



The Form, Meaning and Function of the Hana Ecolexicon in Matsuo Basho and Natsume Souseki's Haiku

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Abstract. This research examines the hana (flower) ecolexicon contained in haiku by Japanese poets, namely, Matsuo Basho and Natsume Souseki. The purpose of this research is to identify the form, meaning and function of the hana ecolexicons. To achieve this objective, qualitative research is applied. Data were analyzed using morphological, semantic, semiotic and ecological theory approaches Stibbe (2015). The result shows that Every hana lexicon that refers to flower referents has a connotative meaning that comes from the flower language in Japan and a connotative meaning that arises grammatically from the arrangement of words used in haiku. There is also the hana lexicon in haiku which carries no special meaning other than to function as a marker of seasons and times. Flower plants that appear in haiku have various functions, including as food ingredients, traditional medicinal ingredients, ornamental plants and are used for construction and craft purposes.

Keywords: Ecolexicon · Hana · Haiku · Ecolingusitic

1 Introduction

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. 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 (ecolinguistics) [1].

Fill and Mühlhäusler (2001) define ecolinguistics as a study in linguistics that seeks the relationship between ecosystems that are part of human life systems (ecology) and the language used by humans to communicate in their environment (linguistics) [2]. Haugen (1972) states that in the study of language ecology occurs because of the interaction between language and the environment [3]. As Haugen argues, language certainly does not arise by itself, it is the interaction between humans and the environment that is the origin of language itself. So that each region certainly has a different language and has its own characteristics. This is evidence that language has an inseparable relationship with the environment, both social, cultural and natural environments.

But now the natural condition is getting worse. Humans as the most powerful species on earth should be able to protect the environment properly. But it is very unfortunate that the priority for humans is no longer the environment, but the material. All actions are taken solely to get the maximum profit. Much of the land was sold and then turned into buildings. Animals and plants are exploited on a large scale. Everything is done to fulfill a want not a need. Although there are also some people who have tried to make efforts to preserve nature, there are still more people who don't care. Therefore, environmental awareness must be built and promoted globally. The only means that can be used to make this happen is language. The use of language to voice environmental conservation efforts can be applied in various ways, including literary works and other writings. Thus, slowly people's awareness of the importance of nature can begin to grow and encourage them to act. Otherwise, sooner or later the habitat of all living things on earth cannot be saved.

The use of the right language can help efforts to preserve nature and sustainable nature will keep the language alive. Looking at this reciprocal relationship, it can be seen that environment and language have a strong and inseparable influence on each other. The magnitude of the influence of the environment on language occurs in all countries in the world. One of them is Japan. In Japan, natural elements form the basis of surnames or surnames and writing systems. Even in literary works, Japanese writers always use lexicon related to nature. In addition to aesthetic elements, the use of natural elements in literary works in Japan also has a very high appraisal feel to the natural environment. One of the literary works that has a very strong attachment and depicts the natural atmosphere in Japan in real terms is Haiku.

Haiku (俳句) called hakai until the 20th century were usually recognized as poems consisting of 5-7-5 syllables with seasonal references called kigo (季語). This definition generally applies to Japanese haiku before 1990, but is less precise for later haiku, because haiku after 1990 do not always have kigo [4]. Kigo in haiku is usually the name of plants, animals, food, clothing, festivals, and weather related to the four seasons in Japan. So haiku are often grouped by season. In addition to its uniqueness related to nature, haiku is also a poem that is very full of understanding. The limited number of stanzas seems to

force the author to extract the message he wants to convey and encourage the reader to think more and reflect to understand the haiku. As one of the most popular literary works in Japan and even the world, of course, haiku has a very worthy weight to be studied and used as inspiration and material for reflection for the younger generation. Especially in modern times filled with pressure and technological developments like today, it is important for humans to maintain balance within themselves by contemplating and approaching nature. Therefore, literary works that carry the beauty of nature are one of the choices that deserve to be studied more deeply. This study also seeks to trigger public awareness of the environment by displaying frames about the beauty of the environment. The frame in question is a mental structure that makes people aware of reality and makes what they believe come true [5].

