



The Use of Hana Ecolexicon as Kigo and Form of the Story in Matsuo Basho and Natsume Souseki's Haiku

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Abstract. Haiku is a poem consisting of 5-7-5 syllables with seasonal references called kigo (季語). Its short form is the hallmark of this poem. This aim study focuses on the use of The Hana Ecolexicon as Kigo and the form of the story in Matsuo Basho and Natsume Souseki's Haiku. This research on Haiku (Japanese poetry) in Ecolinguistic Perspective is a qualitative research with descriptive method. This is due to the data collected, analyzed, and presented descriptively which aims to obtain facts and information about the existence of flowers in Japan and how the meanings carried by these flowers. A quantitative approach is also used in this study to determine the frequency of use of the hana lexicon in Haiku and which lexicon is most dominantly used. Thus it can be said that this study uses a qualitative approach which is supported by a quantitative approach with descriptive methods. To achieve this goal, qualitative research is applied. The result shows In haiku verses that use Hana's ecolexicon as kigo, it is found that there are stories that uphold the values of flowers as part of the environment. The forms of stories that emerge from Basho and Souseki's haiku are 1) ideology, 2) evaluation and judgment, 3) identity, and 4) salience. In the story about ideology, it is found that there are characteristics of Japanese service, Japanese people's belief in the power of the sun as a way of life, people's belief in Shinto teachings, and protecting the weak. The evaluation and assessment found that the use of words that were often rated negatively, such as 'fall', 'fall' and 'wither', did not show a negative assessment. This was due to the substantial aesthetic influence of wabi-sabi in haiku. Then, the use of the cherry blossom lexicon shows that cherry blossoms are flowers that represent the identity of Japanese society. Lastly, both poets use the personification technique to show the concern and importance of the existence of flowers in their lives.

Keywords: Ecolexicon · Kigo · Haiku · Ecolinguistic

1 Introduction

Language is an expression that intends to convey something to other people and becomes an essential thing in people's lives. Even language can be said to play an important role in human life as a functional system of human communication [1]. Humans use language

to connect. For example, when talking to friends and shopping at the market, there will be communicating with each other. Humans need language to fulfill their needs because language is the most crucial part of social life. In language, humans will also choose the right words according to the goals and objectives to be conveyed. Language plays an important role in shaping the character and identity of a country. As stated by Okri (1996) in his book entitled *Birds of Heaven*, stories are the secret source of values: change the story of an individual or a country and you change the individual and the country itself [2]. Thus it can be said that language has a very important role in every era, both past, present, and even language can determine the future. As a tool, language certainly has various components and how to use it properly. After going through a long process, the experts finally formulated a science that specifically studies language and grammar, namely linguistics. Sutedi (2008) suggests the division of linguistics, especially in Japanese, into: a. 音声学 *onseigaku*, the study of how language sounds are produced, how these sounds reach one's ears, and how that person understands them; b. 音韻論 *on'inron*, the study of phonemes (the smallest unit of sound capable of showing contrasting meanings) and the accent of a language; c. 形態論 *Keitairon*, a science that studies the types and processes of word formation in a language; d. 統合論 *tougouron* or *sintakusu*, namely the study of the structure of sentences, or the rules that govern a sentence in a language; e. 意味論 *imiron*, the study of the meaning of words, phrases, and clauses in a sentence; f. 語用論 *goyouron*, the science that studies the meaning of language in relation to the situation and conditions when the language is used. In addition, there is also a broader study on the relationship between language and factors outside of language, such as in terms of psychology (psycholinguistics), social (sociolinguistics), culture (ethnolinguistics), and ecology (echolinguistics) [3].

Fill (2001) define the lexicon as an inventory of languages passed down from generation to generation [4]. Then Booij (1997) explains in more detail that the lexicon is considered to be able to determine the nature of each word, phonological form, morphological and syntactic properties, and the meaning of the lexicon itself [5]. This opinion is also supported by the opinion of Kridalaksana (2008), who stated that the lexicon is a language component that contains all information about the meaning and use of words in a language [6]. In addition, the lexicon is a wealth of words owned by a speaker, writer, or language, vocabulary, vocabulary. Likewise, a lexicon is a list of words organized like a dictionary but with simple, practical explanations. Therefore, based on the description above, it can be concluded that the lexicon is all words containing various information in a person's memory and passed down from generation to generation. That way, through the use of the lexicon in work, it can be investigated how the experience and environment in which the creator lived. Sapir (1929) also stated that a language's lexicon best reflects its speakers' physical and social environment. Thus, it is inevitable that each language lexicon has its characteristics and uniqueness [7]. However, along with the increasingly intense globalization, the lexicon passed down from generation to generation from the ancestors is continuously eroded by a new, global lexicon. If so, the lexicon that functions as a referential and tracer of an endemic entity may become extinct. These lexicons that describe the human environment are called ecolexicon. Following the opinion of Setiawan (2019) in his research which states that ecolexicon are terms that can reflect the friendly character he says, the natural environment, social and cultural environment

in which he appears [8]. So that each ecolexicon in a particular area has a uniqueness that other regions do not have.

In every culture and throughout the ages, flowers have always been a part of people. Flowers always surround and support human life, whether grown wild or in a carefully cared garden, blooming in works of art or written on the pages of great literature [9]. In Japan, flowers symbolize the relationship between humans, earth, and heaven, expressed in the art of flower arrangement called ikebana [10]. In addition, biologically, flowers also function as a means of reproduction for plants. From the explanation, it can be seen that flowers have a vital role in human life and the survival of all living things in the world. So, its existence becomes an inherent entity in everyday human life. Moreover, because of their beauty, flowers also significantly influence human psychology. In various countries, flowers are also an essential element in various events. If this is the case, it is only natural that flowers significantly influence the human communication system.

Haiku is a poem consisting of 5-7-5 syllables with seasonal references called kigo (季語). Its short form is the hallmark of this poem. During the Meiji era (around the 19th century), the term Haiku, which means verse of haikai, became famous after being reformed by Masaoka Shiki [11]. In writing Haiku, there are binding rules, namely teikei, which requires each Haiku to consist of 17 syllables (5,7,5) and use kigo. Natural elements that appear in Haiku have a critical role in providing aesthetic value. The natural elements used are elements that can describe the beauty of the four seasons in Japan. Words that relate to or indicate this season are called kigo. Mandah (1992) states that kigo is a word that indicates the season when the Haiku is made [12]. The word kigo is composed of two morphemes, namely ki 'season' and go 'word, language.' (Meilantari, 2021) conducted a study entitled "The Meaning of Snow in the Haiku Collection "Issa Haikushuu" by Kobayashi Issa [13]. Meilantari's research aims to find out the meaning of the word snow, the domain discourse in Kobayashi Issa's Haiku, and how far the discourse reflects the phenomenon or socio-cultural conditions of Japanese society. His research uses Rifaterre's theory of semiotics as the leading theory and the theory of sociology of literature as a supporting theory. Meilantari's research results show that for Issa, snow is like his hometown. First, snow manifests the natural beauty of God's creation, and then snow symbolizes human ability to adapt to their environment. Meilantari found that Kobayashi Issa's Haiku has four domain discourses: the discourse of love for the homeland, religious discourse, and economic discourse. Issa's Haiku-Haiku can be said to be a social document about the daily life of ordinary people in the Edo period. What was popular then and what people did in winter can be known through Issa's Haiku. The primary difference between Meilantari's research and this research is the data used and the research objectives. This study focuses on the use of The Hana Ecolexicon as Kigo and the form of the story in Matsuo Basho and Natsume Souseki's Haiku.

2 Method

This research on Haiku (Japanese poetry) in Ecolinguistic Perspective is a qualitative research with descriptive method. This is due to the data collected, analyzed, and presented descriptively which aims to obtain facts and information about the existence of flowers in Japan and how the meanings carried by these flowers. A quantitative approach

is also used in this study to determine the frequency of use of the hana lexicon in Haiku and which lexicon is most dominantly used. Thus it can be said that this study uses a qualitative approach which is supported by a quantitative approach with descriptive methods. To achieve this goal, qualitative research is applied. The data were analyzed using morphological, semantic, semiotic and ecolinguistic theory approaches by [14].

3 Result and Discussion

The relationship between humans and the environment cannot be separated. Different environments certainly produce different stories. The way of life and views of the people who live in that place is certainly not the same as in other places. In this chapter, we will discuss the use of the Hana lexicon in Matsuo Basho and Natsume Souseki's Haiku in detail regarding the number of Haiku, the number of the lexicon, the number of differences in the use of the Hana lexicon, the dominant lexicon that appears, and the form of the story contained in the Hana lexicon which is used as kigo in the Haiku of the two poets.

3.1 Use of Hana's Lexicon as Kigo in Matsuo Basho and Natsume Souseki's Haiku

Works born from different eras and generations, of course, have differences. The Haiku studied in this study are the Haiku of the old generation, represented by the work of Matsuo Basho and the new generation of Haiku, represented by the work of Natsume Souseki. Haiku in the old generation tends to contain humor and satire on life in the Edo period. In contrast, the new generation Haiku pioneered by Masaoka Shiki prefers the flow of realism. However, the natural elements that become the identity of the season markers in Haiku still survive well. The following table shows how the Hana ecolexicon is used in Matsuo Basho and Natsume Souseki's Haiku (Table 1):

The table above shows that the total number of Haiku obtained from Natsume Souseki's work is 2,527 Haiku. This amount is one and a half times more than the number of Haiku by Matsuo Basho, 1,022 Haiku. However, the percentage of using the Hana lexicon as kigo in the two works is similar. Furthermore, Matsuo Basho's Haiku found as many as 67 Hana lexicon. In Natsume Souseki's work, there are 95 lexicons

Table 1. Total Hana Lexicon in Haiku

	Matsuo Basho	Natsume Souseki
The total number of <i>Haiku</i>	1022	2527
The total number of <i>Haiku</i> with lexicon <i>Hana</i> as <i>kigo</i>	224	592
The total number lexicon <i>Hana</i>	67	95
Percentage of use of Hana lexicon as kigo	21,9%	23.4%
The total number of variations of the Hana lexicon from the two works	121	

of Hana names and lexicons that use the Hana lexeme. In each work, several lexicons are not found in the Haiku of each other's works. There are 26 lexicon not found in Natsume Souseki's work, namely: 紫陽花 *ajisai*, 菖蒲 *ayame*, 児桜 *chigozakura*, 花守 *hanamamori*, 花見 *hanami*, 昼顔 *hirugao*, 犬桜 *inuzakura*, 岩躑躅 *iwatsutsuji*, 返り花 *kaeribana*, 寒牡丹 *kanbotan*, 鼓子花 *koshika*, 餅花 *mochibana*, 萩 *ogi*, 鬼薊 *oni-azami*, 桜麻 *sakuraasa*, 桜狩 *sakuragari*, 枝垂桜 *shidarezakura*, 白躑躅 *shirotsutsuji*, 松花 *shouka*, 相撲取り草 *sumoutorigusa*, 姥桜 *ubazakura*, 樞の木の花 *kashi no ki no hana*, 波の花 *nami no hana*, 合歡の花 *nemu no hana*, 椎の花 *shii no hana*, 柚子の花 *yuzu no hana*.

Furthermore, there are 54 lexicon not found in Matsuo basho's work, namely 秋草 *akigus*, 朝桜 *asazakura*, 薊 *azami*, 梅園 *baien*, 薔薇 *bara*, 木瓜 *boke*, 盆梅 *bonbai*, 白蓮 *byakuren*, 福寿草 *fukujusou*, 芙蓉 *fuyou*, 花散 *hanachiri*, 花吹雪 *hanafubuki*, 花落 *hanaochi*, 彼岸桜 *higanzakura*, 姫百合 *himeyuri*, 一八 *ichihatsu*, 糸桜 *itozakura*, 海棠 *kaidou*, 寒梅 *kanbai*, 黄菊 *kigiku*, 菊作り *Kikuzukuri*, 桔梗 *kikyō*, 辛夷 *kobushi*, 枸杞 *kuko*, 曼珠沙華 *manjushage*, 木蓮 *mokuren*, 落椿 *ochitsubaki*, 鬼百合 *oniyuri*, 男郎花 *otokoeshi*, 連翹 *rengyou*, 百日紅 *sarusuberi*, 山茶花 *sazanka*, 白梅 *shiraume/hakubai*, 蓼 *tade*, 蒲公英 *tanpopo*, 梅林 *umebayashi/bairin*, 梅見 *umemi*, 梅屋敷 *umeyashiki*, 吾亦紅 *waremokou*, 蘆の花 *ashi no hana*, 茶の花 *cha no hana*, 稲の花 *ine no hana*, 南瓜の花 *kabocha no hana*, 柿の花 *kaki no hana*, 桐の花 *kiri no hana*, 柑子の花 *kouji no hana*, 草の花 *kusa no hana*, 梨の花 *nashi no hana*, 凌霄の花 *nouzen no hana*, 蘭の花 *ran no hana*, 棕櫚の花 *shuro no hana*, 石路の花 *tsuwabuki no hana*, 梅の主 *ume no aruji*, 梅の宿 *ume no yado*.

Then for the number of uses of the same lexicon there are 41 hana lexicon, namely: 葵 *aoi*, 朝顔 *asagao*, 梅花 *baika*, 紅花 *benibana*, 紅梅 *beniume/koubai*, 牡丹 *botan*, 藤 *fuji*, 萩 *hagi*, 蓮 *hasu*, 蓮池 *hasuike*, 初桜 *hatsuzakura*, 杜若 *kakitsubata*, 寒菊 *kangiku*, 鷄頭 *keitou*, 芥子 *keshi*, 菊 *Kiku*, 木槿 *mokuren*, 撫子 *nadeshiko*, 薺 *nazuna*, 野菊 *nogiku*, 尾花 *obana*, 女郎花 *ominaeshi*, 桜 *sakura*, 白菊 *shiragiku*, 秋海棠 *shuukaido*, 水仙 *suisen*, 堇 *sumire*, 薄/芒 *susuki*, 椿 *tsubaki*, 躑躅 *tsutsuji*, 梅 *ume*, 忘れ草 *wasuregusa*, 八重桜 *yaezakura*, 山吹 *yamabuki*, 山桜 *yamazakura*, 夕顔 *yuugao*, 桃の花 *momo no hana*, 菜の花 *na no hana*, 蕎麦の花 *soba no hana*, 卯の花 *u no hana*, 梅の花 *ume no hana*.

From the number and variety of lexicons that emerged from the two works, it can be seen that the Hana lexicon used in Kaya Basho tends to be closer to the wild, in accordance with the closed Edo period. Meanwhile, in Souseki's work, many plants have been cultivated and developed as food ingredients and ornamental plants. Indirectly, it can be seen that after entering the Meiji period, there were many changes toward more modern life. Although born from two different periods, Matsuo Basho and Natsume Souseki's Haiku have a dominant tendency to use the Hana lexicon. The Hana lexicon, which has a reasonably large occurrence frequency, can be seen in Table 2.

Table 2. Hana's Lexicon Dominant

	Matsuo Basho	%	Natsume Souseki	%
The total number of <i>Haiku</i> with the lexicon <i>Hana</i> as <i>kigo</i>	224		592	
<i>Ume</i>	38	16,96%	179	30,24%
<i>Kiku</i>	33	14,73%	103	17,40%
<i>Sakura</i>	31	13,84%	30	5,07%
Total	102	45,54%	312	52,70%

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From a total of 121 Hana lexicons found in Matsuo Basho and Natsume Souseki's Haiku, three lexicons are found with the dominant frequency of occurrence, namely ume and its varieties, Kiku and its varieties and sakura and its varieties. Moreover, each lexicon above appears at least 30 times the number of Haiku containing the Hana lexicon. Overall, ume, Kiku and sakura lexicon dominate 45.54% of Matsuo Basho's Haiku and 52.70% of Natsume Souseki's Haiku. This shows that the three referents of this lexicon have special meanings for Japan and its people. Ume is a plant that has a long history in Japan. It entered Japan via China about 1500 years ago (the Asuka period).

Ume was introduced as traditional medicine. Since then, the ume plant has become very popular as a medicinal plant and a garden plant in Japan. In the Nara period (710–794), in spring, people from the upper classes would enjoy the beauty of ume flowers

or Ume no Hana while having parties, dancing, singing and drinking sake. Nowadays, gazing at the beauty of the ume flower is called *islihat hanami* before turning into *umemi*. Then entering the Heian period (794–1185), plums were processed into pickles, known as *umeboshi*. *Umeboshi* was used as food to increase appetite and maintain health for Japanese soldiers at that time. Its relatively long shelf life, ease to make and can be carried everywhere made *umeboshi* quickly spread throughout Japan (taken from www.tonohata.co.jp/ume/history/). The beautiful flowers and fruit that have many health benefits make plants. Ume is one of the plants that are very important in the development of Japanese life, so its existence is very attached to the consciousness of the Japanese people.

Like ume, Kiku is also a flowering plant that is very popular because of its medicinal function and beautiful appearance. Kiku is thought to have been known in Japan since the Nara period. Entering the Heian period, the Kiku plant became popular with noble and royal families (taken from www.hanamonogatari.com). The royal family's love for the Kiku flower can be seen in the choice of Emperor Gou-Toba, who reigned from 1183 to 1198 during the Kamakura period, to make a personal seal with a Kiku flower motif with 16 petals. Since then, his successors also used the Kiku flower as a personal seal and automatically, the Kiku flower became the official symbol of the imperial family (Shatan'ko, 2016). During the Edo period (1603), Kiku was increasingly popular with Japanese people, including ordinary people. As a result, Kiku plants began to be developed as food ingredients and to make tea which continues to this day. For the ancient Japanese, the Kiku flower was often associated with the sun and became a symbol of happiness and wisdom. Even now, the image of the clumsy flower is also used for diplomatic missions and institutions abroad.

Furthermore, according to Awazuhara (2007), cherry blossoms grow wild in Japan's mountains. They are known as *yamazakura*, an evolution of the original cherry plants from Nepal and Bhutan. Since ancient times, cherry blossoms have been considered sacred by the Japanese people and are used to identify the harvest time or cultivating fields by observing the blooming period. Therefore, Japanese people often hold festivals or ceremonies to request that the cherry blossoms bloom longer. For this purpose, Japanese people finally started planting cherry trees in their yards or neighborhoods. Cherry blossoms are also used as a symbol of the earth's fertility, death and rebirth (Awazuhara, 2007). Entering the Heian period, the popularity of cherry blossoms began to overtake ume flowers. Japanese people then prefer *Sakura* to distinguish Japanese culture from Chinese culture. Since then, cherry blossoms have become the representative of all flowers in Japan. Not only as a symbol in the country, but Japan also uses cherry blossom plants as a form of diplomatic ties by donating cherry blossom plants. Until now, it has always been synonymous with Japan and has even been confirmed with various commercial products such as food products, beverages and skin and facial care.

3.2 Story Forms in the Use of Hana's Lexicon in Matsuo Basho and Natsume Souseki's Haiku

In this sub-chapter, we will discuss the form of the story based on the opinion of Stibbe (2015), namely about the stories we live by which is conveyed through the use of the hana lexicon on the Haiku of two poets. The Haiku that will be discussed in this sub-chapter is Haiku with the lexicon hana as *kigo* and there are stories contained in the textual

translation. The discussion in this sub-chapter will be separated based on the work of each poet.

Haiku Matsuo Basho

Ideologi

(1) 草臥れて宿借るころや藤の花.

Kutabirete yado karu koto ya fuji no hana

‘Exhausted, rented an inn and fuji’

In this Haiku, Basho uses the Fuji lexicon, which refers to the *Wisteria floribunda* flower as a symbol of welcome. Basho said he was greeted well as soon as he entered the inn. The beauty of the fuji flower represents the Japanese community service ideology known as *omotenashi*. *Omotenashi*, if translated into English, would generally be hospitality, but *omotenashi* has depth far beyond that. *Omotenashi* is a sincere service from the heart without any hidden meaning. The hallmark of this service is to pay attention to the needs of customers or guests in detail, even to trivial things. In addition, *Omotenashi* prioritizes guest comfort by being polite and attentive but maintaining proper distance. Until now, *omotenashi* has become the service ideology in all sectors of life in Japan, especially those related to customer and guest service. Unlike the previous ideology, in the following Haiku verse, Basho expresses the Japanese people’s belief in the sun as the source of life, which they believe is the origin of Japanese society.

