ECO-CRITICAL DISCOURSE ANALYSIS OF THE DOCUMENTARY FILM "SEASPIRACY" BY NETFLIX

THESIS

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UNIVERSITAS ISLAM NEGERI MAULANA MALIK
IBRAHIM MALANG

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ECO-CRITICAL DISCOURSE ANALYSIS OF THE DOCUMENTARY FILM "SEASPIRACY" BY NETFLIX

THESIS

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Universitas Islam Negeri Maulana Malik Ibrahim Malang
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2023**

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I state that the thesis entitled "Eco-Critical Discourse Analysis of the Documentary Film "Seaspiracy" by Netflix" is my original work. I do not include any materials previously written or published by another person, except those cited as references and written in the bibliography. Herby, if there is my objection or claim, I am the only person who is responsible for that.

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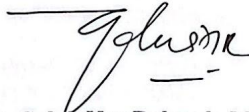trianti Viola Novitasari
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APPROVAL SHEET

This to certify that Putrianti Viola Novitasari's thesis entitled **"Eco-Critical Discourse Analysis of the Documentary Film "Seaspiracy" by Netflix"** has been approved for thesis examination at Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang, as one of the requirements for the degree of Sarjana Sastra (S.S).

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MOTTO

Dan sungguh, yang kemudian itu lebih baik bagimu dari yang permulaan.
(Ad-Dhuha:4)

DEDICATION

I proudly dedicated my thesis to my beloved family, my father, Suwono, my mother, Nanik, and my beloved brother, for their love, care, sincerity, and support. I also dedicated my thesis to my thesis Advisor: Mrs. Dr. Hj. Galuh Nur Rohmah, M.Pd., M.Ed. Thank you for the encouragement, commitment, and supervision during finishing my undergraduate thesis.

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First of all, all praise and gratitude to Allah SWT because of His Rahmal and His Hidayah, the researcher got complete this thesis entitled "Eco-Critical Discourse Analysis of the Documentary Film "Seaspiracy" by Netflix" And also shalawat and salam to Prophet Muhammad SAW and his family along with his companions and followers until the end of time.

This thesis was intended to fulfill the requirements in completing Sarjana Sastra (S.S) at the Department of English Literature, Faculty of Humanities, Universitas Maulana Malik Ibrahim Malang. And also as participation of the researcher in developing and applying the knowledge that she got during her college.

During the completion of this thesis, there are several parties who have helped in the preparation of this thesis. In this section, I would like to express my gratitude to those who gave moral and material support, directly and indirectly, during finishing this thesis. I also would like to thank them in advance to:

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I realize that this thesis is far from perfection. I'm ready to receive criticism and suggestions for improvement. I hope this thesis can provide benefits and contributions for the next generations.

Malang, May 12, 2023

Researcher
Putrianti Viola Novitasari

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Advisor   : Dr. Hj. Galuh Nur Rohmah, M.Pd., M.Ed.
Keywords   : *Eco-Critical Discourse Analysis, Transitivity, Film documentary*

The decrease in the wildlife population over the last 30 years was caused by various human actions, one of which was triggered by various writings and discourses spread in society. This study aims to critically analyze the 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 practice of discourse shows that 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.

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ABSTRAK

Novitasari, Putrianti Viola. 2023. **Analisis Wacana Eko-Kritis film dokumenter "Seaspiracy" dari Netflix.** Minor Thesis (*Skripsi*). Linguistik, Jurusan Sastra Inggris, Fakultas Humaniora, Universitas Maulana Malik Ibrahim Malang.

Pembimbing   : Dr. Hj. Galuh Nur Rohmah, M.Pd., M.Ed.
Kata Kunci   : *Eco-Critical Discourse Analysis, Transitivity, Film documentary*

       Penurunan populasi satwa liar yang terjadi selama 30 tahun terakhir diakibatkan oleh berbagai tindakan manusia yang salah satunya dipicu oleh berbagai tulisan dan wacana yang tersebar di masyarakat. Tujuan dari penelitian ini adalah untuk menganalisis secara kritis film dokumenter "Seaspiracy" karya Ali Tabrizi, dengan fokus pada representasi kerusakan laut. Tujuan penelitian ini adalah untuk mengkaji representasi kerusakan laut dalam konteks teks, wacana, dan praktik sosial, dan dari perspektif ekolinguistik. Pendekatan kualitatif digunakan dengan menggabungkan ekolinguistik (Stibbé, 2015) dan Analisis Wacana Kritis (Fairclough, 1995, 2003, dan 2013) dan LSF (Halliday, 2014) untuk menganalisis data secara mendalam. Data yang digunakan dalam penelitian ini berasal dari film dokumenter "Seaspiracy" tahun 2021 yang diproduksi oleh Netflix. Temuan penelitian mengungkap fitur linguistik, termasuk metafora, ironi, dan perumpamaan. Dalam hal tata bahasa, ditemukan manusia, hewan laut, dan industri perikanan yang tidak berkelanjutan sebagai actor, goal dan attribute. Namun rasio tertinggi terletak pada animal sebagai passive participants dan pelaku industri fishing sebagai actor (active participant). Praktik wacana menunjukkan terdapat pengaruh Netflix dan Ali Tabrizi dalam membentuk perspektif dan pemahaman penonton tentang isu lingkungan dan industri perikanan. Dalam praktik sosiokultural, film ini mengangkat keprihatinan lingkungan dengan tujuan mengubah persepsi publik dan mendorong tindakan positif dalam melindungi lingkungan laut. Dari perspektif ekolinguistik, penelitian ini mengidentifikasi film "Seaspiracy" sebagai kontribusi yang bermanfaat karena penyebarannya yang luas untuk memastikan keberlanjutan ekosistem laut. Temuan ini dapat berkontribusi pada pemahaman tentang bagaimana bahasa dan wacana membentuk persepsi dan sikap terhadap isu lingkungan.

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مستخلص البحث

أطروحة ثانوية. Netflix من "Seaspiracy" نوفيتاساري ، بوتريانتي فيولا. 2023. فيلم وثائقي لتحليل الخطاب البيئي النقدي (مع أطروحة). اللغويات ، قسم الأدب الإنجليزي ، كلية العلوم الإنسانية ، جامعة مولانا مالك إبراهيم مالانج.

المستشار: د. هجرية. جلوح نور رحمه ،M.Ed. ، M.Pd.

الكلمات المفتاحية: تحليل الخطاب البيئي النقدي ، الانتقالي ، فيلم وثائقي

_____

كان الانخفاض في عدد الحيوانات البرية على مدى الثلاثين عامًا الماضية ناتجًا عن أفعال بشرية مختلفة ، أحدها كان بسبب الكتابات والخطابات المختلفة المنتشرة في المجتمع. تهدف هذه الدراسة إلى تحليل نقدي للفيلم الوثائقي "Seaspiracy" من إنتاج Netflix ، مع التركيز على تمثيل الدمار البحري. تبحث هذه الدراسة في تمثيل الدمار البحري في سياق النصوص والخطابات والممارسات الاجتماعية والمنظور اللغوي البيئي. تم استخدام نهج نوعي من خلال الجمع بين علم اللغة الإيكولوجي (، Stibbé 2015) وتحليل الخطاب النقدي (2003 ، 1995 ، Fairclough ، و 2013) و 2014 ، LSF (Halliday) لتحليل البيانات بعمق. البيانات المستخدمة في هذه الدراسة مأخوذة من الفيلم الوثائقي "Seaspiracy" لعام 2021 ، الذي أنتجته Netflix. تكشف نتائج البحث عن سمات لغوية ، بما في ذلك الاستعارة والسخرية والتشبيهات. فيما يتعلق بالقواعد ، تم العثور على البشر والحيوانات البحرية وصناعة الصيد غير المستدامة كجهات فاعلة وأهداف وسمات. ومع ذلك ، فإن أعلى نسبة تكمن في الحيوانات كمشاركين سلبيين ولاعبين في صناعة صيد الأسماك كممثلين (مشاركين نشطين). تُظهر ممارسة الخطاب أن نتفليكس وعلي التبريزي يشكلان وجهة نظر الجمهور وفهمه للقضايا البيئية وصناعة صيد الأسماك. في الممارسة الاجتماعية والثقافية ، يثير هذا الفيلم مخاوف بيئية لتغيير التصورات العامة وتشجيع العمل الإيجابي في حماية البيئة البحرية. من منظور لغوي بيئي ، تحدد هذه الدراسة فيلم "Seaspiracy" كمساهمة مفيدة نظرًا لانتشاره الواسع لضمان استدامة النظم البيئية البحرية. يمكن أن تسهم هذه النتائج في فهم كيف تشكل اللغة والخطاب التصورات والمواقف تجاه القضايا البيئية.

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CHAPTER I

INTRODUCTION

This chapter focuses on the introduction, which includes the study's background, research question, objectives, scope and limitation, and the definition of the critical term.

A. Background of the Study

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). In addition, anthropogenic activities and manufacturing activities have stressed the coastal and marine ecosystems, and the main actors of this problem are human habits and behavior (Thushari and Senevirathna, 2020). Positive human action is needed to prevent fauna extinction and create ecosystem stability. Human actions on the environment can be influenced by language; namely, 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 realm of mass media hold immense influence over human behavior 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. Although his approach has been met with controversy, it contains underlying values that advocate for the betterment of the environment. Through the narration and storytelling in "Seaspiracy," Tabrizi sheds light on the complex issues surrounding overfishing, pollution, and unsustainable practices that harm marine ecosystems. Ali Tabrizi's discourse in "Seaspiracy" aligns with the concerns of ecological research, which focuses on understanding the interactions between ecosystems and human behavior. By drawing attention to the consequences of human actions on the oceans, the documentary echoes the findings and concerns of ecological research, emphasizing the need for urgent action. 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. One such study links ecology and psychology, delving into the evolution of human awareness of the environment and its impact on developing care and active responsibility towards life (Danon, 2019). Additionally, Steg and Groot (2018) investigated how environmental stimuli, such as color, shape, the sun, the moon, and extreme environments, can influence human behavior. 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 linguistics, research in the field of ecolinguistics has covered various aspects using various methodologies and theoretical frameworks. First, research has explored the use of euphemisms and dysphemisms in news articles related to the environment. Research conducted by Maha et al., 2022 focuses on the use of euphemisms in online news portals and finds that there are 10 categories of euphemisms which include substitution, frivolity, general for specific, remodelling, colloquial, understatement, circumlocution, acronym, metaphor, and clipping. Meanwhile, research conducted by Khotimah, Laksono, & Suhartono, 2022 focusing on the use of dysphemism reporting on COVID-19 by Indonesian online media found that there are four types of dysphemism, namely words, phrases, clauses, and sentences. The use of dysphemism refers to humans, plants, animals, soil, toxic substances, pollution, taboos and destruction of nature. Second, research on the use of indicative sentences in newspapers found that indicative sentences have a positive impact on the environment and can also have a negative impact on the environment itself (Mantiri & Handayani, 2018). Third, research on applied framing theory uses Stibbe's (2015) framing framework to analyze the depiction of animals in the Qur'anic text, and it is found that animals are the most important which are presented in four significant frames: as creatures, as benefactors, as ornaments, and as signs of the sky (Hamed, 2021). Fourth, research on the use of metaphors in songs found that there were 9 that were used as metaphors, including birds, jellyfish, sharks, rats, dogs, lions, monkeys,

camels, and pigs (Putri et al., 2022). However, there are areas within the field of ecolinguistics that remain unexplored. In particular, further research is needed to understand patterns of human language use in relation to ecosystem protection and environmental preservation by combining ecolinguistics with critical discourse analysis. By focusing on the representation of ocean problems in the documentary "Seaspiracy", this study aims to contribute to this gap in the literature. He seeks to analyze the patterns of language and messages conveyed in films, exploring how they can inform efforts to protect and preserve the environment.

However, research about representation in ecolinguistic studies has been carried out by several researchers. First, the representation of climate change in British newspapers using a combined analysis method of ecolinguistics and CDA. This study used 8 tools from Stibbe's ecolinguistic framework and found that there are four main stories about climate change that shape the national conversation in the UK, namely Lukewarmer, Ecoactivist, Smart Growth Reformer, and Ecomodernist. Ecomodernists are the main focus in various print media, so investment in climate change adaptation and energy research and development becomes a response to climate change that is less exposed to ideological controversy (Norton & Hulme, 2019). Second, the representation of non-human animals by Zhdanava, Kaur and Rajandran (2021) uses a multimodal analysis method that includes Social Actor theory and van Leeuwen's social actors to analyze language and Kress and van Leeuwen's visual design Grammar

to analyze images. This research found that the campaign's language and images form three stories: salience, in which non-human animals are considered as individuals with feelings and lives of their own; the belief that non-human animals have the same value as humans; and ideology, in which biocentrism is promoted. Third, the representation of the issue of climate change in the speech of youth activist Mansyur (2021) uses the three-dimensional perspective of Fairclough and Stibbé's ecolinguistics (2015). In this study, it was found that material processes (physical actions related to climate change) are most dominant in speech (41.8%), so discourse in speech is considered useful and needs to be promoted to increase ecological awareness in society. Fourth, the Representation of Marine Law by Fauzi and Hermansyah (2021) using the three-dimensional Fairclough perspective and ecolinguistics by Shibbe found the use of lexicons, phrases and sentences related to the sea and shipping at that time and reflected the importance of the sea for Malay society for centuries and will be preserved for generations to come. Fifth, the representation of environmental, ecological, and climate change issues in the statement of Indonesian President Joko Widodo at COP21, 2015 by Mansyur et al. (2021) uses a three-dimensional Fairclough approach and finds that the ecological ideology expressed by President Joko Widodo can be categorized as 'prosaic : solving environmental problems'. That is, President Widodo focuses on practical solutions to environmental problems. Lastly, the representation of ecological conditions by Arianto, Sayuti and Efendi (2021) using an ecological approach, and it was

found that the representation of ecological crises includes ecological crises that are closely related to human intervention. Humans are the main cause of ecological disasters, and the existence of an ecocentric paradigm and rejecting anthropocentric ideology, which is the most dominant party in managing natural resources.