Even though Japan is known as a developed country because of its technology, they never lose their uniqueness of tradition. Japanese society is very open to outside influences but still adheres to its traditions and heritage. China is one of the countries that has a very large influence on Japan. Today Japan is very famous for its complex writing system. There are three types of writing that are used simultaneously in Japanese, namely kanji, hiragana and katakana. Japan did not initially have a written language before the arrival of the Chinese. Kanji letters were then borrowed by the Japanese people by adapting their use to the existing syntactic and phonological systems and modifying them to form new letters, namely hiragana and katakana [6]. The use of kanji in Japanese is very important for Japanese language learners to know, because it not only represents sound but also becomes a symbol that has meaning. Kanji are letters born from the interpretation of natural elements, so that their existence indirectly reflects the relationship between humans and nature.

Apart from the writing system applied in Japan, the relationship between humans and nature also has a close relationship with the Japanese belief in Shinto teachings (神道). The word shinto comes from two kanji, namely “shin (can be read as kami)” which means “god”. and “to (or commonly read do)” which means “way”. Thus, when the two kanji are combined, a meaning will be created, namely “the way to god” or the way to God [7]. In Shintoism, God is called kami sama (神様) and the place of worship is called jinja (神社). Shintoism has neither scriptures nor religious leaders. According to his teachings, God exists in all creatures in this world, so there are very many. In other words, all existences in this world have God in them. Seeing the basic beliefs of the Japanese people, it is not surprising that natural elements also live in his literary works.

The relationship between humans, language and flowers in Japan is very interesting to study. One of the real connections between humans and flowers in Japan has even become a culture that is carried out every year in spring. They do a tradition called hanami. Hanami is an activity to see the beautiful cherry blossoms while having a picnic. In addition, one result of this relationship is literary works, especially haiku. Haiku, especially before 1990, structurally required the existence of natural elements in it. So that the relationship to be studied can be seen more clearly. With in-depth research on the natural environment and language in particular, apart from being able to explore new understandings, it can also reveal the history and customs of the region concerned. Seeing the large number of Japanese language enthusiasts in Indonesia, knowledge of Japanese from other perspectives can also be used as a reference in learning, so that in

the future it can facilitate interaction between Indonesians and native Japanese speakers. In addition, research on haiku studied from an ecolinguistic perspective has never been studied before in Indonesia. Moreover, by comparing two literary works produced from different eras, it can help to find out how the environmental conditions were at that time and how people viewed them.

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According to Keraf (1997) between symbols and references will lead to meaning [8]. The term meaning is often confusing, to see the meaning of a word you can use a dictionary. What is explained in the dictionary is the lexical meaning. Huford (1983) explain that "Word meaning are derived from the connection a society experience" [9]. The meaning of the word comes from the relationship experienced by the community. From these opinions the author can conclude that meaning is a study of meaning that develops from the environment of a society that is used to convey intentions with various purposes by one party to another in its use. The aim research is to describe the hana ecolexicon in Japan both in terms of form and meaning, it is seen from one of the works of Japanese literature, namely 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 [10].

3 Result and Discussion

3.1 Leksem Hana 花 Dalam Haiku Karya Matsuo Basho Dan Natsume Souseki

The lexeme hana written in the kanji 花 lexically or based on a Japanese dictionary means flower and is included in the noun category. Hanna lexemes can combine with other lexemes and form new words. The hana lexemes found in Matsuo Basho and Natsume Souseki's haiku are generally mostly associated with spring, such as the lexicon below:

(1) *Hanachiri* 花散り



Gambar 1. Hanachiri
Sumber: www.flickr.com/photos/146134374@N05

Judging from its form, the hanachiri lexicon is a compound word in the noun category. From a morphological point of view, this lexicon is formed from the nouns 花 hana 'flowers' and verba 散る chiru 'scattered, scattered'. Verb chiru undergoes a change in the form of renyoukei so that it becomes 散ります and ます the morpheme masu is removed. Then the verb chiru is combined with the noun hana and forms a new word to become 花散り hanachiri.