(2) 日の道や葵傾く五月雨 (松尾芭蕉)

Hi no michi ya aoi katamuku satsuki ame

‘Sun path facing aoi summer rain’

In this Haiku verse, Basho directly writes ‘the path of the sun and uses two markers of summer, namely the aoi flower and the rain in the early summer (*Satsuki ame*). The Aoi flower is a flower whose name comes from the characteristic of blooming facing the sun, so it is called *aogu hi* (facing/respecting the sun). From the use of these two words, which are closely related to the sun, it can be seen that in Basho’s mind, the sun’s existence is essential in his life. Therefore, the word ‘way of the sun’ clearly refers to the way of life of a Japanese Matsuo Basho, and he lives by respecting the sun like an aoi flower. In addition to the Japanese people’s belief in the sun, in Haiku Basho, there is also a Japanese belief in Shinto teachings. Shintoism is an ideology that believes that every entity in this world has power or spirit. As in the following Haiku stanza:

(3) 目の星や花を願ひの糸桜 (松尾芭蕉)

Me no hoshi ya hana wo negai no itozakura

‘Memohon mata bintang dan bunga pada itozakura’

In this Haiku verse, Basho reveals that he is praying to the itozakura flower. Cherry blossoms, in general, are flowers that have a unique position in the life of Japanese society. *Sakura* was chosen as the representative of all flowers by the Japanese not only because of its beauty but also because the ancient Japanese people believed in its power. Cherry blossoms are used as a benchmark for carrying out various farming activities. Therefore, a unique festival is held to beg for the cherry blossoms to bloom longer in

the hope of getting a bountiful harvest. Not only symbolizing prosperity, but sakura is also synonymous with human life, which is not eternal and imperfect. This comes from the falling cherry tree branches that will not grow again and will gradually die.

Evaluation and Assessment

Like Matsuo Basho, in Natsume Souseki's Haiku, there are stories in the form of evaluation and appraisal. In Haiku, in particular, using the lexicon of flowers as kigo shows a positive assessment of nature and the environment. In Basho's Haiku, it was found that neither 'fall' nor 'fall' gave a negative meaning to the context of the sentence, such as the following Haiku:

(4) 落梅花水車の門を流れけり

Ochi baika suisha no mon wo nagare keru

'Ume flowers that fall are flowing at the waterwheel gate'

In this Haiku, Souseki depicts an ume flower falling into the water and flowing past the pinwheel. Even though Souseki's view did not directly convey words of praise, this Haiku still shows a good assessment of the use of the word 'fall' because of the Hana lexicon. Haiku next also shows the same thing:

(5) 弦音にほたりと落る椿かな.

Tsuru oto ni hotari to ochiru tsubaki kana.

'The tsubaki flower that falls on the sound of the strings'

In this Haiku, the word 'fall,' coupled with the Hana lexicon, namely Tsubaki or camellia, shows a positive assessment of its existence associated with the sound of the strings. Strings are very synonymous with music, both in Japan and in other countries, which is one indicator of a sense of pleasure and enjoyment of something. In addition to being associated with beauty, the Hana lexicon in Haiku is also associated with death, such as in the following Haiku:

(6) 御陵や七つ下りの落椿

Goryou ya nanatsu kudari no ochitsubaki

'The royal tomb and the seven tsubaki flowers descend'

(7) 落椿重なり合ひて涅槃哉

Ochitsubaki kasanariaite nehan kana

'Fallen tsubaki flowers pile up and Nirvana'

In Japanese culture, the aesthetic value of wabi-sabi is closely related to Haiku. Wabi-sabi is an expression of beauty in life and death (Jupiter, 2003). Even though death invites sadness, it is a natural thing that happens. In the Haiku above, the floral lexicon is associated with 'tomb' and 'nirvana,' which reflects beauty in death. The positive element towards death and imperfection is also evident in either of the following Haiku:

(8) 銅瓶に菊枯るゝ夜の寒哉.

Doubin ni kiku kareruru yoru no samu kana

‘Kiku withered in a copper vase, cold night.’

(9) 床の上に菊枯れながら明の春

Yuka no ue ni kiku kare nagara ake no haru

‘Spring begins, and my nails wilt on the floor.’

(10) 枯芒北に向つて靡きけり

Karesusuki kita ni mukatte nabikikeri

‘Withering Suzuki swaying north.’

The three Haiku above use the word 枯れる *kereru* ‘wither’ to describe the condition of the referent of the Hana lexicon. Back to the wabi-sabi concept earlier, the beauty that emerges from these Haiku verses shows the natural character of flowers that experience aging, wither, falls and then die. The natural cycle that is described through the use of the word ‘wither’ shows the concept of beauty in imperfection. Therefore, it can be seen that words that usually contain negative meanings, such as ‘wither’ and ‘fall’ related to flowers, are described as beauty in Japanese Haiku.

Identity

In Souseki’s Haiku, Haiku are also found which refer to the identity of the Japanese people who have a close relationship with cherry blossoms, such as the Haiku below:

(11) 世を忍ぶ男姿や花吹雪

Yo wo shinonu otoko sugata ya hanafubuki

The figure of the man who restrains the world and hanafubuki

Hanafubuki is the term used to refer to the autumn cherry blossoms that fly and fall like snow. In this Haiku, Souseki depicts the figure of a man who faces the world in between the petals of the flying cherry blossoms. From the Haiku stanza above, it shows how close the Japanese people are with cherry blossoms, not only when they are enjoyed when they are happy, but also being a comforter in times of adversity. In addition to explaining the identity of Japanese people related to sakura, Souseki also describes his identity with sumire flowers such as the following Haiku:

(12) 菫程な小さき人に生れたし

Sumire hodo na chiisaki hito ni umaretashi

‘Ingin lahir sebagai orang sekecil sumire’

Sumire is a relatively small flower plant and grows well naturally on the roadside. Sumire including plants that have a pretty good life force. In this Haiku Souseki said he wanted to be born as small as Sumire. This sentence implies that he belongs to the big group of people and he admits it, so he wants to be reborn as a ‘small’ person. In the Haiku stanza above, it can be seen that in Japanese society the identity of people has been divided into large groups who have influence and power and there are small groups of people or minorities.

(13) 反橋に梅の花こそ畏しこけれ

Sorihasi ni ume no hana koso kashiko kere

‘Plum blossoms admire the arched bridge.’

(14) 玉蘭と大雅と語る梅の花

Gyokuran to Taiga to kataru ume no hana

‘The plum blossom that talks to Gyokuran and Taiga’

(15) 梅の花千家の会に参りけり

Ume no hana Senke no kai ni mairi keri

‘Plum blossoms join Senke’s gathering.’

(16) 紅梅は愛せず折て人に呉れぬ

Koubai wa ai sezu orete hito ni kurenu

‘Koubai does not love and doesn’t help people in trouble.’

(17) 国分寺の瓦掘出す桜かな

Kokubunji no kawara horidasu sakura kana

‘Sakura digs Kokubunji tile’

In the four Haiku above, Souseki uses the flower lexicon as the subject and verbs such as ‘admire’, ‘talk’, ‘join’, ‘love’ and ‘help’ and ‘dig’ as predicates. Not only by equating flowers with humans through the use of verbs, Souseki also assumes that flowers themselves are humans as written in the Haiku below:

(18) 婆様の御寺へ一人桜かな

Baasama no otera he hitori sakura kana

‘Sakura alone went to grandma’s shrine’

(19) 宝寺の隣に住んで桜哉

Takaraji no tonari ni sunde sakura kana

‘Sakura who lives next door to Houshakuji temple’

(20) 足弱を馬に乗せたり山桜

Ashi yowa wo uma ni nosetari yamazakura

‘Yamazakura puts a weak leg on a horse’

(21) ひとり咲いて朝日に匂ふ葵哉

Hitori saite ashi ni niou aoi kana

‘Aoi blooms alone kisses the sun’

(22) 散るを急ぎ桜に着んと縫ふ小袖

Chiru o isogiru sakura ni kin to nuifu kosode

‘Wearing and sewing a short-sleeved kimono on the cherry blossoms rushing to fall’

In Haiku (15) and (18), Souseki directly refers to sakura and Aoi as ‘one’, not one or a sprig. He also describes flowers as ‘live’, has ‘legs’ and ‘wears clothes’. This explicitly describes flowers as being the same as humans. By assuming that flowers are the same creature as humans, it shows that the author considers the existence of these flowers to be essential and deserves attention. This is also supported by the following Haiku stanza, which shows that flowers also have expressions and feelings.

(23) 朝貌に好かれそうなる竹垣根

Asagao ni sukaresou naru take kaki ne

‘Asagao’s favourite bamboo fence’

- (24) 浜に住んで朝貌小さきうらみ哉
 Hama ni sunde asagao chiisaki urami kana
 ‘Asagao, who lives on the beach, is a little disappointed.’
- (25) 蒲殿の愈悲し枯尾花
 Kaba dono no iyoiyo kasnashi kare obana
 ‘The end of the life of Tuan Kaba, sad withered obana.’

In the three Haiku above, Souseki uses the words ‘like’, ‘disappointed’ and ‘sad’ to describe flowers’ feelings. The aspect of feeling is one of the characteristics possessed by humans. Seeing the consistency of the personification used by Souseki shows that in his mind, he values the existence of the environment and considers it essential. The importance and magnitude of the influence of flowers in their environment are also clearly conveyed through the following Haiku:

- (26) 初蝶や菜の花なくて淋しかろ
 Hatsu chou ya na no hana nakute sabishi karo
 ‘Lonely without the first butterfly and na no Hana’s
- (27) 名は桜物の見事に散る事よ
 Na wa sakura mono no migoto ni chiru koto yo
 ‘The name falls from the splendour of the cherry blossoms
 Souseki said that he felt ‘lonely’ without the presence of na no Hana flowers and butterflies, then cherry blossoms had ‘powers’ that could defeat humans. So it was clear that the existence of the flowers above had an essential place in Souseki’s mind. He also posits that flowers can ‘cleanse’ and ‘illuminate’ as in the following Haiku:
- (28) 水仙は屋根の上なり煤払
 Suisen wa yane no ue nari susuharai
 ‘Suisen becomes the cleaner on the roof.’
- (29) 水仙白く古道顔色を照らしけり
 Suisen shiroku kodouganshoku wo terashikeri.
 ‘White Suisen shines on the old streets’

Matsuo Basho and Natsume Souseki’s haiku have a form of story that appreciates the existence of flowers in Japan. From the explanation above, it can be seen that 1) evaluation and assessment in Japanese haiku are strongly influenced by the aesthetic value of wabi-sabi and uphold the existence of nature, and 2) cherry blossoms are closely related to the identity of Japanese society. Therefore, flowers that bloom during one year are not only admired for their beauty but have become a symbol and identity for Japanese citizens, 3) the existence of floral elements in the Japanese environment has become an essential concern in the minds of Japanese people.

4 Conclusion

In haiku verses that use Hana’s ecolexicon as kigo, it is found that there are stories that uphold the values of flowers as part of the environment. The forms of stories that emerge from Basho and Souseki’s haiku are 1) ideology, 2) evaluation and judgment, 3) identity,

and 4) salience. In the story about ideology, it is found that there are characteristics of Japanese service, Japanese people's belief in the power of the sun as a way of life, people's belief in Shinto teachings, and protecting the weak. The evaluation and assessment found that the use of words that were often rated negatively, such as 'fall', 'fall' and 'wither', did not show a negative assessment. This was due to the substantial aesthetic influence of wabi-sabi in haiku. Then, the use of the cherry blossom lexicon shows that cherry blossoms are flowers that represent the identity of Japanese society. Lastly, both poets use the personification technique to show the concern and importance of the existence of flowers in their lives.

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