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, my 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, namely critical discourse analysis by Norman Fairclough (2003) and Ecolinguistics perspective by Stibbé (2015), which is still rarely used. Second, the object of this research is a documentary film entitled 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.

This study assumes that the object can be studied using Fairclough's critical discourse analysis theory and the ecolinguistic theory by Stibbé. Researchers assume 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 ecolinguistically. 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 ecolinguistically 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.

B.   Research Questions

1. What ocean problems are depicted in the film Seaspiracy?

2. How does the representation of ocean problems in the film Seaspiracy ecolinguistically increase the awareness of society toward the environment?

C. **Significance of the Study**

The results of this study are expected to provide both theoretical and practical. The following describes the benefits of this research.

1. Theoretical Benefit

From the theoretical study, this expected could give benefits as follows: Enrich study about ecolinguistics and discourse analysis for linguistics students especially using critical linguistics and add knowledge about using the Fairclough theory for analyzing ecological text.

2. Practical Benefit

Practically, this research is expected to provide knowledge about the use of language, the types of text and discourse used in the Seaspiracy film that can affect human behavior towards the environment. The structure of language can be used as references to build an ecological text that can help to save the environment. Another practical benefit is adding insight and experience to researchers, especially in developing critical discourse analysis on documentaries.

D. **Scope and Limitation**

This study uses critical discourse analysis with an ecolinguistics perspective on the narration in the Netflix documentary "Seaspiracy." The focus of this study is on critical discourse analysis theory by Fairclough, employing a three-dimensional analysis model. First, textual analysis examines how vocabulary and grammar represent ocean problems in the film "Seaspiracy."

Second, discursive practice explores the relationship between the process of text production and consumption and the resulting texts. Finally, social practice investigates the relationship between society and the produced texts. Following that, the representation of ocean problems is examined from the perspective of ecolinguistics' Stibbe, aiming to understand how the film raises awareness among society.

E.   Definition of Key Terms

1. **Ecolinguistics** is multidisciplinary among ecology and linguistics that studies how language influences humans to treat the environment. In thi research, language that is used in the documentary film has a function to influence humans' behavior toward the environment. The author assumes that it has two functions which can influence human's to protect the environment and the other side to destroy the environment.

2. **Critical Discourse Analysis (CDA)** is an approach that focuses on advocacy by analyzing texts or discourses to understand how the language used in these discourses indirectly influences readers and encourages them to take action. It examines the linguistic elements and features of a text to uncover their persuasive power and their potential to shape readers' attitudes and behaviors. In this research, critical discourse analysis is employed as an analytical framework to examine how the linguistic elements of the text influence readers and their responses.

3. **Documentary Film** is a film that documents reality with the aim of

educating or entertaining. In this research, the documentary film shows marine destruction with the purpose to make people become aware of the environment.

4. **Eco-Critical Discourse Analysis** is an approach that focuses on analyzing environmental texts using the principles of critical discourse analysis. It aims to examine the language and discourse used in texts related to the environment, such as ecological films, in order to identify how the narrative in the film raises awareness among individuals regarding environmental issues.

CHAPTER II

REVIEW OF RELATED LITERATURE

In this chapter, the researcher discusses the main framework and reviews several theories that are related with this study. It examined several theories such as Critical Discourse Analysis, Ecolinguistics, and Fairclough's CDA approach. This chapter aims to explain several theories and objects of this research.

A.   Critical Discourse Analysis

Critical Discourse is a tool used to explain a text, especially the social reality or ideology. Fairclough and Mohammed (2011), state that discourse analysis is the analytical framework used to study actual texts and talk in the communicative context. Discourse is a linguistic term that analyzes the structure of linguistics, especially smaller structures, such as sentences and clauses (Yamen, 2019). Moreover, Fairclough's focus in CDA is on the use of language as an exercise of power. CDA concerns social practice and social relationships, especially on relationships of disempowerment, prejudice, discrimination and dominance (Richardson, 2017). Fairclough (2013) stated that critical analysis on discourse focuses on deep levels that have a more immediate situational context, a wider institutional context, and a wider frame of society and culture.

Therefore, CDA is a complex form of communicative event that describes a social context (van Dijk, 2017). According to van Dijk, social cognition and personal cognition are media that connect society and discourse. Social cognition is the human perspective in analyzing, interpreting and drawing conclusions in a

discourse because from several CDA theoretical frameworks presented by Teun van Dijk, Norman Fairclough, Ruth Wodak defines CDA as an analytical framework used to search for ideology in a discourse. This relates to social practice and social relationships, especially relationships of disempowerment, prejudice, discrimination and dominance.

B.   Ecolinguistics

Ecolinguistics is a combination of ecology and language. Ecolinguistics studies about forms of language that can contribute to environmental damage and also looks for forms of language that can contribute to environmental sustainability (Stibbe, 2015). The relationship between ecology and language can be seen from how human actions towards nature are based on ideology, ideas, thoughts, and views of the world, and this foundation is formed through language (Stibble, 2015).

The word eco in ecolinguistics has several concepts both broadly and narrowly. Stibbe (2015) states that the word eco in linguistics refers to interactions between life that sustain human survival, the relationship between organisms and their environment, as well as normative goals for maintaining the continuity of life. Meanwhile, the word "linguistics" in ecolinguistics refers to linguistic investigations in which the language studied has an influence on human interactions with other humans, other organisms, and their environment (Stibbe, 2015).

Stibbe states that there are several theories that can be used to reveal

existing stories, including critical discourse analysis (Fairclough, 2003); framing theory (Lakoff and Wehling, 2012); metaphor theory (Muller, 2008); valuation theory (Martin and White, 2005); identity theory (Benwell and Stokoe, 2006); fact construction (Potter, 1996), omission and protrusion theory (described in van Leeuwen, 2008), linguistic narratology (Toolan, 2018). From the several theories mentioned above, it is used to study language in order to reveal the stories behind it (Stibe, 2015). Stibbe (2015) states that the story we live by is a cognitive structure capable of influencing the way humans think, speak and act. The purpose of disclosing the story behind the object under study, aims to find out whether the existing stories make the right contribution to the progress of the world or destroy it.

C.   Ecosophy

Ecosophy is a set of philosophies used by researchers to assess stories, which reflect values with consideration of the relationship between humans and other organisms or their environment (Stibbe, 2015). There are three schools of thought that are used as a foothold in ecosophy including anthropocentric (human-centered) to ecocentric (centered on all life including humans), neoliberal to localist, and optimistic to pessimistic (Stibbe, 2015). Stibbe also stated that the three spectrums have in common that neoliberals tend to be anthropocentric and optimistic while anarchists tend to be ecocentric and pessimistic.

Ecosophy must meet the criteria to be called ecosophy. First, ecosophy must be as scientific as possible, for example, extreme sustainable development

that encourages economic growth in various countries, which in practice is very unlikely due to environmental limitations. Second, ecosophy must make sense, not like the human extinction movement. Lastly, ecosophy must be aligned with the available evidence, for example fluctuations in oil production and climate change impacting humans (Stibbe, 2015).

Stibbe (2015) states that the standard ecosophy measures used are divided into positive and negative. If the stories behind the text or discourse studied contain the value of respecting and appreciating life, the survival of humans and other species, promoting reduced consumption and redistribution of resources, then they are included in the positive category. On the other hand, stories with value treat humans as well as other species as objects to be exploited, promote accumulation of property, and unfair distribution of resources.

D.   Critical Discourse Analysis in Documentary Film

Language has a great influence in controlling people because of language power. Wagner (2011) states that language has several functions, namely manipulating and controlling the world. Language has a relationship with discourse because it is used by people to communicate in various ways. In discourse, language has two functions, namely to do something or mean something (Mayr, 2008). Discourse refers to the language used both text, speech and written. Documentary films are a form of spoken discourse. Therefore, in a film, there is an ideology that the filmmaker tries to convey to the public in order to control and manipulate people to participate and carry out the ideology

contained in the film.

In the documentary film, Zhang in Li, J. (2019) states that the documentary film reflects various sociocultural aspects relating to social and cultural aspects in society. The critical analysis of films lies in media and visual communication. He also states that in its development, Technological advances have created innovations in narrative structure and editing style so that documentary meets the international market. Therefore, the language contained in documentary films is very prone to being manipulated so that it can be used as a tool to instill ideology in the audience. Flowerdew, & Richardson (2017) states that narrative films (journalism and documentary) whose content represents social critique can be categorized as CDA.

The use of CDA in this study is due to analyzing how language influences society through text. Therefore, CDA is relevant for investigating the representation of damage to marine ecosystems using an ecolinguistic perspective. This documentary film contains ideologies that are in harmony with ecosophy and some are contrary to ecosophy. Also, it is influenced by political and commercial interests.

E.   **Fairclough's CDA Approach**

Based on the point of view of critical discourse analysis, the text contains the reality of the manipulation results that are not real. In the process of making it, the personality of the text producer and the social structure in the producer's life contribute to influencing the content of the text so that there is a certain ideology

that the text maker wants to convey. On the one hand, critical discourse analysis also connects text with context. The context in critical discourse analysis is the context of power practices used to marginalize certain groups through the use of language in texts.

In Fairclough's critical discourse analysis technique, Fairclough (1995) connects text with the context of society or in other words Fairclough sees language as a social practice. There are three indications of language as a social practice. First, discourse is part of society. Second, discourse is a social process that always develops and poses along with the development of society. Third, discourse develops and poses according to the conditions of society I(Fairclough, 1995).

According to Fairclough (1995) the relationship between discourse and social structure occurs reciprocally and influences each other. Fairclough (1995) divides the role of language into two, active and passive. In this study, language plays an active role because it contributes to causing social change in society. The documentary film Seaspiracy presents the cruelty of the marine industry, fishermen and humans as monsters that will cause destruction that threatens extinction. From this film, people begin to believe and try to do the extreme movement offered by this film, namely the movement to stop consuming fish. Whereas in reality, the act of stopping eating fish is an action that is very impossible to do. From this, it can be said that there has been a change in social conditions as a result of the ideology that the author of the text wants to convey. In

other words, language cannot be separated from the social environment because language is part of social processes and practices.

Fairclough's analytical model (2013) is divided into three dimensions: text, discourse practice, and sociocultural practice. The first stage is text analysis, the text is analyzed linguistically by looking at vocabulary, grammar, and sentence structure. These elements are analyzed to find experiential, relational, and expressive values. In this research, the researcher focuses on finding experiential values, namely how text producers represent the world. Fairclough (2013) textual analysis includes analyzing the lexical choice, cohesion, transitivity patterns in the clause and sentences. Therefore, the researchers analyzed the representation of ocean problems by examining the vocabulary (metaphors, vocabulary containing ideology, types of vocabulary) and its grammar (the process and participants by using LSF).

LSF stands for Language Systemic Functional (LSF) according to Halliday (2014), which is a framework for analyzing the functional aspects of language. It focuses on how language is used to convey meaning and perform various functions in social contexts. The functions of LSF include:

1. Ideational Function: This function refers to how language is used to represent and convey ideas, concepts, and experiences. It involves expressing the content and the participants involved in a particular situation or event.

2. Interpersonal Function: The interpersonal function of language relates to

how language is used to establish and manage social relationships. It involves expressing attitudes, opinions, desires, and engaging in social interactions.

3. Textual Function: The textual function pertains to how language is organized and structured to create coherent and cohesive texts. It involves the use of grammatical features and discourse markers to signal coherence and cohesion within a text.

According to Halliday (2014), there are six types of processes and actors in the functional systemic analysis of language (LSF). Here is a brief explanation of each type:

1. Material Processes: These involve physical actions performed by actors. Examples include sentences like "She writes a letter" or "They are swimming in the ocean."

2. Mental Processes: These involve cognitive activities, thoughts, or perceptions. They represent mental activities or states. Examples include sentences like "He thinks it's a good idea" or "She understands the concept."

3. Verbal Processes: These are related to the use of language as a communicative act. They involve interaction between the speaker and the listener through spoken or written language. Examples include sentences like "She says hello to her friend" or "He writes an email to his colleague."

4. Relational Processes: These express relationships, qualities, or states

between entities. They represent the state or relationship between two or more entities. Examples include sentences like "He is a doctor" or "The book belongs to her."

5. Behavioral Processes: These refer to characteristic actions or behaviors of actors. They represent observable actions or behaviors. Examples include sentences like "The dog barks at the mailman" or "She dances gracefully on the stage."

6. Existential Processes: These relate to the existence or non-existence of an entity. They are used to state the presence or absence of something. Examples include sentences like "There is a cat on the roof" or "There are no more cookies in the jar."

These six types of processes are used to analyze how language is used in various communicative contexts, and each process involves actors who play a role in the process. These processes are performed by actors, which can be both human and non-human entities. Actors are the participants or entities involved in the processes, representing the doer or the receiver of the action.

The second stage is discursive practice refers to the social and cultural activities through which discourses are produced, reproduced, and transformed. It involves examining the ways in which language is used in specific social contexts, such as in interactions, institutions, and broader societal structures. Through the analysis of discursive practices, one can gain insights into the power relations, social norms, and ideologies that shape and are shaped by the use of language

(Fairclough, 2013). Therefore, the background of the creator of the text can produce a text that contains sentences that can form new perspectives on society and social practices in the film that are in accordance with the conditions of today's society.

The third stage is sociocultural practice which relates to the context outside the text. This context is in the form of many things related to society. This stage leads to how the sociocultural conditions around the text are produced. Fairclough (1995) states there are three conditions:

1. Situational is a unique situation that occurs when a text is created

2. Institutional, namely the influence of institutions or organizations on the texts that are created

3. Social, namely related to the condition of society which includes the political system, economic system and community culture.

Therefore, Fairclough (2013) states that analyzing a text is necessary to understand the order of discourse based on Fairclough's framework. Fairclough's approach to critical discourse analysis emphasizes the importance of examining the text in detail to uncover the underlying power relations, ideologies, and social practices embedded within it. By analyzing the linguistic features, structures, and strategies employed in the text, researchers can identify how discourses are constructed, organized, and sequenced.

CHAPTER III

RESEARCH METHODS

A.   Research Design

This study used a research design, a qualitative method to analyze descriptive data more deeply, systematically and subjectively. Raharjo (2020) stated qualitative research methods are methods of interpreting or interpreting a phenomenon, both for actors and products produced in order to gain a deep understanding. In the process of analyzing and describing the data, researchers used the eco-critical discourse analysis approach developed by Arran Stibbé (2020). This approach consisted of two combined studies, namely critical discourse analysis to analyze the textual structure, discursive practice and sociocultural practice and ecolinguistic studies to analyze how the narration of the movie eco-linguistically can influence people toward the environment. First, the researcher used Fairclough (2013) critical discourse analysis especially on linguistic aspects and contexts that were appropriate to the text in the documentary used for analyzing the textual, discursive and sociocultural practice.

The following is a research method scheme using Norman Fairclough's critical discourse analysis:

Stages	Methods
Textual analysis The researcher analyzes how the	Representation at the level of: ● Vocabulary (metaphors,

sentences in the discourse represent the ocean problems	vocabulary related to ocean problems, types of vocabulary) ● Grammar (process and participant by using Transitivity Halliday)
Discursive Practice Researchers link the process of production and consumption of text.	● Review the producer's biography ● Examine the results of the producer's interview with one of the media ● Interpret the contents of the text
Sociocultural practice The researcher explains the relationship between discourse and the wider social context (explanation).	● Situational ● Institutional ● Socio-cultural

After the data had been analyzed using the Fairclough three-dimensional model of critical discourse analysis, the representation of ocean problems in the

movie analyzed with Stibbe's ecolinguistic perspective. In the last stage, the researcher drew a conclusion.

B.   Data Sources

The data for this study was obtained from the Netflix documentary film "Seaspiracy" which was released by Netflix in 2021, where the transcript data was obtained from Netflix itself, namely from the transcripts available on Netflix. The producer of this movie is Kip Andersen who is the founder of Animal United Movement (A.U.M.), the organization that focuses on promoting awareness and equality for all life (Whitelocks, 2021). The choice of this documentary film was based on the fact that this film generated controversy on social media, such as the New York Times which stated that this documentary was nothing more than a cheap imitation of stubborn investigative journalism. But, this film was included in the top ten most watched films on Netflix in several countries in the week of its release. This could be seen from several comments submitted by viewers on various social media.

In addition, the choice of language used in this film sparked debate because of the ideology of becoming a vegetarian and stopping eating fish, which on the one hand was against eco-sophy, while on the other hand it supported eco-sophy.

C.   Data Collection

This study utilized data collection techniques, specifically documentary analysis. The researcher watched the film multiple times, took detailed notes, and

identified relevant segments and dialogues that contributed to the representation of ocean problems. In the initial stage of data collection, the researcher sought out research materials on social media. Then, the researcher focused on identifying a suitable research object, ultimately selecting the documentary film "Seaspiracy." Subsequently, the researcher obtained narrative transcripts from the film, sourced from Netflix. The film was viewed repeatedly, with thorough note-taking and the repeated and intensive examination of the narrative transcripts to identify data that represented ocean problems. Finally, the researcher organized the collected data according to the requirements of the research.

D.   Data Analysis Procedure

The data obtained were analyzed using data analysis procedures employing the pattern of eco-critical discourse analysis by Arran Stibbé (2015). The following were the stages of the data analysis procedure:

1. The data obtained were analyzed using data analysis procedures using the pattern of eco-critical discourse analysis by Arran Stibbé (2015). The following were the stages of the data analysis procedure:

2. The first stage of data analysis was reading the narrative text in the documentary Seaspiracy. Then, sentences containing information about ocean problems were searched. After that, it was separated into clauses.

3. The second stage, the data were analyzed using an ecolinguistics perspective by looking for vocabulary, grammar related to ecology, especially about ocean problems.

4. The third stage, the researcher analyzed the data using a three-dimensional Fairclough (2013) model:

  a. The textual analysis stage, first, the researcher analyzed using critical linguistics by analyzing the vocabulary and grammar that related with the ocean problems. Then for the grammatical structure, it was analyzed using LSF by Halliday (2014).

  b. Discursive Practice, the researcher linked the production and consumption processes of the text by examining the producer's biography and the results of the producer's interviews with one of the media discussing the film Seaspiracy.

  c. Sociocultural practice, the researcher explained the relationship between discourse and the wider social context (explanation), in this stage ideology was expressed.

CHAPTER IV

FINDING AND DISCUSSION

The documentary film "Seaspiracy," released on Netflix in 2021, sparked controversy for its discourse aimed at raising society's concern for the marine ecosystem. The film presents a direct portrayal of ocean problems caused by human activities, utilizing persuasive language to influence the audience. In this study, an ecolinguistic perspective based on Stibbe's (2015) framework was initially employed to explore the ideological implications within the film and assess the representation of ocean problems as detrimental, ambivalent, or beneficial. Subsequently, to delve deeper into the analysis, Critical Discourse Analysis (CDA) by Fairclough (1995) was applied to examine how the discourse is constructed and manifested in the film. By combining these approaches, this study aims to address two research questions: 1) What are the ocean problems depicted in the film "Seaspiracy"? and 2) How does the ecolinguistic representation of ocean problems in the film "Seaspiracy" contribute to raising society's environmental awareness?

This research is focused on the ocean problems depicted in this film Seaspiracy. The researcher identified six ocean problems, including marine plastic pollution, whaling and overfishing, bycatch, the impact of the commercial fishing industry, unsustainable seafood industry, and lack of transparency and accountability in the fishing industry. The data was examined from the perspective

of eco-linguistics. After that, analyzed using CDA; text analysis consisted of vocabulary and grammar analysis, discourse practice involved production and interpretation analysis, and socio-cultural discourse related to current situations, trends, and background information.

A.   Finding

Based on the data, it found that AT representing ocean problems, uses a rhetorical language style with linguistic tools in the form of metaphors, similes, and irony to describe how damaging ocean problems are to marine ecosystems. The use of metaphors in this film is studied based on ecosophy (Stibe, 2015), it can be grouped into two: beneficial and ambivalent. Beneficial metaphors included **our oceans have turned into a toxic plastic soup (data 1)**, **every day in Taiji was like groundhog day (data 2)**, **the vessels were like floating slaughterhouses (data 5)**, **today's ocean in major depression (data 5)** , and **fish farming is real monsters (data 6)**. The above metaphor is beneficial because it describes very concerning conditions in the marine environment and shows the importance of efforts to protect and protect the marine environment from further damage so that it can trigger human awareness to take action on the environment. However, this film also has an ambivalent metaphor including **huge cages in the ocean containing tens of thousands of fish.**

In addition, AT uses vocabulary that has a negative connotation to frame the cruel acts of destruction committed by humans, such as o**verfishing, bycatch, marine plastic pollution, whaling, and fish farming**. Such as the use of

invading and **seeping** vocabulary to describe plastic actions towards the environment; **herded, slaughtered, finned, and wrestling** to describe the act of overfishing marine animals; **awash, washed up, captured, or killed** to describe the devastating effects of bycatch and fishing vessels; and the use of swallow vocabulary including **Scarring, bulldozing, and being wiped out to** describe the inhumane actions of the unsustainable fishing industry.

Meanwhile, from the data representation of each process above, it was found that those who act as **actors** are **humans, marine animals, and unsustainable fishing industry actors**. However, those who have a high percentage as actors are humans and the unsustainable fishing industry. In the data above, they play a role in damaging the marine ecosystem and the living things in it by practicing overfishing, whaling, trawling, illegal fishing, unsustainable and fish farming, which has an impact on the life of fish, mangroves, and coral reefs. In addition, using the pronouns 'they,' 'we,' and 'I' in material processes shows that humans are the perpetrators of marine destruction and the extinction of marine animals. Meanwhile, marine animals in the data above are represented as helpless creatures and become affected participants in the actions taken by humans. From this, it can be seen that humans have higher power than marine animals.

After the finding section from the ecolinguistic stage, the research proceeded to conduct further analysis in the areas of textual analysis, discursive analysis, and sociocultural practice.

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.

1.   Ocean Problem 1 "Marine Plastic Pollution"

a.   Representation of marine plastic pollution at the level of vocabulary.

The representation of ocean problem 1 marine plastic pollution is shown in the utterance below:

(1) AT: A story of just how huge our impact on the seas had become. These animals **washing up** with their stomachs filled with plastic was **devastating** not only because of their incredible intelligence, but because they even help keep the entire ocean alive.

(2) AT: Plastic was **invading** every last corner of the world's seas, with huge floating garbage patches accumulating in the middle of the ocean, like the Great Pacific Garbage Patch.

(3) AT: But this plastic breaks down into smaller and smaller pieces known as microplastics, which now outnumber the stars in the Milky Way galaxy by at least 500 times, and is **seeping** into every living creature in the ocean. Essentially, our oceans have turned into **a toxic plastic soup**.

Ocean problems	Data

Marine plastic pollution	(1) washing up, devastating (2) invading (3) seeping, a toxic plastic soup

The word "Washing up" (verb) in data (1) means being carried by the waves to the beach or seaside. This vocabulary has a negative connotation and explains how plastic waste not managed properly and dumped into the sea impacts marine ecosystems and their animals. Some words are softer than washing up, like stranded. "These animals were found stranded on the beach," but AT chose to use washing up to describe how bad the impact of plastic is on the ecosystem. And also the word "devastating" represents marine plastic pollution. According to the Oxford dictionary online, "devastating" (adjective) comes from the verb "devastate," which means causing severe shock, distress, or grief; severely damaging or destroying. The word "devastating" has a very strong connotation and describes a situation that is very bad and associated with destruction. The use of the word "devastating" aims to emphasize the seriousness and severity of the impact of plastic pollution on marine animals and ocean ecosystems. This word can also help to evoke an emotional response from the reader and action to address the issue.

In data (2), the representation of marine plastic pollution is found in the vocabulary "invading." "Invading" (verb) means to enter in large numbers, especially with intrusive effect. The word "invading" has a negative connotation, as plastic is likened to an invasive organism that damages the marine ecosystem and threatens the survival of living creatures in it. The use of the word "invading"

aims to emphasize that marine plastic pollution is a serious problem that requires immediate and sustained action. The use of this word is expected to encourage people to be more proactive in improving the condition of the marine environment.

In data (3), the representation of marine plastic pollution is found in the vocabulary "seeping" and "toxic plastic soup". Based on the Oxford dictionary (2010) "Seeping" is a verb that means to flow or leak slowly through small openings or pores. "Seeping" has a negative connotation because it describes a process of infiltration or seepage that is associated with unwanted and damaging things. The use of "seeping" aims to describe how extensive the problem of marine plastic pollution is, as it has seeped into every living creature in the sea. This aims to raise awareness about the seriousness of the problem of marine plastic pollution and to encourage people to care more about marine ecosystems.

The use of the phrase "toxic plastic soup" is a metaphor used to describe the extent of the pollution in the sea caused by plastic. According to the Oxford dictionary (2010) "toxic" (adjective) means poisonous or harmful. This vocabulary shows that marine plastic pollution is dangerous to life in the sea. Meanwhile, "soup" (noun) means a liquid dish, typically savory and made by cooking meat, fish, or vegetables, etc. This vocabulary describes that the sea seems to have turned into a kind of dish filled with toxic plastic that harms the marine environment and living creatures in it.

From the above explanation, it can be concluded that the representation of

marine plastic pollution at the vocabulary level shows the function of the vocabulary used to describe the negative effects of marine plastic pollution. Nouns and verbs such as "devastating," "invading," "seeping," and "toxic plastic soup" in the film all point to the linguistic meaning of marine plastic pollution because they all describe the impact of plastic pollution in the sea, which is significant and harmful.

b.   Representation of marine plastic pollution at the level of grammar structures. For the analysis in this section, the researcher uses the transitivity system by Halliday (2014) to analyze the processes and participants based on 6 types of processes: material, mental, behavioral, verbal, relational, and existential. Here are some phrases that represent marine plastic pollution in the documentary film Seaspiracy.

1	These animals	washing up	with their stomach filled with plastics
	participant	process	circumstance
	affected	material	manner

2	it	was	devastating not only because of their incredible intelligence
	participant	process	participant
	identified	relational	identifier

3	but also	they	even	help keep	the entire ocean alive.
		participant		process	participant
		identified		relational	identifier

4	Plastic	was invading	Every corner of the world's seas
	participant	process	circumstance
	actor	material	Location

5	with huge floating	garbage patches	accumulating	In the middle of the ocean, like the great pacific garbage patch
		participant	process	circumstance
		actor	material	Location

6	The equivalent of a garbage truckload of plastic	is dumped	in the sea every single minute, joining the over 150 million tons already floating there.
	participant	process	circumstance
	actor	material	Location and condition

7	But	this plastic	breaks down	into smaller and smaller pieces
		participant	process	circumstance
		actor	material	Location and condition

8	known	as	which now	outnumber	the stars in the Milky Way galaxy by at least 500 times
	process	participant		process	participant
	relational	actor		relational	attribute

9	and	is seeping	into every living creature in the ocean.
		process	circumstance
		material	Location

10	Essentially	our oceans	have turned	into a toxic plastic soup
		participant	process	participant
		carrier	relational	attribute

11	And worst of all	I	was	a massive part of the problem.
		participant	process	participant
		identified	relational	identifier

From the 11 clauses that discuss marine plastic pollution above, there are 7 material and 5 relational processes. In the material process, participants who act as actors are plastics, animals, and humans (AT). Plastic achieves its goals by destroying marine ecosystems; this can be seen in Tables (4,5,6,7, and 9) with the tense of the process being present or continuous tense. This shows that marine plastic pollution is an ongoing problem and will occur continuously in a sustainable manner. In Table 1, the participants who act as actors are marine animals, but washing up is a present participle in which marine animals act as affected participants who are victims of the effects of marine plastic pollution.

Based on Halliday (2014), the relational process is divided into two, namely attributive relational process and identifying relational process. The attributive relational process connects an attribute with a subject in a clause. Meanwhile, identifying a relational process connects an element with other elements in a clause and provides identity information about that element. The data above shows 2 attributive relational processes and 2 identifying relational processes. Tables 8 and 10 are attributive relational processes that explain the number of microplastics and the state of microplastics in the oceans. While table (2, 3, and 11) is an identifying relational process because Table 2 provides information about the reasons why marine plastic pollution is so devastating, table 3 helps information about marine animals keep the entire ocean alive. Table 11 provides information about who the cause behind ocean problems is I (AT) which is identified.

2. **Ocean Problem 2 "Whaling, shark finning and Overfishing"**

Representation of Whaling, shark finning and Overfishing at the level of vocabulary. The representation of whaling and overfishing is found in several vocabulary used by AT in this film. The representation of whaling is found in the vocabulary "herded, slaughter, groundhog day, and wrestling" which describes the cruelty of the whaling industry. This can be seen in the following statement by AT:

> (4) AT: But I found there was one place in the south of Japan where this industry could still be seen operating from the coast, in a place called Taiji, where each year over 700 dolphins and small whales are **herded** into a cove for **slaughter.** There's people down there **wrestling** these dolphins.
> (5) AT: But every day in Taiji was like **Groundhog Day**, witnessing boats go out, dolphins driven in, and the inevitable capture and mass **slaughter** of the pod again,

and again, and again.

(6) AT: In reality, what they were doing was killing dolphins as a **scapegoat** for the overfishing.That way, they can continue participating in the multibillion-dollar tuna industry, and wash off any ecological responsibility.

(7) AT: Sharks were everywhere, and they were all having their fins **sliced off**. Seeing so many sharks **finned**, and being kicked out of the port just for filming, only made me want to learn more.

Ocean problems	Data
Whaling	(4) herded, slaughter, and wrestling
overfishing	(5) Groundhog Day, slaughter (6) Scapegoat
shark finning	(7) sliced off, finned

The verb **"herded"** means to gather and move a flock or group of people in a particular direction (Oxford dictionary, 2010). This term has a negative connotation that describes how marine animals such as dolphins and whales are grouped and forced to swim to a certain point for slaughter. The noun **"slaughter"** in data (3) and (4) also has a negative connotation that represents the massive and cruel killing of animals, providing an illustration of how the whaling industry disregards animal welfare and environmental sustainability. Meanwhile, in data (3), the verb **"wrestling"** means "a physical contest between two people or teams, in which participants try to gain and maintain a superior position (Oxford dictionary, 2010)." This term represents the inhumane violence and capture carried out by fishermen and the fishing industry against dolphins.

In data (4), there is the term **"Groundhog Day**," which is a metaphorical language style that represents whaling as a repeated routine event of marine animal slaughter that happens every day. The term "like Groundhog Day" refers to

the 1993 comedy film of the same title, in which the main character is trapped in the same pattern and continuously repeats the same day.

As for the representation of overfishing in data (6), the term "scapegoat" belongs to the metaphor category. "**Scapegoat**" is a noun that refers to a person who is blamed for mistakes (Oxford dictionary, 2010). The use of this term illustrates that the killing of dolphins is blamed for disrupting the ecological balance of the sea, while in reality, overfishing is the root cause. This demonstrates the lack of responsibility of the fishing industry towards the impact it creates. Shark finning is also a profitable overfishing practice that has led to the extinction of sharks.

The representation of shark finning can be seen from the use of the words "sliced off" (verb) and "finned" (verb), which have a negative connotation. The sliced-off vocabulary has a negative connotation in the narrative because it depicts actions that harm animals. There are more subtle words like cut or trim, but AT prefers to use that vocabulary to describe the severity of shark finning. Likewise, the word "finned," which means to cut a shark's fin brutally, has a negative and harsh connotation.

b.   Representation of Whaling, shark finning and Overfishing at the level of grammar structures.

Based on the narration presented by AT in the documentary film "Seaspiracy," the researcher applies the systemic functional linguistics (LSF) framework, particularly the transitivity system proposed by Halliday (2014), to

examine how Whaling, shark finning, and Overfishing are represented in terms of grammar structures. By analyzing several clauses in the film, the researcher aims to identify and understand the processes and participants involved in these activities.

1	The japanese government	wants	to resume whaling in Antarctica again.
	participant	process	phenomenon
	senser	mental	

2	I	knew	that
	participant	process	
	senser	mental	

3	dolphins and whales	were dying	accidentally from plastic
	participant	process	circumstance
	affected	material	cause

4	I	never	dreamed
	participant		process
	senser		mental

5	that	they	would be targeted	on purpose by an industry
		participant	process	participant
		identified	relational	identifier

6	I	thought	only existed in the history books
	participant	process	participant
	senser	mental	phenomenon

7	in a place called Taiji	where each year	over 700 dolphins and small whales	are herded	into a cove	for slaughter
	circumstance	circumstance	participant	process	circumstance	circumstance
	location	time	senser	material	location	purpose

8	there is	people	down there	wrestling	these dolphins
	process	participant	circumstance	process	participant
	existential	existent	location	material	affected

9	In reality	what	they	were doing
	circumstance		participant	process
	location		actor	material

10	was killing	dolphins	for the overfishing

	process	participant	circumstance
	material	affected	purpose

11	Shark	were	everywhere
	participant	process	participant
	carrier	relational	attribute

12	and	they	were all having their fins sliced off
		participant	process
		affected	material

13	But for the first time ever	sharks	were	in danger of going extinct	because of	us
	circumstance	participant	process	participant	circumstance	participant
	time	affected	relational	attribute	cause	carrier

From the 13 clauses that discuss Whaling, shark finning, and Overfishing above, there are 4 mental processes, 6 material processes, 3 relational processes, and 1 existential process. First, on the mental process, table 1 shows Japan's desire to do whaling again, while in Tables (2, 4, and 6) AT uses the participant sensor "I" to express his feelings. AT wants people to imagine whaling happening in real life, not just in stories.

Second, in the material process, table (3, 7, 8, 10, and 12) shows that the active participants who act as actors are plastic and human, while dolphins or whaling are passive participants/goals. In addition, the tense of the material process is the present and past continuous tense which shows that the practice of whaling, shark finning, and overfishing is still happening today. Third, on the existential process, table 8 shows that whaling practices occur in Japan, namely Taiji.

Finally, in the relational process, table 5 identifies a relational process that shows that the fishing industry targets sharks. In contrast, Tables (11 and 13) show

that finned sharks occur in various parts of the world and cause sharks to be
endangered, with participants acting as carriers which are human.

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

**a.   Representation of Bycatch, and Fishing Gear and Net at the level of
vocabulary.** The following is a list of vocabulary that represents the ocean
problems AT speaks in the film.

> (8) AT: What made matters worse was that this destructive fishery had been **awarded** for
> its sustainable fishing practices for years by the very label I had trusted whenever I
> bought seafood, the MSC blue tick.
> (9) AT: Today, even some of the most remote places on Earth were **awash** with fishing
> gear. Like Henderson Island in the Pacific Ocean, and Svalbard in the Arctic Circle. In
> fact, looking closer at some of the whales that **washed up** in the UK when my journey
> began, I discovered fishing gear was the main trash in their stomachs.
> (10) AT: However, in the United States alone, 250,000 sea turtles are **captured, injured,
> or killed** every year by fishing vessels.

Ocean problems	Data
Bycatch	(8) awarded
Fishing gear and net	(9) awash, washed up (10) captured, injured or killed

The representation of bycatch is seen in the word **"awarded"** (noun)
which belongs to the euphemism category. This word describes that the fishing
industry that engages in bycatch has been given an award or label **"sustainable"**
by MSC, a label that should indicate that the fishery products are produced with
environmentally responsible practices. The use of this word aims to subtly
criticize the "sustainable" label that does not align with reality.

While the representation of fishing gear and net can be seen from the use
of the vocabulary **"awash" (verb)**, **washed up (verb)**, and **"captured, injured,**

killed" (verb). The vocabulary awash means submerged in water washed up means stranded on the beach. These two vocabularies describe marine pollution caused by fishing gear that occurs almost all over the world and can be seen from the amount of fishing gear waste washed ashore. Meanwhile, the vocabulary "captured, injured, killed" is a personification figure of speech that describes if fishing vessels were acting like humans, namely doing damage to the sea.

b.   Representation of Bycatch, and Fishing Gear and Net at the level of grammar structures.

Based on the narration provided by AT in the documentary film "Seaspiracy," the researcher identifies several clauses that depict the concepts of Bycatch and Fishing Gear and Net. These clauses can be analyzed and understood through the lens of systemic functional linguistics (SFL) to gain insights into how the language used in the film constructs and conveys meanings related to Bycatch and Fishing Gear and Net.

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

From the 9 clauses above, there are 3 material processes, 4 relational processes, and 2 verbal processes. First, in the material process, tables (2 and 4) 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 table (6, 8, and 9) is 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.

4.   Ocean problem 4 "Destructive Reef"

a.   Representation of Destructive Reef at the level of vocabulary. The following is a list of vocabulary that represents the ocean problems AT speaks in the film.

> (11) AT: Digging deeper, I discovered this was also true when it came to coral reefs. With scientists predicting the loss of 90% of reefs by the year 2050, the only mainstream narrative on why reefs were **dying** was climate change. But hardly anyone was talking about the fact fish were vital to keep corals alive.
> (12) AT: Fishing has become the **major threat** on many reefs around the world. From the Middle East to the Caribbean, where 90% of the large fish which prospered there for millennia have now disappeared

Ocean problems	Data
Destructive Reef	(11) dying (12) Major threat

Destructive reef representation can be seen from the vocabulary **"dying"** (verb), which means gradually ceasing to exist, which describes the damage to coral reefs that are experiencing gradual damage. Then in the vocabulary, "major threat" is formed from two lingual words, major and threat. The word major is an adjective that means important or significant, while threat (noun) means

something likely to cause damage. The combination of these words represents that fishing is the major threat from destructive reefs.

b.   Representation of Destructive Reef at the level of grammar structures

Based on the narration delivered by AT in the film Seaspiracy, these clauses can be analyzed and understood through the lens of systemic functional linguistics (SFL) to gain insights into how the language used in the film constructs and conveys meanings related to Destructive Reef.

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

From the 5 clauses above, 2 material processes, 2 relational processes, and 2 verbal processes were found. In the material process in Table 4, the fish becomes an active participant (actor), which helps keep the ocean alive. In contrast, in Table 5, fishing becomes an active participant (actor), a big threat to reefs. Whereas in the relational process, tables 2 and 3 are attributive relational

processes that show that climate change is the cause of reefs dying and fish are marine life that helps keep the oceans alive. As for the verbal process, table 1 is a verbal process with sayers, namely scientists; AT uses this to reinforce further that the problem of coral reefs is serious and can lead to the extinction of reefs. Table 3 shows that the sayer, namely anyone who refers to humans, pays little attention to the fact that fish is a vital aspect of the oceans. AT uses this narrative so that people are aware that fish, considered not to contribute much to the marine ecosystem, are marine animals that are vital in protecting marine ecosystems.

5.   Ocean Problem 5 "Unsustainable fishing industry"

a.   Representation of the Unsustainable fishing industry at the level of vocabulary. The following is a list of vocabulary that represents the ocean problems spoken by AT in the film.

(13) AT: Commercial fishing was essentially **wildlife poaching** on a mass scale, catching up to 2.7 trillion fish every year, or up to five million killed every single minute.

(14) AT: But perhaps one of the most shocking facts of all came from one of the world's leading fisheries experts estimating that if current fishing trends continue, we will see virtually **empty** oceans by the year 2048.

(15) AT: The largest trawl nets are so big they could **swallow** whole cathedrals or up to 13 jumbo jet planes. The nets drag heavy weights at the bottom, **scarring** the seafloor that were once abundant with life, leaving nothing but a barren wasteland behind. This was just like **bulldozing** pristine Amazonian rain forest, except it was much, much worse. Every year, approximately 25 million acres of forest are lost. This was equivalent to losing about 27 soccer fields per minute. However, bottom trawling **wipes out** an estimated 3.9 billion acres every year. This was equivalent to losing 4,316 soccer fields every single minute.

(16) AT: Well, using your economic analogy, today's oceans aren't only in debt, but they're in a **major depression**.

(17) AT: Species I had never seen in my entire life were dying in the nets before I could even appreciate them. But the scenes continued below deck, where it became clear that these vessels were more like floating **slaughterhouses.**

(18) But when we allow the industrial fishing to come so close into their zone, it doesn't give them a chance to get a good catch out of there. 'Cause if he cannot catch what he's supposed to catch because a commercial vessel has come up and **scoop up** everything from here, he's destined to go further out.

(19) And that has not only had devastating impacts on animal life on land, it also seems

to have had a very major impact on human life, because it's the bushmeat trade which is responsible for the Ebola epidemics. You can actually stand this up, it's in the scientific literature. The **theft of fish** stocks is enhancing or causing Ebola outbreaks of West Africa.

Ocean problems	Data
Unsustainable fishing industry	(13) Poaching (14) Empty (15) swallow, scarring, bulldozing and wipe out (16) major depression (17) slaughterhouses (18) scoop up (19) theft of fish

Representation of unsustainable industry is found in several vocabularies, including **poaching** (noun), which means illegal hunting or capturing of wild animals; **wipes out** (verb), which means destroy or obliterate; **scarring** (verb), which means scars on the skin and **theft (**noun) which mean the act of stealing fish and a metaphorical figure of speech, namely **slaughterhouses** (noun) which means places of slaughter. This vocabulary gives a negative impression of fishing industry practices that are not environmentally friendly and damage marine ecosystems, such as slaughterhouses or animal slaughtering sites.

Meanwhile, the **empty** (adjective) vocabulary, which means not filled or occupied, and the **major** (adjective) depression (noun) vocabulary, which is a metaphor and means a mental health disorder characterized by depression or loss of interest, describe the long-term impact caused by the unsustainable fishing industry. AT uses vocabulary that has a negative connotation to describe how unsustainable the fishing industry is in real life.

b. **Representation of the Unsustainable fishing industry at the level of grammar structures.**

These clauses are analyzed and understood through the lens of systemic functional linguistics (SFL) to gain insights into how the language used in the film constructs and conveys meanings related to the Unsustainable fishing industry.

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

From the 11 clauses above, 6 material processes and 4 relational processes were found. In the material process, participants were found to act as actors, namely the marine animal, human, and fishing industries. In Tables (2, 5, 6, and 7) the participants who act as actors are the commercial fishing or fishing industry, which catches up to 2.7 trillion fish; the trawling action they employ destroys the marine ecosystem and its biota, as well as damages the economy. In Table 2, the material process is in the form of a past participle so that fish act as affected participants killed by industrial fishing practices. In tables (9 and 10), AT uses "we" as a participant actor, which allows industrial fishing to catch fish in people's areas which causes fishermen whose areas are exploited by industrial fishing to be unable to find fish and leads to starvation. AT uses the word "we" so that people feel that it is not only industrial fishing, but we, as humans who also enjoy fish from industrial fishing, also encourage this practice.

In Tables (1, 4, 8, and 11), there is a relational process that shows the relationship that commercial fishing is a destroyer of marine ecosystems, the practice of trawling that they carry out is very destructive, and their work system

is like slaughterhouses. In addition, commercial fishing is also associated with the phenomenon of hunger due to the lack of fish that fishermen can take.

6.   Ocean problems 6 "Unsustainable fish farming and slavery"

a.   Representation of the Unsustainable fish farming and slavery at the level of vocabulary.

The following is a list of vocabulary that represents the ocean problems spoken by AT in the film.

(20) AT: So in reality, you need many times more fish going into the farmer's feed than will ever come out. So fish farming was just wild fishing in **disguise**.
(21) AT: Today, around 50% of the world's seafood is coming from farms like these. **Huge cages** in the ocean containing tens of thousands of fish.
(22) AT: Corin was able to capture footage of salmon being eaten alive by an infestation of sea lice parasites. A common reality of fish farming across the world. It was sad to think that this incredible species, which had evolved for millions of years to migrate across entire oceans and navigate up rivers to reach the exact same spawning grounds they were born in, were now confined to swim in circles in their own **filth.** And taken together, it's estimated that the Scottish salmon farming industry produces organic waste equivalent to the entire population of Scotland each year. This was **the real monster** in the lochs of Scotland.
(23) AT: And yet, 38% of the world's mangroves have been destroyed by shrimp and prawn farming. However, it's the shrimp feed which is having the greatest humanitarian impact, because it depends on slavery. We hear a lot about **blood diamonds**. This is blood shrimp.

Ocean problems	Data
Unsustainable fish farming and slavery	(20) disguise (21) huge cages (22) filth, the real monster (23) blood diamonds. This is blood shrimp

The representation of unsustainable fish farming can be seen from the disguise (noun) vocabulary which means hiding identity or something with a different appearance. This vocabulary illustrates that the practice of fish farming

is not much different from wild fishing, but is packaged in a different way, namely farming. In addition, there is a vocabulary that contains figurative language metaphors, namely **huge** (adjective) **cages** (noun) and **real** (adjective) **monsters** (noun) which analogize fish farming as a serious environmental damage problem. AT also uses the vocabulary "filth" (noun) which means a substance that is considered disgusting to make readers and listeners feel uncomfortable imagining the fish farming place. The practice of fish farming also involves slavery. This is described by AT in the words "blood diamonds" and "**blood shrimp**" which are similes of figurative language. AT would like to emphasize that the shrimp feed used for shrimp farming has a humanitarian impact similar to the bloody conflicts related to the diamond trade in several countries.

b.   Representation of the Unsustainable fish farming and slavery at the level of grammar structures.

These clauses analyzed and understood through the lens of systemic functional linguistics (SFL) to gain insights into how the language used in the film constructs and conveys meanings related to unsustainable fish farming and slavery based on the used of process and actors.

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

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

	which	had evolved	for millions of years	to migrate	across entire oceans
3		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

From the 10 clauses above, there are 5 material processes, 7 relational processes and 1 mental process. Material processes are listed in tables (3, 4, 6, 7 and 8), mental processes are listed in table 1, and relational processes are listed in tables (1, 2, 5, 6, 8, 9 and 10). In the material process, it was found that those acting as participants (actor) were fish farming, marine animals, and mangroves. In tables 3 and 4, marine animals had evolved, migrated and navigated up to find their spawning grounds, but in table 6, marine animals are now confined to swim

into a filter by humans which animal as participant (goal) by fishing farming. In the table 7 and 8, shrimp and prawn farming are participants (actor) who destroy mangroves.

While the mental process can be seen in table 2, AT does not use the vocabulary "I" but the participant "I" is implied in the phrase "to think". This shows that AT wants to show his sadness because he thinks fish have to live on their own fish. Finally, for the relational process there are 6 attributive relational processes, table 1 shows that fish farming is just the practice of cultivating fish which only disguises the practice of catching wild fish. Table 2 shows that "I" (AT) is saddened by this practice of fish farming. Tables 8,9, and 10 show that shrimp feed is what has a big impact on humanitarians because the practice of shrimp feed is related to slavery. Slavery is a serious problem.

Discursive Practice Analysis

Seaspiracy is a documentary film premiered on Netflix on March 24, 2021, directed by Ali Tabrizi and produced by Kip Anderson. The topic of ocean destruction, narrated by Ali Tabrizi, is conveyed using rhetorical techniques to arouse the audience's emotions in this film. Netflix is a streaming service with 200 million subscribers and likes to broadcast controversial things had made this film very popular from when it was broadcast until now.

The focus of this research is Ali Tabrizi. Ali Tabrizi was born in Southeast England on October 8, 1993. Ali Tabrizi is a filmmaker, conservationist, and Founder of disrupt studios focusing on exploring complex global issues. Ali

Tabrizi's career in the film world discusses sustainability, conservation, and human and animal rights. The following is a list of films that have been directed by Ali Tabrizi, the films Cowspiracy (2014), Vegan (201, and finally Seaspiracy (2021). The documentary Cowspiracy he directed Together with Kip Anderson, also reaped controversy like the film Seaspiracy because of the discrepancy between climate change and what is happening in the environment, such as the claim that animal agriculture contributes 18% of gas emissions on earth.

What makes this film both interesting and controversial is that the narrative is delivered in a rhetorical style that can be seen by using figures of speech, such as metaphors and similes, to describe the damage at sea. This can be seen from the phrase, **"Our oceans have turned into a toxic plastic soup, every day in taiji was like groundhog day and the vessels were like floating slaughterhouses."** In addition, based on textual analysis, AT classifies Asian people as the perpetrators of damage to marine ecosystems, while white people become a party that preserves the marine ecosystem. Asian people are represented as actors (participants) who carry out material processes in the form of damage to marine ecosystems, e.g., **"In a place called Taiji, where each year over 700 dolphins and small whales are herded into a cove for slaughter. There are people down there wrestling these dolphins."** From this sentence, it can be seen that there is a material process that shows dolphins and small whales being affected (participants) from actor (participants) Japanese people. White people are represented as actors (participants) who carry out material processes to preserve

marine ecosystems, e.g., **"Sea Shepherd was on an online mission to end this, working with governments to track down and arrest illegal fishing vessels in places like Liberia."** From this sentence, it can be seen that Sea Shepherd is a non-governmental organization (NGO) represented as an actor (participant) who carries out a material process in the form of ending, tracking, and arresting with the goal of the illegal fishing industry.

In addition, AT uses the words **"I," We,"** and **"Our"** a lot in its narration. For example, he states, **"I have a hard time accepting that a fisherman on his little fishing boat could be causing all this damage,"** and **"I could not help but feel frustrated that the constant media and global attention on plastics and fossil fuels were distracting from an industry we hear almost nothing about, with a much, much greater impact on the sea."** This implies that AT wants to express his dissatisfaction and frustration with the lack of attention given to the fishing industry and its greater impact on the marine environment to broaden public understanding and awareness about the fishing industry's impact on the marine environment.

In addition, Netflix, as a streaming service that distributes this film, influences how people accept and understand this film, especially on environmental issues and the controversial fishing industry. As a popular platform worldwide with over 200 million subscribers, Netflix can quickly distribute films to the public and make a big impact. However, everything returns to each individual on how to interpret the film.

Based on the description above, AT can influence the audiences' point of view with the style of rhetoric and narrative that he conveys, even though this has caused controversy in certain groups.

Sociocultural Analysis

Sociocultural analysis is an analysis of the social and cultural context surrounding the production and consumption of texts. Norman Fairclough divides three levels of analysis into sociocultural practices: situational, institutional, and social. At this stage, the researcher will analyze the contextual factors found in making the narrative of the Seaspiracy documentary film. The message representing ocean problems in the documentary film Seaspiracy, Ali Tabrizi as the director and narrator, created awareness in society to care more about marine ecosystems.

a.   Situational

Based on Fairclough (2013), what distinguishes one text from another is its uniqueness which is formed from the situation or conditions when the text was made.

On the release date of this film, the condition of the marine and world ecosystems experienced a significant decline. Various marine problems are faced, such as overfishing practices, which have caused a decrease in fish populations worldwide; fishing practices that are not environmentally friendly, which cause environmental damage; plastic waste, which is increasing in number and polluting the oceans; unsustainable fishing industry, which destroys coral reefs, to global

warming. Threatens the survival of several marine species. Also, there is an indirect relationship between the COVID-19 pandemic and ocean problems. As AT reveals in this film, the illegal fishing industry takes experts from small fishermen's areas so that fishermen do not get their catch. As a result, fishermen will look for food sources by hunting wild animals, and trading wild animals, which can accidentally destroy habitat. Wildlife accelerates the spread of viruses from animals to humans, as with Ebola.

In terms of preserving the environment, some people in certain parts of the world already care about the environment, and this has become the culture and values of their society, such as Japan with its "mottainai" philosophy which teaches not to waste natural resources and protect the environment (Sirola et al., 2019). However, some people do not care about environmental sustainability and do not know about ocean problems that can greatly impact marine ecosystems. From this, Ali wanted to raise awareness and motivate positive action in preserving the environment and improving increasingly apprehensive world conditions.

b. Institutional

There is a significant institutional influence on discourse production in the film Seaspiracy. One of these institutional influences is the role of the non-governmental organization (NGO) involved in the production of this film, namely the Sea Shepherd Conservation Society. Sea Shepherd is one of the environmental organizations that actively protects the survival of marine animals

and stops fishing practices that are not environmentally friendly.

Sea Shepherd's influence in the production of this film can be seen from the narration of Paul Watson, environmental activist and founder of the Sea Shepherd Conservation Society organization, which focuses on marine protection. He is controversial because of his radical approach to protecting the sea and its species.

Apart from Sea Shepherd, another institutional influence is from the fishing industry. The film examines overfishing, trawling, and other unsustainable fishing practices and shows how the fishing industry ignores the environmental impact of their practices for economic gain. In this case, the institutions that play a role are fishing companies that regulate their fishing practices.

By demonstrating the negative impact of the fishing industry on the marine environment, Seaspiracy exerts a strong institutional influence in shaping public opinion and voicing environmental concerns. This film brings environmental issues to the surface and shows that fishing practices that are not environmentally friendly need to get attention from the government and society.

c.   Social System

The social situation when this film was made and released is inseparable from the creation of Ali Tabrizi's narration. In the film, it can be seen that the practice of unsustainable industrial fishing has made it difficult for small fishermen to get catches because large ships enter their waters and impact small fishermen's livelihoods. Also, the practice of modern slavery by the illegal fishing

industry often occurs. However, on the one hand, society has also made changes to overcome this problem, such as choosing more sustainable products, fighting for more environmentally friendly public policies, and becoming more aware of the impact of our consumption on the sea and the environment.

B. **Discussion**

The narrative of the Seaspiracy film describes various ocean problems that damage the marine ecosystem. This can be seen in depictions of overfishing practices, ocean plastic pollution, whaling and unsustainable fish farming. This film also highlights fishing practices that are detrimental to the environment, such as non-selective fishing and causing many unwanted catches (bycatch). The representation of these problems through narration by Ali Tabrizi in this film aims to illustrate how damaging human actions are to the marine environment. Based on the textual analysis findings, several language aspects are used in the narrative that can influence the audience and increase awareness of environmental issues.

The first is rhetorical language styles, which can be seen from the use of vocabulary in the form of metaphors, similes and irony. AT uses a rhetorical language style to describe how worrying the marine environment's current condition is due to human activities. This language style succeeds in evoking emotions and arousing the audience's concern for marine environmental issues. In line with research conducted by Norton and Hulme (2019), using figures of speech can influence people's perceptions and awareness of the environment.

Second, AT uses a vocabulary that has a negative and strong connotation

to frame cruel acts committed by humans against the marine environment. Includes the vocabulary of overfishing, bycatch, marine plastic pollution, whaling, and fish farming, which have negative connotations. Furthermore, the use of strong vocabulary such as **"slaughtered"**, **"finned"**, and **"bulldozing"** to describe human cruelty to marine animals. Using this strong vocabulary aims to make the audience feel the negative impact of human actions on the environment so that it can evoke the audience's emotions and strengthen the audience's awareness of environmental problems that occur in the sea. The findings in this study align with the results of research conducted by Fauzi and Hermansyah (2021). Fauzi and Hermansyah (2021) found that the use of vocabulary with strong negative connotations, such as **"fine", "punishment", and "offender"** in maritime law texts, can affect the audience's emotions towards environmental protection.

Third, the actors in the film narrative are represented by humans, marine animals, and the unsustainable fishing industry. Marine animals are represented as helpless creatures and are parties affected by destructive actions by humans. In contrast, humans and the unsustainable fishing industry are actors who have a more dominant role in destroying marine ecosystems. The use of the pronouns **"they," "we," and "I"** in material processes shows that humans are the main actors in destroying the marine environment. This finding shows that humans have greater strength than marine animals in the context of this film. This study's findings align with research conducted by Zhdanava, Kaur, and Rajandran (2021), which found that the representation of actors, especially non-human animals, can

affect the audience's perceptions and emotions towards the environment. Strong and emotional representations, such as depicting non-human animals as victims of or suffering from environmental damage, can increase an audience's concern and empathy for environmental issues.

Fourth, there is the use of material, relational, and mental processes in the narrative of this film. Material processes are found in a significant number of narratives in this film. AT uses material processes to describe actions taken by humans and the fishing industry that damage marine ecosystems. For example, the use of verbs such as **"overfishing", "whaling", "trawling", and "fishing vessels"** indicates activities that damage the environment and cause ocean degradation. Meanwhile, the relational process in the film's narrative highlights the relationship between various elements in the environmental context. This relational process includes the use of verbs such as **"effect", "impact", and "damage"** to describe the negative impact that human actions have on marine ecosystems. This process illustrates that human activities have serious consequences for the survival and balance of marine ecosystems.

In addition, there is a mental process used in this film's narrative to describe thoughts, beliefs, and emotional reactions related to environmental problems. This mental process involves using verbs such as **"realize", "believe", "care", and "understand"** to describe changes in the audience's perception and understanding of environmental issues after watching this film. This mental process aims to influence the audience to be more aware and concerned about the

environmental issues faced by the oceans. This finding follows research conducted by Mansyur, Gunawan, and Isnendes (2021), who stated that using certain types of verbs in the process types could increase ecological awareness. Thus, the process form contained in the film Seaspiracy can depict the negative impact of human activities on the marine environment and encourage viewers to be more aware of marine ecosystem issues.

Whereas in the discursive practice section, it was found that AT, throughout his narrative, uses a strong rhetorical style to describe the severe damage to marine ecosystems caused by humans. In addition, the use of a persuasive and dramatic language style in highlighting marine environmental issues can arouse the audience's emotions so that they are aware of the urgency of environmental protection.

However, in this film's narrative, AT uses framing that needs to be more complex and provide a complete picture of complex issues related to the environment. This can be seen in several AT claims from expired and redundant sources. Not only that, the existence of a hidden vegan agenda in this film contributes to influencing the way viewers understand and respond to environmental issues faced by the ocean. Previous research by Zhdanava, Kaur, and Rajandran (2021) is also relevant to the findings in this study. They researched the representation of non-human animals in media and found that the discursive practices used can influence audience perceptions and attitudes towards the treatment of animals. These findings indicate that discursive practices in the

film Seaspiracy that depict damage to the marine environment can have a similar impact on audiences in terms of understanding environmental issues and stimulating changes in attitudes and actions.

In addition, in the sociocultural analysis of the first findings, namely about the current global situation, including the drastic decline in the condition of marine ecosystems, overfishing, environmental damage, and the plastic waste crisis, it becomes an important background for the development of the narrative in the film "Seaspiracy". This situation reflects the real conditions society faces and the world, which is increasingly aware of the importance of protecting and preserving the marine environment. This film takes advantage of this situation to create awareness and motivate the audience to act positively on environmental issues.

Furthermore, institutional factors that influence the film "Seaspiracy" production also play an important role in producing a strong narrative. The involvement of non-governmental organizations, such as the Sea Shepherd Conservation Society, significantly impacts the film's message. This organization has a mission to protect the marine environment and oppose irresponsible fishing practices. Through the narration of Paul Watson, the organization's founder, this film expresses a controversial but influential view on protecting the ocean and its species. In addition, fishing industry institutions also play an important role in the narrative of this film by depicting the negative impact of unsustainable fishing practices on marine ecosystems.

In the context of social systems, this film reflects the power imbalance between humans and sea creatures. The representation of actors in the film, such as traditional fishermen who have difficulty finding fish due to irresponsible fishing industry practices, reveals different roles in human relations with the marine environment. On the one hand, some actors have dominant power and are involved in practices that damage the environment, while on the other hand, there are sea creatures who are victims and vulnerable to human actions. It highlights the power imbalances that underlie human treatment of the environment and emphasizes the need for awareness and collective action to tackle this problem.

The socio-cultural analysis shows that the film "Seaspiracy" successfully utilizes situational, institutional, and social contexts to produce a strong narrative about environmental issues. This film encourages viewers to consider their responsibility to the environment and encourages social change to protect marine ecosystems.

Moreover, the narrative in the film Seaspiracy is beneficial even though some aspects are ambivalent, such as using a figure of speech. However, in another scope, in terms of representation and narrative framing, it can influence the audience to care more about the environment. Not only that, the criticism received by this film because there are some expired claims cited and the existence of a vegan agenda that is spread indirectly does not significantly affect the main message of this film to make people more aware of the marine

ecosystem.

This present study has the same method and process of identifying the linguistic features as Mansyur et al. (2021) by using eco-critical discourse analysis (Stibe, 2015) to analyze the data and using Fairclough three dimensional approach (2001, 2003, 2013) to analyze the linguistics detail. The differences between Mansyur et al. (2021) with this present study were that this previous study was concerned with analyzing climate change and taken from Jokowi's Speech which was different from the present study, which analyzed ocean problems and taken from Ali Tabrizi's narration in the documentary film Seaspiracy. Whereas the findings of previous research differ from the findings of this study, namely the function of using the pronouns "I, They, We" in previous research, the use of these pronouns was to show the involvement of the speaker, namely Jokowi in overcoming the issue of climate change, while in this research, the use of the pronoun is to show that humans, including AT (The director) are the main actors in the destruction of nature, namely ocean problems.

Whereas in the findings of the sociocultural analysis, in previous studies, it was found that the speaker's country was presented as very concerned with climate change. In contrast, in this study, it was found that AT indirectly classifies its country, England, as one that cares about ocean problems. In contrast, countries in Asia, especially Japan and Hong Kong, are described as the main perpetrators of this damage. This can be seen from the use of the words "monster", "slaughterhouse", "killed", "scarring", and "herded" to describe the actions taken

by the fishing farming industry originating from Taiji, Japan. Even so, the discourse categories found in previous studies with current research raise the awareness of society toward the environment.

In line with the Mansyur et al. (2021) study, this present study used the same methods and process of analyzing the texts as Mansyur, Gunawan, and Isnendes (2022) using ecological discourse analysis proposed by Stibbé (2015). The present study also used the same approach to analyze linguistic features by using transitivity from Systemic Functional Grammar Halliday (2009). The differences between the findings of previous research and current research are (1) In relational processes, especially the use of the pronoun function, in previous studies, it was found that the pronoun "you" refers to actors of climate change addressed to politicians and world leaders, while in this study the use of the pronoun "They" which refers to the unsustainable fishing industry and fish farming, fisheries as the main actors in the destruction of marine ecosystems. (2)

The material process found that passive participants were dominated by marine animals such as dolphins, whales, fish, and reefs. In contrast, in the previous study, the passive participants were dominated by non-living things such as fossils. (3) In the verbal process, the pronoun "you" was used as a participant sayer, which refers to politicians who can only speak but have no real action on ecosystem protection. In contrast, in this study, participant sayers were found, namely, scientists who describe the effects of ecosystem damage and statements that humans cause damage to marine ecosystems. While the similarities between

the findings in this study and previous research, namely on mental processes, found the use of the pronoun "I", which aims to show the feelings and concerns of the authors (Greta and AT) about damage to the ecosystem.

Furthermore, this present study has the same objective as Gong and Liu (2018) to find linguistic features. Gong and Liu (2018) use transitivity from Systemic Functional Grammar Halliday (2009) to determine the representation of a human, nonhuman animal, and animal. The distinction between this previous study and the present study were (1) the object of the previous study was UN Environmental Story from the website of the United Nations Environment Programme, (2) This previous study only focused on the textual analysis while the present study also analyzed discursive practice, and sociocultural aspects, (3) the representation of ocean problems in this study is not only illustrated through the use of process and participants but also from the use of metaphors and vocabulary with negative connotations. At the same time, the similarity of this research with previous studies lies in the findings of creatures performing the role of actor, goal, carrier and attribute and ecosystems performing the role of goal, carrier and attribute so that creatures (animals, marine animals) and ecosystems are described as victims of actions done by humans.

Furthermore, as the same as Zhdanava, Kaur and Rajandran (2021), this present study aims to find out the representation of nonhuman animals using Stibb's theory (2015). However, the differences between this previous study and the present study were (1) the methodological approach of the previous study is a

multimodal approach, which analyzes the social actor by implementing a socio-semantic framework such as analysis lexico-grammatical and discourse-level linguistic as well as transitivity patterns, and also image analysis using Kress and van Leeuwen's (2006). (2) In the previous study, The pronoun "they" was used for nonhuman animals to describe human behavior in nonhuman forms. In contrast, in this study, the pronoun "they" was used for actors in the fishing industry, destabilizing marine ecosystems.

Moreover, Fauzi and Hermansyah (2021) study have the same theoretical approach with the present study which using ecolinguistics by Stibbe (2015) and Fairclough (1995) which consist of three analysis level, textual analysis, discursive analysis and sociocultural analysis. The difference objective lied in the ways of analyzing textual devices. Fauzi and Hermansyah (2021) did not use transitivity to analyze the grammatical structure but more focusing on the lexical choices. And also the objective of its research is not only to find the representation but also the relation and identity of Maritime law texts. The result of the previous study about linguistic features used by Maritime law to represent the fisher is from diction, declarative sentences and causal sentences in the form of fines or punishments for offenders. While in the present study, the representation of fisher is shown by the diction, and the structure of process and participants.

This present study has the same objective as the Shoukat and Kharal (2022) study, while the previous study aimed to investigate the representation of

ecological issues, especially environmental, ecological and climate change issues. This previous study also used Fairclough's three-dimensional model of CDA and an ecolinguistic perspective. The differences between the previous study and the present study were (1) the previous study used speech-to-text as the object of the research while the present study used the narrative text of the documentary film, (2) The previous study only focused on the type of lexical choice especially pronouns while the present study is focused on not only the lexical choice but also the process and participation in the text.

Moreover, the findings of this study and previous studies have similarities, namely the use of inclusive pronouns, namely "I" and "We", which aims to show his strong feeling about the importance of sustainable ecosystems and the role of society in making this happen. However, there are differences in the types of vocabulary related to the environment used between this study and previous research; this study found ecological vocabulary related to marine ecosystems, including vocabulary with negative connotations and the use of figurative language such as creature in the ocean, ocean alive, oceans turned into a toxic plastic soup, like a groundhog day. In contrast, in previous studies, the vocabulary found was related to Covid-19, Climate change, and weather patterns.

CHAPTER V

CONCLUSION AND SUGGESTION

A.   Conclusion

After conducting research and analyzing the narrative in the Seaspiracy documentary, the researcher concludes that the film utilizes rhetorical language and linguistic devices such as metaphors, similes, and irony to depict the detrimental effects of ocean problems on marine ecosystems. Negative connotations are employed to frame human exploitation of the sea, aiming to persuade the audience and evoke emotional responses. Humans, marine animals, and actors in the unsustainable fishing industry are portrayed as the main actors, highlighting human responsibility for marine destruction. Discursively, the filmmaker's personal perspective and. Netflix's involvement amplifies the film's influence, shaping public perception of environmental issues and the fishing industry. "Seaspiracy " raises awareness and influences audience perspectives through its rhetorical style. From a socio-cultural perspective, the film is influenced by environmental and social conditions, institutions, and societal efforts to address environmental concerns. Eco Linguistically, the film's use of metaphors, negatively connoted vocabulary, and participant distribution contribute to raising public awareness of environmental exploitation.

B.   Suggestion

Based on a careful examination and analysis of the narrative in the documentary film Seaspiracy by Netflix, there are several recommendations that

can be proposed in an academic context. Firstly, there is a need for further studies to delve into analogous themes and subjects by conducting a comprehensive analysis of transitivity within film narratives. This would involve exploring the ways in which actions, participants, and circumstances are represented in the film to deepen our understanding of how environmental issues are depicted and framed. Secondly, future research must explore with another Stibbe's framework such as salience, evaluation, framing, narrative, and identity by analyzing the textual aspect and visual aspect such as the scene of the film.

Furthermore, future research endeavors should aim to explore a broader range of environmental concerns beyond the scope of Seaspiracy. For instance, an investigation into the portrayal of deforestation in news media could provide valuable insights into the ways in which environmental issues are communicated to the public and the potential impact of such representations. In addition, it is recommended that forthcoming studies adopt a mixed-method approach, combining both quantitative and qualitative methodologies. This would enable a more comprehensive analysis of the data, allowing for a deeper exploration of the nuances and complexities surrounding the narrative and its impact on audience perceptions. By implementing these recommendations, scholars and researchers can contribute to a more comprehensive understanding of the power and influence of documentary narratives in shaping public discourse and perceptions of environmental issues.

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CURRICULUM VITAE

Putrianti Viola Novitasari was born in Pasuruan on January 24, 2000. In 2018, she graduated from SMAN 1 PURWOSARI. During her Senior High School study, she joined School Magazine Chandra especially in the division of design and writing. After that, she began her Undergraduate studies in 2019 as an English Literature Student in UIN Maulana Malik Ibrahim Malang and finished in 2023. During her study, she was active in several volunteer activities and competitions, including in Listerclub as content creator of Social Media, SOYB as social media designer, and English teacher in a small community in her village. And also she won several competitions especially about applied science projects by joining with medical students, including gold medal in Indonesia Inventor Day, gold medal in i2aspo, and gold medal in WICE.

APPENDIX

It's home for up to 80% of all life on Earth. And with the vast majority of our seas still unexplored till this day, for me, the oceans were an indestructible source of inspiration. But not long into starting the project, this romantic vision that I always had of the ocean completely changed.

These animals washing up with their stomachs filled with plastic was devastating not only because of their incredible intelligence, but because they even help keep the entire ocean alive. When dolphins and whales return to the surface to breathe, they fertilize tiny marine plants in the ocean called phytoplankton, which every year absorb four times the amount of carbon dioxide than the Amazon rain forest does, and generates up to 85% of the oxygen we breathe. So in a world concerned with carbon and climate change, protecting these animals meant protecting the entire planet. The way I saw it was if dolphins and whales die, the ocean dies. And if the ocean dies, so do we.

But with so many whales washing up dead, the future looked bleak. **Plastic was invading every last corner of the world's seas, with huge floating garbage patches accumulating in the middle of the ocean, like the Great Pacific Garbage** Patch. In fact, today, the equivalent of a garbage truckload of plastic is dumped in the sea every single minute, joining the over 150 million tons already floating there.

But this plastic breaks down into smaller and smaller pieces known as microplastics, which now outnumber the stars in the Milky Way galaxy by at least 500 times, and is seeping into every living creature in the ocean. Essentially, our oceans have turned into a toxic plastic soup. And worst of all, I was a massive part of the problem.

Although I signed petitions and subscribed to ocean newsletters, I did nothing to actually protect what I loved. So from then on, I did what any self-respecting Jacques Cousteau wannabe would do. I became the plastic police. I donated to every ocean charity I could.

Attended beach cleanups, and carried reusable cutlery and a drink bottle wherever I went. My mission was simple. Stop the world from using plastic toothbrushes, straws, cutlery, bottles, bags, or anything single-use plastic. And I was gonna stop at nothing until my message was heard.

But that didn't stop me from tackling this plague of plastic.

So, this is my first beach. In just one hour, I've been able to collect three whole bags full of plastic trash. There's takeaway food packaging, there's cutlery, there's straws, there's everything. I even found Nemo. Onto the next beach.

But no matter what beach I went to or how much I collected, there was always more plastic, and more animals washing up. After months of this, and as I began to wonder if this really was the best way to save marine life, I came across this.

Japan has confirmed it will resume commercial whale hunting, and is withdrawing from the International Whaling Commission.

[Ali] **So, this is the news I woke up to today. The Japanese government want to resume whaling in the Antarctic again. I knew that dolphins and whales were dying accidentally from plastic, but I never dreamed that they'd be targeted on purpose by an industry I thought only existed in the history books.** I did some research and found there's been an international whaling ban since 1986. However, several countries have operated under the radar for years, most notoriously, though, is Japan.

Logistically, it was extremely challenging to film or do anything about the whaling in Antarctica. **But I found there was one place in the south of Japan where this industry could still be seen operating from the coast, in a place called Taiji, where each year over 700 dolphins and small whales are herded into a cove for slaughter. I wanted to find out just how big of a threat Japan's whaling practices were compared to plastic.** So I set up a meeting with one of the few activists who'd been involved in this issue for years, a guy named Ric O'Barry.

[Ali] But if it's so risky to go, and there are other issues affecting the entire ocean, like plastic washing up everywhere, then why go to Taiji?

[Ali] My head was still filled with questions, but with the dolphin hunt just starting, I knew that figuring out what was going on in Taiji would give me a better understanding of the bigger picture of how to save the ocean. Either I stayed home picking up trash on beaches all day, or take a risk and find out if there was a bigger threat to the sea. So I dropped all my other projects, packed my camera bags, convinced my partner Lucy to join me, and with the mission to expose what was truly happening to our oceans, got the next flight out to Japan.

[Ali] So, arrived in Taiji, and first thing in the morning, decided to head to the harbor. Pretty quickly, boats start heading out to sea. There was about 13 of them in total, and they were gone for several hours. When they returned, they returned in formation and were billowing black smoke from their exhaust pipes. And banging on poles in the water to try and scare a huge pod of dolphins closer to land, and then maneuver them into a cove where I'm standing above right now. It's impossible to see exactly what's going on. There's a lot of splashing. **There's people down there wrestling these dolphins**. Whatever is going on, they don't want us filming. Police are trying to search for us. It's really tough conditions to try and film this stuff.

[Ali] I had enjoyed going to these marine parks my whole life, but never even questioned how the animals got there in the first place. **But now, knowing it was connected to industries like whaling made me pledge to never go to these parks again. But every day in Taiji was like Groundhog Day, witnessing boats go out, dolphins driven in, and the inevitable capture and mass slaughter of the pod again, and again, and again.** Before we knew it, we'd been in Taiji for over a week, but still couldn't figure out why on Earth they were killing them, since dead dolphins don't perform tricks.

[Ali] If this was true, that dolphins were being blamed for the overfishing, then boycotting marine parks wasn't gonna stop this. So to find out more, we decided to visit a local fishing port just a stone's throw from Taiji. However, upon arrival, we quickly learned this wasn't just any fishing port.

We had just stumbled across one of the largest tuna ports in the world, which landed bluefin tuna, the most expensive fish on the planet. Just one of these fish sold in Tokyo's fish market for over three million dollars. I had read about these fish. They were like the cheetahs of the ocean, warm-blooded, and can accelerate faster than a Ferrari. But due to high prices, the only direction they were accelerating in was into extinction. Today, less than 3% of the species remain. They were once thriving just decades ago.

It's not just bluefin though, it's all tuna. There's everything here. This is sold around the world. This is a $42-billion-a-year industry. And it's at threat from overfishing. Of course they're gonna blame the dolphins.

The excuse of killing dolphins for the crime of eating too many fish was a lie. In reality, what they were doing was killing dolphins as a scapegoat for the overfishing. That way, they can

continue participating in the multibillion-dollar tuna industry, and wash off any ecological responsibility. I learned one of the world's largest tuna companies belonged to Mitsubishi, who control 40% of the world's endangered bluefin. Since they were based in Japan, we surprised them by showing up at their head office.

I was wondering if we could do a quick interview. We have questions about why your company is wiping out an endangered species, and how that's connected to killing dolphins.

Back at the fishing port, I noticed that tuna weren't the only highly-prized species they were landing. Sharks were everywhere, and they were all having their fins sliced off.

[Ali] **Seeing so many sharks finned, and being kicked out of the port just for filming, only made me want to learn more.** Since we had discovered all we could about dolphin hunting in Taiji, we decided to follow the shark story to try and understand what impact this industry was having on the world's oceans.

Just a hop over the ocean from Japan is Hong Kong, otherwise known as Shark Fin City. We arrived to find streets filled with shark fins, and huge quantities being offloaded from trucks on every corner. We tried to film the fins up close, but were met with the same response as before.

[Ali] It turned out sharks were just as important as dolphins and whales in keeping the ocean alive. But for the first time ever, sharks were in danger of going extinct because of us. Like bluefin tuna, shark populations were crashing, with species like thresher, bull, and hammerhead sharks losing up to 80 to 99% of their populations in just the last few decades. And it was causing other unlikely species to die out with them.

[Ali] Bycatch was all the other marine life caught while trying to catch a target species. And I was shocked to learn that every year, at least 50 million sharks are caught in nets this way, side by side with our favorite seafood. Studies estimate that up to 40% of all marine life caught gets thrown right back overboard as bycatch, and most of them die before they even hit the water.

So stopping shark fin soup is only half the picture. The problem is that eating fish is just as bad, if not worse than the shark finning industry, because the shark finning industry is strictly held in Asia, whereas everyone around the world is eating fish.

[Ali] **What made matters worse was that this destructive fishery had been awarded for its sustainable fishing practices for years by the very label I had trusted whenever I bought seafood, the MSC blue tick.** I contacted the charity who hand out the labels about doing an interview, but I received no reply. In the meantime, I discovered there were already over a hundred different fishing regulations on paper for reducing this kind of bycatch. The problem was, with over four and a half million commercial fishing vessels at sea, it was a problem governments had practically given up on enforcing. Apparently, though, there was one vigilante organization who are filling this law enforcement void. A volunteer-run group who sail around the world and into harm's way in order to protect marine life and bring ocean criminals to justice. The marine conservation group Sea Shepherd, who have even sunk 13 whaling and illegal fishing ships, and rammed a further five, all without harming a single person. And by getting up close and personal with the industries that are destroying the ocean, they have made some shocking discoveries.

[Ali] How had I not heard about this before? Fishing vessels discard a massive amount of ropes and lines, and this was a major problem. **Today, even some of the most remote places on Earth were awash with fishing gear. Like Henderson Island in the Pacific Ocean, and Svalbard in the Arctic Circle. In fact, looking closer at some of the whales that washed up in the UK when my journey began, I discovered fishing gear was the main trash in their stomachs.** This was the whale in the room that no one was talking about. I even found that longline fishing sets enough fishing lines to wrap around the entire planet 500 times every single day.

Although there isn't a single fishery in the world that deliberately targets sea turtles, six out of seven species of sea turtle are either threatened or endangered. Not because of climate change, not because of ocean pollution, not because of plastics in the ocean, but because of fishing. But this is an issue that nobody wants to talk about.

[Ali] Again, if this was true, how come I'd never heard about it? All the headlines I'd ever seen focused on plastic straws. So I decided to look into the research. A global study estimated a conservative 1,000 sea turtle deaths from plastic per year. **However, in the United States alone, 250,000 sea turtles are captured, injured, or killed every year by fishing vessels.** If a single sea turtle with a straw in its nose went viral, then why wasn't this front page news? When I went on the websites of leading marine organizations who tackle plastic pollution, I found pages and pages encouraging people to stop using everything from tea bags to chewing gum. But no mention whatsoever of what to do about fishing gear, that is if they even mentioned it. Instead, plastic straws seemed to take up 99% of what these groups were talking about, which became even more shocking when I found out plastic straws only accounted for 0.03% of plastic entering the ocean. This was like trying to save the Amazon rain forest and stop logging by boycotting toothpicks. It was barely a drop in the ocean. If fishing gear was such a huge problem, I wanted to know why my favorite plastic organization wasn't talking about it.

So, according to the Plastic Pollution Coalition, what is the main source of plastic in the Great Pacific Garbage Patch?
Microplastics. Uh, for the Great Pacific Garbage Patch, I'm mostly finding microplastics.

[Ali] Well, the latest study actually showed that 46% of the Great Pacific Garbage Patch is fishing nets alone, and the majority of the other garbage were other types of fishing gear. So wouldn't that be the majority?

No, I wouldn't say… I won't say the majority of the plastic in the jar is fishing nets. Um, it's… it's a lot. It's a… it's a mix of things.
[Ali] But a majority means over 50%, and fishing-related garbage in the patch is over 50%. So wouldn't that make it the majority?

Yeah. So if the… if the… If it's close to 50%, that's, um, uh… Yes, plastic fishing nets. There is nothing that would compare to that ratio as far as one item, you know. Uh, but the overwhelming, uh, thing is that it's… it's plastic fishing nets.
[Ali] Is there something that people can do to stop this fishing net trash?
Uh, one thing that you could do is… is, uh, eliminate, or really, really reduce your intake of… of fish, and to really let those… those populations rebound. But also, that will eliminate as much materials being used to… to get those fish.

[Ali] I had no idea what was going on. Why was such a simple question receiving such backlash? My only option was to follow the money. So I did. And sure enough, there it was.
Of course they're not gonna talk about fishing nets. The Plastic Pollution Coalition is the same organization as the Earth Island Institute. These are the same ones who are behind the Dolphin Safe tuna label, who work with the fishing industry to sell more seafood. No wonder why they don't talk about the leading cause of plastic pollution in many parts of the world.
Now, it's entirely right to say that we must use far less plastic. But even if not a single gram of plastic entered the oceans from today onwards, we would still be ripping those ecosystems apart because the biggest issue by far is commercial fishing. It's not just far more damaging than plastic pollution, it's far more damaging than oil pollution from oil spills.

[Ali] I have a hard time accepting that a fisherman on his little fishing boat could be causing all this damage.

Yeah.

So, what's the deal?

There's this image of the fishing industry, which is deeply implanted in our minds from childhood. It's a little red boat chugging across a sparkling sea with Captain Birdseye at the wheel, with his white beard, and his twinkly blue eyes, and his fisherman's cap. And of course, what it really is, is a death machine. This is a highly effective, technological machine. You've got these massively powerful boats, huge fishing ships, whose purpose is to mop up the animals which are at the basis of the whole marine food chain, the fish.[Ali] Although I finally felt like I was on the right track, I couldn't help but feel frustrated that the constant media and global attention on plastics and fossil fuels were distracting from an industry we hear almost nothing about, with a much, much greater impact on the sea. **Digging deeper, I discovered this was also true when it came to coral reefs. With scientists predicting the loss of 90% of reefs by the year 2050, the only mainstream narrative on why reefs were dying was climate change.** But hardly anyone was talking about the fact fish were vital to keep corals alive.

[Ali] **Fishing has become the major threat on many reefs around the world.** From the Middle East to the Caribbean, where 90% of the large fish which prospered there for millennia have now disappeared. So our oceans were clearly at a turning point, and I needed definitive answers. I wanted to speak to conservationists who had spent their lives trying to protect the sea, starting with meeting a living legend, and one of my all-time favorite heroes, to tell me more.

[Ali] **Commercial fishing was essentially wildlife poaching on a mass scale, catching up to 2.7 trillion fish every year, or up to five million killed every single minute.**

[Ali] **Trawling was by far the most destructive form of fishing. The largest trawl nets are so big they could swallow whole cathedrals or up to 13 jumbo jet planes. The nets drag heavy weights at the bottom, scarring the sea floor that were once abundant with life, leaving nothing but a barren wasteland behind. This was just like bulldozing pristine Amazonian rain forest, except it was much, much worse. Every year, approximately 25 million acres of forest are lost. This was equivalent to losing about 27 soccer fields per minute. However, bottom trawling wipes out an estimated 3.9 billion acres every year. This was equivalent to losing 4,316 soccer fields every single minute. Tallied up across the year, this was equivalent to wiping out the land area of Greenland, Norway, Sweden, Finland, Denmark, the UK, Germany, France, Spain, Portugal, Italy, Turkey, Iran, Thailand, and Australia combined.**

[Ali] So don't you agree with organizations that recommend people eat more sustainable seafood as a way to protect the ocean?

[Ali] I looked on Oceana's website. They were the world's largest marine conservation group, but there wasn't a single mention of reducing or eliminating seafood consumption. Instead, the organization recommends one of the best ways to save fish was to eat fish. Oceana were advocating for sustainable fishing, so I decided to meet with the group so they could explain what that meant.

[Ali] What does sustainable fishing actually mean? Who defines it?

That's a really thoughtful question. Uh, sustainable… Sustainability is not defined as such. There is not a definition of sustainability, as a whole, for fisheries.

[Ali] Isn't it confusing, then, to say, "Eat sustainable fish," if there's no universal definition for it?

Uh, absolutely. No, the consumer can't assess right now, uh, properly what fish is sustainable, what is not. Uh, there is full of advices, but it's true that the consumer can't make an informed decision right now.

What is the definition of sustainable fishing?

[Ali] **Well, using your economic analogy, today's oceans aren't only in debt, but they're in a major depression. Shouldn't we just stop spending what we can't afford?**

[Ali] But your government are taking extreme measures to ban single-use plastic, when fishing causes far more destruction. So why is the fishing industry getting special treatment from this?

[Ali] More sustainable fishing meant doing more of something that isn't working, and can't even be defined. I wondered though, with no clear definition, where did that leave sustainable certification groups, like the MSC, who still haven't got back to me?

How much do I want to say? Well, they have certified fisheries that produce astonishing levels of bycatch. And those are ignored because the level of kill is considered to be "sustainable" in itself. But that's not what a consumer is looking for. They want to know that no marine mammals are being killed, no seabirds are being slaughtered, in order to put that fish on their plate. The label on the tin isn't worth a damn in some cases.

One of the founders of the MSC was the Unilever corporation, who at the time were a major seafood retailer. And despite countless fisheries clearly being depleted and destructive, I could only find a couple that had ever been denied certification in over 20 years. But most shocking of all was learning that over 80% of the almost £30-million-a-year income was from licensing their logo on seafood. Basically, the more blue ticks they handed out, the more money they made. So as far as I was concerned, there was no way I was gonna trust these labels again. In fact, other attempts to regulate the industry were also failing, with government observers who are given the task of monitoring fishing activity on ships being murdered at sea, thrown overboard, like Keith Davis, a 41-year-old American observer, who in recent years went missing off the coast of Peru, never to be seen again. In Papua New Guinea, 18 observers went missing in the space of just five years. And in the Philippines, in 2015, an observer by the name of Ms. Gerlie Alpajora received death threats from the family of a tuna fisherman who was arrested for illegal fishing. Soon after, armed men entered her home, and she was assassinated in cold blood with a gunshot to the head in front of her two young boys.

When we look at fisheries crime, we have to look at it within the context of transnational organized crime. And the same syndicates that are behind illegal fishing are the same criminal groups that are behind drug trafficking, human trafficking, and other crimes. If you get in the way of their business, you are risking your own life. But also don't be surprised at the extent at which governments will go to prevent you from exposing the economic activities that they subsidize at sea.

[Ali] A subsidy is taxpayer money given to an industry to keep the price of a product or service artificially low. And in an increasing number of countries, more money was going out than the value of fish coming back in.

So if you don't eat fish, you're still sustaining fisheries because you're paying for it in your taxes.

[Ali] Subsidies were originally started as a means to ensure food security. But ironically, they are now the cause of food insecurity in many developing regions.

[Ali] These intensive fishing operations weren't only wiping out the fish, they were also destroying economies. In the United States, up to one in every three wild-caught fish imported had been caught illegally, and therefore sold illegally. Stolen, often from countries in most need, where there are now wars over the fish. One of the causes for the infamous pirates of Somalia, now

feared across the world, was actually illegal fishing. They were once humble fisherman working to feed their families. But when Somalia fell to civil war, foreign illegal fishing vessels, the real pirates of today's oceans, invaded their waters and began taking the fish, effectively pulling food from their mouths, giving Somali fishermen no choice but to move into another line of work. This plundering of the African Coast, though, was happening across the continent. And Sea Shepherd was on a daring mission to end this, working with governments to track down and arrest illegal fishing vessels in places like Liberia.

[Ali] Upon arrival, it became clear why the ocean around West Africa was so worth protecting.

It was home to one of the last strongholds of life in our oceans. Teeming with rare and wonderful wildlife of all kinds. Countless species journeyed across the Atlantic Ocean to find themselves in these waters. A refuge for mating and feeding. Living in as close to harmony and balance as I'd ever seen. But there was another species, journeying to these waters for a very different purpose. It didn't take long to witness how Sea Shepherd and the Liberian Coast Guard tracked down and boarded fishing vessels.

Species I had never seen in my entire life were dying in the nets before I could even appreciate them. But the scenes continued below deck, where it became clear that these vessels were more like floating slaughterhouses.

This is the hold of just one purse seiner ship. And this is just the tip of the iceberg, it goes down the whole size of the ship. There could be hundreds of thousands of fish. Seeing how hard it is to get on this ship, you need pretty much a military operation. Plus, they could be fishing unsustainably, and no one would ever know. They could sell this as sustainably certified. So I just don't see how you could possibly enforce sustainable fishing laws with all these boats this far out at sea. I just don't see how it's possible.

Why were they risking their lives in open waters on a small canoe?

Suddenly, I saw this. They were hungry. If you look along the coast, these are people who've lived here from time immemorial. That's their livelihood, that's their way of life. But when we allow the industrial fishing to come so close into their zone, it doesn't give them a chance to get a good catch out of there. 'Cause if he cannot catch what he's supposed to catch because a commercial vessel has come up and scoop up everything from here, he's destined to go further out. **These guys are out here without life vests. It's dangerous. Anything can happen. You get kicked out of your boat, or your canoe, that's it.**

[Ali] Fisheries workers at sea have some of the most dangerous jobs on Earth. In context, over 4,500 US soldiers were killed in the Iraq War over the course of 15 years. But during that same time, 360,000 fisheries workers died doing their job, as an estimated 24,000 workers die every year. And West African canoe fishermen happened to have the highest mortality rates of any fisheries job on the planet. That's caused a great deal of hunger, not just on the coast, but up to a thousand miles inland.

So, what do people do for fishing instead?

They'll hunt wild animals on land. And that has not only had devastating impacts on animal life on land, it also seems to have had a very major impact on human life, because it's the bushmeat trade which is responsible for the Ebola epidemics. You can actually stand this up, it's in the scientific literature. **The theft of fish stocks is enhancing or causing Ebola outbreaks of West Africa.**

Yeah, so a lot of people jump to the conclusion that sustainable seafood comes from farming fish and not high seas fishing, but it's really not the case. Uh, there's so many issues involved with farming fish, uh, being pollution, disease, and we have to ask the question,

"What are these fish being fed?"

[Ali] What were they being fed?

The industry claim that to produce one kilogram of farmed salmon, only 1.2 kilograms of feed is needed. But when I looked further, I found the feed is heavily processed, and is made of dried fish meal and extracted fish oil, which requires a massive amount of fish to produce. **So in reality, you need many times more fish going into the farmer's feed than will ever come out. So fish farming was just wild fishing in disguise**. And what made this even more shocking was the scale fish farming already operates at. Today, around 50% of the world's seafood is coming from farms like these. **Huge cages in the ocean containing tens of thousands of fish.**

[Ali] Corin was able to capture footage of salmon being eaten alive by an infestation of sea lice parasites.

A common reality of fish farming across the world. It was sad to think that this incredible species, which had evolved for millions of years to migrate across entire oceans and navigate up rivers to reach the exact same spawning grounds they were born in, were now confined to swim in circles in their own filth. And taken together, it's estimated that the Scottish salmon farming industry produces organic waste equivalent to the entire population of Scotland each year.

[Ali] **This was the real monster in the lochs of Scotland. But the environmental impact of farming marine life didn't end with fish. One of the world's most important habitats is mangroves.** Now, mangrove forests are absolutely crucial storm barriers. They protect communities from storm surges, even from tsunamis. And yet, 38% of the world's mangroves have been destroyed by shrimp and prawn farming.

However, it's the shrimp feed which is having the greatest humanitarian impact, because it depends on slavery. We hear a lot about blood diamonds. This is blood shrimp.

[Ali] This recent aerial footage shows a fisherman in Southeast Asia writing a secret message to the drone, out of sight of the captain. Slavery at sea is a massive problem. I think it's very hard to give precise figures, precisely because it operates under the radar. Those people who are driving these abuses, for obvious reasons, don't want to get found out. In that regard, I would point to Thailand. So there are now somewhere in the region of about 51,000 boats fishing in Thai waters under the Thai flag. They had to find a way of fishing ever more cheaply to catch fewer fish. And that's where the inherent vulnerability begins. Most of those boats would not be economic without this free, cheap labor.

[Ali] I had no idea when I started my journey that it would lead me here, but it was hard to believe the fishing industry could be this corrupt. However, months earlier, we had booked a trip to the Faroe Islands, a small archipelago in the North Atlantic that practiced an old form of whaling. We'd booked the trip back when I thought whaling was one of the biggest threats facing the ocean. But after witnessing much greater impacts and the human rights abuses that followed, it seemed like a step backwards.

However, this particular form of whaling, called a "Grind," had recently received attention in the media as a sustainable form of whaling, claiming the species of whale aren't endangered and that hunting them caused no environmental damage.

I finally understood sustainability. It just meant that something could continue on and on forever regardless of how much suffering it caused. In reality, the Grind was about as sustainable as you could get. But I began to wonder whether sustainability was truly the right goal for how we took care of the ocean. For me, a fish, a chicken, a whale, exactly the same value. It has one life. And… some say it doesn't need to be taken for getting food, but that's what we are doing.

[Ali] Although I didn't agree with everything he said, the whaler had a point. All this time, I had only looked at fish and other marine life in terms of sustainability and ecological impact, but I never considered the lives of these animals in their own right, or whether they could feel. To me, it's remarkable that the question is even asked that,

"Do fish feel pain?" [chuckles incredulously]

As a scientist, it's common sense. They have a nervous system, fish do. They have the basic elements that all vertebrates have. They have the capacity to feel on a level that I almost can't imagine we can. We feel pain, we feel touch. But fish have a lateral line down their sides that senses the most exquisite little movements in the water. So you see a thousand fish moving like one fish.

Those who say, "Doesn't matter what you do to a fish, they can't feel anything."

Or that they… Their consciousness, they can't relate to pain, or they can't sense danger in the future.

Well, they haven't really observed fish. I think it's a justification for doing dastardly things to innocent creatures.
It's the only explanation I can think of for treating fish with such a barbaric attitude.

[Ali] A scientific panel for the European Union concluded that fish do in fact feel pain and experience fear.
Just like dolphins and whales, fish can also have complex social lives, even teaming up with other species to find food. With research proving, once and for all, the intelligence, memory capabilities, and sentience of these animals, fish, and even crustaceans, were more like us than we ever expected.

Fishes probably invented all of the familiar senses to us. Uh, they've been around a long time. So they have excellent vision, hearing, sense of touch, sense of smell and taste. They have the right kind of pain receptors for physical, chemical, and heat types of pain, the same three kinds that we have. And also, there's evidence that fishes show, uh, curiosity, perhaps concern, perhaps, uh, fear, when they can see other fishes being taken out of their tanks, and chopped up on a block right outside the tank. It could be family members, or relatives, or just individuals who they've gotten to like over time. There's emerging science on how animals do use democratic decision-making.

One example is herrings, they have a very curious way of communicating. They actually fart to communicate.

So, if 60% of the herrings in the school are farting, then that means it's time to leave, maybe not surprisingly. But they actually use that as a communication tool.

[laughing] I can't keep a straight face.

[Ali] As hilarious as that was, I'd always been taught that seafood was an important part of a healthy diet, and I still had some questions.

[Ali] What am I going to miss out on if I stopped eating seafood? Well, what you're gonna miss out on, if you stopped eating seafood, is you're gonna miss out on all that toxic heavy metal. Mercury, right?

You're gonna decrease your intake of dioxins and PCBs, these other, you know, persistent organic pollutants. The aquatic food chain is the most concentrated source of industrial pollutants.

The thought of clean fish? There's just dirty fish and then dirtier fish. And so if you look at the number one source of dioxin exposure, of toxic heavy metal exposure, PCB exposure, of hexachlorobenzene, plastics compounds, flame-retardant chemicals. I mean, you name your industrial pollutant, it's found most concentrated in fish.

Again, because that's just where the pollutants eventually end up. Mercury is totally a toxicant to the body. Let's say mercury from some industry pollutes the air or the water. Small bacteria, plankton, they start picking up on the mercury. And then, small creatures eat those. Then you've got the smaller fish eaten by the bigger fish, and so on. In essence, this is called bioaccumulation.

[Ali] My journey had taken me far. And despite witnessing catastrophic destruction, I had more admiration for the ocean than ever before. I felt empowered by what I'd learned, and couldn't wait to put it into practice. Although I still pick up trash on beaches, and have embarked on a project to continue investigating and reporting on environmental issues, with so many plant-based alternatives emerging for almost every seafood product I could imagine…I realized the single best thing I could do every single day to protect the ocean and the marine life I loved, was to simply… not eat them.

There is real hope here because marine ecosystems bounce back so quickly if they're allowed to. You would see the reefs coming back, you would see these incredible shoals of fish returning, you would see the whales returning to our coast. This is within our grasp. We can do this. The prospects for marine recovery, for rewilding, are incredibly exciting, but it can only happen if very large areas of sea are closed to commercial fishing. And while governments are not prepared to take action, and while the industry is basically unregulated, the only ethical thing to do is to stop eating fish.

It isn't too late to take the best hope we will ever have of having a home in this universe. To respect what we've got, to protect what remains, don't let any of the pieces escape. Most of the positive and negative things that bring about change in human civilization start with someone. Some "one."

And no one can do everything, but everyone can do something.

And sometimes, big ideas make a big difference. That's what we can do. That's what you can do right now. Look in the mirror, figure it out. Go for it
.