Lexically this lexicon refers to the cherry blossoms that fall scattered. This lexicon simply refers to the scattered petals of the cherry blossoms. Judging from the textual translation of Souseki's haiku, the hanachiri lexicon also refers to falling cherry blossom petals as written in the haiku stanza below:

(1) 冠に花散り来る羯鼓哉 (夏目漱石)

Kanmuri ni hanachiru kuru kakko kana

'Bunga sakura jatuh pada topi kakko'

Textually, Souseki depicts cherry blossom petals falling on a kakko player's hat (a traditional Japanese musical instrument shaped like a drum). In this haiku, judging by its meaning which refers to cherry blossoms, the hanachiri lexicon has a function as a marker or kigo for spring.

(2) *Hanafubuki* 花吹雪



Figure 2. Hanafubuki
Source: www.flickr.com/photos/kimuchi583

The hanafubuki lexicon belongs to the noun category of compound words. Morphologically, this lexicon is formed from 2 words, namely the noun 花 hana ‘flower’ and a compound word with the noun category 吹雪 ‘snowstorm’. The noun fubuki itself comes from the compounding of the verb 吹く fuku ‘blowing, blowing’ and the noun 雪 yuki ‘snow’ which has a sound change.

Lexically, hanafubuki has the meaning of cherry blossom storm which refers to cherry blossom petals that fly in the wind and then fall like snow. Similar to hanachiri, the hanafubuki lexicon also refers only to cherry blossoms. The connotative meaning contained in the hanafubuki lexicon can be seen from the following quote from the haiku stanza:

(2) 世を忍ぶ男姿や花吹雪 (夏目漱石)
Yo wo shinobu otoko sugata ya hanafubuki

The figure of the man who restrains the world and hanafubuki.

Pada haiku ini Souseki menggambarkan sosok pria yang sedang menghadapi masalah dan sosoknya terlihat di antara badai bunga sakura. Di sini penggunaan leksikon hanafubuki tidak hanya menggambarkan pemandangan kelopak bunga sakura yang berterbangun, namun juga memberikan rasa seperti dorongan, motivasi dan penghibur bagi sosok pria yang sedang menghadapi masalah tersebut. Dengan demikian dapat dikatakan bahwa dalam haiku ini Souseki memaknai hanafubuki atau badai bunga sakura sebagai pelipur lara. Selanjutnya, dilihat dari makna dan situasi yang digambarkan oleh Souseki, leksikon hanafubuki dalam haikunya memiliki fungsi sebagai penanda musim semi, dimana saat itu bunga sakura sedang berada pada masa puncak mekar.

(3) Hanamamori 花守

Judging from the form of the hanamamori lexicon, it is a compound word in the noun category. From a morphological point of view, the hanamamori lexicon comes from the combination of two words, namely the noun 花 hana ‘flower’ and the verb 守る mamoru ‘protect’. The verb mamoru undergoes a change in the form of renyoukei so that it becomes 守ります and ます the morpheme masu is removed. Then the verb mamori is combined with the noun hana and forms a new word to become hanamamori.

Lexically, hanamamori has the meaning of flower keeper which refers to the person who is in charge of guarding and caring for flowers, especially cherry blossoms so that they do not die or be attacked by birds or pests. This lexicon is very often used for aesthetic purposes in Japanese poetry as in the following haiku quote:

(3) 一里はみな花守の子孫かや (松尾芭蕉)
Hitozato wa mina hanamaori no shison ka ya
'Satu desa semua keturunan penjaga bunga sakura'

In the haiku above, