7 material processes and 5 relational processes related to marine plastic pollution. The material processes involve plastics, animals, and humans as actors, highlighting the ongoing and continuous nature of the problem. The relational processes, both attributive and identifying, connect attributes or provide identity information about elements in the clauses. They contribute to explaining the extent and impact of marine plastic pollution.

Ocean Problem 2 "Whaling, shark finning and Overfishing"
At the vocabulary level, the representation of whaling, shark finning, and overfishing in the documentary "Seaspiracy" utilizes specific words and metaphors to convey the cruelty, environmental impact, and lack of responsibility associated with these practices. Words such as "herded," "slaughter," "wrestling," and "Groundhog Day" are used to describe the cruel nature of whaling and the repetitive killing of marine animals. The term "scapegoat" is employed to illustrate how dolphins are blamed for disrupting the ecosystem while overfishing remains the root cause. Additionally, terms like "sliced off" and "finned" are used to depict the brutality of shark finning.

At the level of grammar structures, the analysis focuses on the transitivity system proposed by Halliday (2014). The discussion reveals the presence of mental, material, relational, and existential processes. Mental processes are employed to express desires and evoke emotions in relation to whaling. Material processes involve active participants such as plastics and humans, with dolphins and whales as passive participants/goals. The ongoing nature of these practices is reflected in the present and past continuous tenses. The existential process highlights the occurrence of whaling specifically in Japan. Relational processes are used to identify the fishing industry's targeting of sharks, while existential processes demonstrate the global occurrence of shark finning and its impact on shark populations.

Ocean problem 3 "Bycatch, and Fishing Gear and Net"

Table 1. Ocean Problem 3

1	Bycatch	was	all the other marine life caught while trying to catch a target species.
	participant	process	participant
	identified	relational	identifier

2	at least 50 million sharks	are caught		in nets this way, side by side with our favorite seafood.
	participant	process		circumstance
	affected	material		location, manner, association

3	studies	estimate	that up to	40% of all marine life caught
	participant	process		participant
	Sayer	verbal		phenomenon

4	gets thrown	right back overboard as bycatch
	process	circumstance
	material	manner

5	and	most of them	die	before they even hit the water
		participant	process	circumstance
		affected	material	time

6	today	even some of the most remote places on Earth	were	awash with fishing gear.
	circumstance	participant	process	participant
	time	carrier	relational	attribute

7	A global study	estimated	a conservative 1,000 sea turtle deaths	from plastic per year.
	participant	process	participant	circumstance
	Sayer	verbal	phenomenon	manner and time

8	the latest study	actually	showed	that	46% of the Great Pacific Garbage Patch	is	fishing net alone
	participant		process		participant	process	participant
	Sayer		verbal		carrier/phenomenon	relational	attribute

9	and	the majority of the other garbage	were	other types of fishing gear
		participant	process	participant
		carrier	relational	attribute

At the vocabulary level, the representation of bycatch in the documentary "Seaspiracy" is highlighted through the word "awarded," which falls under the euphemism category. This word implies that the fishing industry engaged in bycatch has been given a label of "sustainable" by MSC, despite the reality that this practice is harmful to non-targeted marine species. The use of this word aims to critique the discrepancy between the "sustainable" label and the actual impact of bycatch.

The representation of fishing gear and net is depicted through the vocabulary "awash," "washed up," and "captured, injured, killed." "Awash" and "washed up" describe the presence of fishing gear waste that is submerged in water or stranded on beaches worldwide. These words highlight the extent of marine pollution caused by fishing gear. On the other hand, the verbs "captured, injured, killed"

utilize personification to depict fishing vessels as acting like humans, inflicting damage and harm upon the sea.

At the level of grammar structures, the analysis focuses on the transitivity system proposed by Halliday (2014). The discussion reveals from the 9 clauses, there are 3 material processes, 4 relational processes, and 2 verbal processes. First, in the material process, show humans as active participants/actors who catch and dispose of marine animals as bycatch. The process tense is a passive voice, so marine animals become passive participants who cannot do anything and are affected by bycatch. While table 5 shows that the participants (most of them) took action, namely experiencing death.

Second, in the relational process, table 1 is the identifying relational process showing that bycatch is marine life caught when catching the target species. While In the data found that an attributive relational process that shows fishing gear has polluted various parts of the place and is the largest contributor to waste on the earth. As for the verbal process in tables (7 and 8) with sayers, namely studies or researchers, AT is used to show how badly the Fishing Gear and Net have polluted the oceans.

Ocean problem 4 "Destructive Reef"
The representation of destructive reefs at the vocabulary level in the documentary "Seaspiracy" is evident through the use of the word "dying," which describes the gradual ceasing to exist of coral reefs due to damage. Additionally, the term "major threat" combines the words "major" (significant) and "threat" (something likely to cause damage) to emphasize that fishing poses a significant threat to destructive reefs.

Table 2. Ocean Problem 4

1	With scientists	predicting	the loss of 90% of reefs	by the year 2050
	participant	process	participant	circumstance
	sayer	verbal	phenomenon	time

2	the only mainstream narrative on why reefs were dying		was	climate change.
	participant		process	participant
	carrier		relational	attribute

3	but	hardly anyone	was talking	about the fact
		participant	process	participant

		sayer	verbal	phenomenon

4	fish	were	vital	to keep	ocean alive
	participant	process	participant	process	participant
	carrier	relational	attribute	material	goal

5	Fishing	has become	the major threat	on many reefs around the world.
	participant	process	circumstance	participant
	actor	material		affected

At the level of grammar structures, the analysis reveals the presence of 2 material processes, 2 relational processes, and 2 verbal processes. In the material process, fish is depicted as an active participant in Table 4, highlighting their role in keeping the ocean alive. Conversely, fishing is presented as an active participant, indicating its status as a major threat to reefs. The relational processes in In the data attribute the cause of reef dying to climate change and emphasize the significance of fish in maintaining ocean ecosystems. Finally, the verbal processes in Tables 1 and 3 involve sayers (scientists and anyone, respectively) who reinforce the severity of the coral reef problem and the importance of fish in marine ecosystems.

Ocean Problem 5 "Unsustainable fishing industry"

The representation of the unsustainable fishing industry at the vocabulary level in the documentary "Seaspiracy" is manifested through various words and phrases. These include "poaching," which refers to illegal hunting or capturing of wild animals; "wipes out," meaning to destroy or obliterate; "scarring," indicating the presence of scars on the skin; "theft," representing the act of stealing fish; and "slaughterhouses," a metaphorical figure of speech denoting places of slaughter. These vocabularies evoke a negative impression of the fishing industry's practices that are environmentally damaging and harmful to marine ecosystems, akin to the operations conducted in slaughterhouses.

Furthermore, the use of "empty," signifying something not filled or occupied, and "major depression," a metaphor referring to a mental health disorder characterized by depression and loss of interest, illustrates the long-term impact caused by the unsustainable fishing industry. By employing vocabulary with negative connotations, AT effectively portrays the unsustainability of the fishing industry in real-life scenarios.

Table 3. Ocean Problem 5

1	Commercial fishing	was	essentially wildlife poaching on a mass scale
	participant	process	participant
	identified	relational	identifier

2	catching up to	2.7 trillion fish	every year
	process	participant	circumstance
	material	goal	time

3	or up to	five million	killed	every year
		participant	process	circumstance
		goal	material	time

4	Trawling	was	by far the most destructive form of fishing
	participant	process	participant
	identified	relational	identifier

5	they	could swallow	whole cathedrals or up to 13 jumbo jet planes
	participant	process	participant
	actor	material	goal

6	These intensive fishing operations	weren't only wiping	the fish,
	participant	process	participant
	actor	material	goal

7	they	were also destroying	economies.
	participant	process	participant
	actor	material	goal

8	these vessels	were	more like floating slaughterhouses.
	participant	process	participant
	carrier	relational	attribute

9	but when	we	allow	the industrial fishing	to come	so close into their zone
		participant	process	participant	process	circumstance
		actor	material		material	time

10	it	doesn't give	them	a chance to get a good catch out of there
	participant	process	participant	circumstance
	actor	material	goal	

11	that	is caused	a great deal of hunger not just on the coast, but up to a thousand miles inland.
	participant	process	participant
	experiencer	relational	phenomenon

At the level of grammar structures, the analysis reveals the presence of 6 material processes and 4 relational processes among the identified clauses. In the material processes, various participants, such as marine animals, humans, and the fishing industry, assume the role of actors. For example, the commercial fishing industry is highlight as an actor responsible for catching an enormous number of fish, employing destructive trawling practices that harm marine ecosystems, and negatively impacting the economy. In Table 2, the material process is in the form of a past participle, indicating that fish are affected participants killed by industrial fishing practices. In the data found that the participant actor "we" is utilized to emphasize that industrial fishing's activities lead to fishermen being unable to find fish, causing starvation. This use of "we" aims to convey the idea that it is not solely the fault of industrial fishing but also the responsibility of society as consumers who contribute to these practices.

While in the relational processes establish connections between commercial fishing and the destruction of marine ecosystems, the highly destructive nature of trawling, and the comparison of their work system to slaughterhouses. Additionally, commercial fishing is associated with the phenomenon of hunger due to the depletion of fish stocks that local fishermen rely on.

Ocean problems 6 "Unsustainable fish farming and slavery"
The representation of unsustainable fish farming and slavery at the vocabulary level in the documentary "Seaspiracy" is achieved through various words and phrases. The concept of unsustainable fish farming is illustrated by the vocabulary "disguise," which refers to hiding an identity or presenting something with a different appearance. This vocabulary implies that fish farming is not significantly different from wild fishing but is packaged under the guise of farming. Figurative language is also employed, with phrases like "huge cages" and "real monsters" metaphorically portraying fish farming as a significant environmental problem.

AT utilizes the vocabulary "filth," representing a substance that is considered disgusting, to evoke discomfort and create vivid imagery of fish farming locations. Additionally, the film highlights the issue of slavery in fish farming through the use of similes such as "blood diamonds" and "blood shrimp." These similes draw a parallel between the humanitarian impact of shrimp feed used in shrimp farming and the bloody conflicts associated with the diamond trade in certain countries.

Table 4. Ocean Problem 6

1	So	fish farming		was	just wild fishing in disguise.
		participant		process	participant
		carrier		relational	attributive

2	it	was	sad	to think	that this incredible species.
	participant	process	participant	process	participant
	carrier	relational	attributive	mental	target

3	which	had evolved	for millions of years	to migrate	across entire oceans
		process	circumstance	process	participant
		material	location	material	target

4	and	navigate up	rivers	to reach	the exact same spawning grounds
		process	participant	process	participant
		material	target	material	target

5	they		were		born in
	participant		process		participant
	carrier		relational		attribute

6	were	now	confined to swim	in circles in their own filth.
	process	circumstance	process	circumstance
	relational	time	material	location

7	and yet	38% of the world's mangroves	have been destroyed	by shrimp and prawn farming

		participant	process	participant			
		goal	material	actor			

8	However	it	is	the shrimp feed	which	is having	the greatest humanitarian impact
		participant	process	participant		process	circumstance
		carrier	relational	attribute		material	cause

9	because	it	depends	on slavery.
		participant	process	participant
		carrier	relational	attribute

10	Slavery at seas	is	a massive problem
	participant	process	participant
	carrier	relational	attribute

At the level of grammar structures, the analysis reveals the presence of 5 material processes, 7 relational processes, and 1 mental process among the identified clauses. The material processes are depicted with participants such as fish farming, marine animals, and mangroves acting as actors. For instance, marine animals are shown to have evolved, migrated, and navigated to find their spawning grounds, but they are now confined by humans to swim into a filter, portraying them as goal participants affected by fish farming practices. It also found that shrimp and prawn farming illustrate as actors responsible for destroying mangroves.

The mental process is found, where AT implies the participant "I" through the phrase "to think." This conveys AT's sadness and reflection on the idea that fish should be able to live freely. Regarding the relational processes, 6 attributive relational processes are identified. Table 1 demonstrates that fish farming is merely the practice of cultivating fish, disguising the underlying practice of catching wild fish. Table 2 expresses AT's emotional response, conveying sadness towards fish farming. It also highlight the significant impact of shrimp feed on humanitarian concerns, emphasizing the association of shrimp feed with slavery as a serious problem.

Discursive Practice Analysis
The documentary film "Seaspiracy," directed by Ali Tabrizi and produced by Kip Anderson, premiered on Netflix on March 24, 2021. It addresses the topic of ocean destruction and utilizes rhetorical techniques to evoke emotions in the audience. The film gained popularity due to Netflix's large subscriber base of 200 million and its tendency to broadcast controversial content.

The focus of this research is Ali Tabrizi, a filmmaker, conservationist, and Founder of disrupt studios, which explores complex global issues. His career in filmmaking revolves around sustainability, conservation, and human and animal rights. Ali Tabrizi has directed several films, including "Cowspiracy" (2014), "Vegan" (2017), and "Seaspiracy" (2021). "Cowspiracy," co-directed with Kip Anderson, also generated controversy by addressing the discrepancy between climate change and environmental impacts, such as claiming that animal agriculture contributes 18% of greenhouse gas emissions.

The film's appeal and controversy stem from its narrative style, employing figures of speech such as metaphors and similes to depict the damage in the ocean. For example, phrases like "toxic plastic soup," "groundhog day," and "floating slaughterhouses" are used to describe the state of the oceans. Through textual analysis, AT categorizes Asian people as perpetrators of damage to marine ecosystems, while white people are portrayed as conservators of the marine ecosystem. Asian people are represented as actors engaging in material processes that harm marine ecosystems, such as the description of the dolphin slaughter in Taiji. In contrast, white people are portrayed as actors involved in material processes aimed at preserving marine ecosystems, exemplified by Sea Shepherd's efforts to track down and arrest illegal fishing vessels. AT frequently uses pronouns like "I," "We," and "Our" in the narration to express personal perspectives and frustrations. This serves to convey dissatisfaction with the lack of attention given to the fishing industry's impact on the marine environment, highlighting its greater significance compared to issues like plastics and fossil fuels.

Netflix, as the platform distributing the film, plays a significant role in shaping people's acceptance and understanding of the documentary, particularly regarding environmental issues and the controversial fishing industry. With its wide reach and large subscriber base, Netflix has the ability to make a substantial impact by swiftly disseminating films to the public. However, individual interpretation of the film ultimately depends on each viewer.

Sociocultural Analysis

Sociocultural analysis focuses on the social and cultural context surrounding the production and consumption of texts. In the case of the documentary film Seaspiracy, the analysis can be done at the situational, institutional, and social levels.

Situational

The film was released at a time when the marine and global ecosystems were experiencing significant decline. Overfishing, environmentally harmful fishing practices, plastic pollution, unsustainable fishing industry, and global warming were prominent issues. Additionally, the COVID-19 pandemic indirectly affected ocean problems as the illegal fishing industry disrupted small fishermen's livelihoods, leading to the hunting and trading of wild animals and potentially accelerating the spread of viruses. Some parts of the world already have cultures and values that prioritize environmental sustainability, such as Japan with its "mottainai" philosophy. However, there are still people who are unaware of ocean problems and their impact on marine ecosystems. Ali Tabrizi aimed to raise awareness and motivate positive action in preserving the environment and addressing global challenges.

Institutional

The Sea Shepherd Conservation Society, a non-governmental organization (NGO), had a significant institutional influence on the production of Seaspiracy. The narration by Paul Watson, the founder of Sea Shepherd, reflects the organization's radical approach to marine protection. The fishing industry also played an institutional role in the film. Seaspiracy examines unsustainable fishing practices and highlights how the fishing industry prioritizes economic gain over environmental impact. Fishing companies are the institutions involved in regulating fishing practices. Through its critique of the fishing industry and advocacy for environmental concerns, Seaspiracy exerted institutional influence by shaping public opinion and emphasizing the need for government and societal attention to environmentally unfriendly fishing practices.

Social System

The social system during the production and release of the film influenced Ali Tabrizi's narration. The film portrays the challenges faced by small fishermen due to unsustainable industrial fishing, with large ships entering their waters and impacting their livelihoods. The film also highlights the prevalence of modern slavery in the illegal fishing industry. However, society has also made efforts to address these problems. People have started making changes by choosing more sustainable products, advocating for environmentally friendly policies, and becoming more aware of the impact of consumption on the sea and the environment.

Discussion

The Seaspiracy film delves into various ocean issues, exposing the detrimental impact on the marine ecosystem through depictions of overfishing, plastic pollution, whaling, and unsustainable fish farming. Ali Tabrizi's narration aims to vividly illustrate how human actions inflict harm upon the marine environment. Through an eco-critical lens, the textual analysis reveals language aspects that not only influence the audience but also serve to enhance awareness of pressing environmental issues.

Firstly, the strategic use of rhetorical language styles, including metaphors, similes, and irony, successfully communicates the alarming state of the marine environment due to human activities. This linguistic approach not only evokes emotions but also heightens the audience's concern for marine environmental issues, aligning with Norton and Hulme's (2019) research emphasizing the influential role of figures of speech in shaping environmental perceptions.

Secondly, Ali Tabrizi employs a vocabulary with negative and strong connotations to frame the cruel acts committed by humans against the marine environment. Terms such as overfishing, bycatch, marine plastic pollution, whaling, and fish farming carry negative connotations. The use of potent vocabulary like "slaughtered," "finned," and "bulldozing" aims to elicit strong emotions, thereby reinforcing the audience's awareness of environmental problems in the sea. This linguistic strategy aligns with Fauzi and Hermansyah's (2021) findings, emphasizing the emotional impact of vocabulary with strong negative connotations on the audience's attitudes toward environmental protection.

Thirdly, the representation of actors in the film narrative, including humans, marine animals, and the unsustainable fishing industry, emphasizes the dominant role of humans in destroying marine ecosystems. This use of pronouns like "they," "we," and "I" in material processes underscores human agency in environmental degradation. The study's alignment with Zhdanava, Kaur, and Rajandran's (2021) research underscores the influence of actor representation on audience perceptions and

emotions, particularly in depicting non-human animals as victims of environmental damage.

Fourthly, the film employs material, relational, and mental processes to depict actions, relationships, and thoughts related to environmental problems. Material processes describe human actions damaging marine ecosystems, while relational processes highlight the negative impact of these actions on marine ecosystems. The use of mental processes, such as "realize," "believe," "care," and "understand," aims to influence the audience's perception and understanding of environmental issues, aligning with Mansyur, Gunawan, and Isnendes' (2021) research indicating that certain verbs in process types can enhance ecological awareness.

In the discursive practice section, Ali Tabrizi utilizes a strong rhetorical style to describe the severe damage to marine ecosystems caused by humans. Additionally, the persuasive and dramatic language style effectively heightens emotions, making the audience acutely aware of the urgency of environmental protection.

However, despite the film's impactful narrative, there is a need for more complex framing to provide a comprehensive understanding of the complex environmental issues. Some claims from expired and redundant sources and the presence of a hidden vegan agenda contribute to the film's critique. Yet, these criticisms do not significantly diminish the film's primary message of raising awareness about the marine ecosystem.

In sociocultural analysis, the film strategically leverages the current global situation, emphasizing the drastic decline in marine ecosystems, overfishing, environmental damage, and the plastic waste crisis. The film effectively utilizes this backdrop to create awareness and motivate positive action on environmental issues.

Moreover, institutional factors, including the involvement of non-governmental organizations like the Sea Shepherd Conservation Society, contribute to the film's impactful message. The film successfully utilizes these institutional elements to express a controversial yet influential perspective on protecting the ocean and its species.

In the context of social systems, the film sheds light on the power imbalance between humans and sea creatures, emphasizing the disparate roles in human relations with the marine environment. This imbalance underscores the need for awareness and collective action to address environmental issues.

The socio-cultural analysis underscores the film's success in utilizing situational, institutional, and social contexts to craft a powerful narrative about environmental issues. The film effectively encourages viewers to recognize their responsibility to the environment and advocates for social change to protect marine ecosystems. Despite some ambivalence in certain aspects, such as the use of figures of speech and the film's potential vegan agenda, the overall impact on influencing audience care for the environment remains significant. Even criticisms regarding expired claims and the vegan agenda do not significantly detract from the film's central message of promoting awareness of the marine ecosystem. The film, viewed through an eco-critical lens, proves to be a beneficial and impactful tool in advocating for ocean conservation and environmental consciousness.

CONCLUSION

The Seaspiracy documentary effectively employs rhetorical language and linguistic devices like metaphors, similes, and irony to convey the adverse impacts of ocean problems on marine ecosystems, using negative connotations strategically to frame human exploitation of the sea and persuade the audience. The film emphasizes human accountability for marine degradation, with a strong focus on humans, marine animals, and participants in the unsustainable fishing industry. The filmmaker's personal perspective and Netflix's involvement amplify the film's influence in shaping public perceptions of environmental issues and the fishing industry. "Seaspiracy" serves as a potent tool for raising awareness and influencing audience perspectives through its persuasive rhetorical style. From a socio-cultural standpoint, the film is influenced by environmental and social conditions, institutional influences, and societal efforts to address environmental concerns. Eco-linguistically, the film's use of metaphors, negatively connoted vocabulary, and participant distribution contributes to increasing public awareness of environmental exploitation.

In light of this comprehensive analysis, several academic recommendations emerge. First, further research should explore similar themes by conducting an in-depth analysis of transitivity within

film narratives, deepening our understanding of environmental issue depictions. Second, future research should consider employing additional frameworks like salience, evaluation, framing, narrative, and identity within Stibbe's framework to analyze both textual and visual aspects in the film.

Moreover, future research should aim to investigate a wider range of environmental concerns beyond Seaspiracy's scope. For example, analyzing the portrayal of deforestation in news media could provide insights into how environmental issues are communicated and their impact on public perception. Additionally, it is advisable for upcoming studies to adopt a mixed-method approach, combining quantitative and qualitative methodologies for a more comprehensive analysis, allowing for a deeper exploration of the complexities surrounding narrative impact on audience perceptions. By following these recommendations, scholars and researchers can contribute to a deeper understanding of the influential role of documentary narratives in shaping public discourse and perceptions of environmental issues.

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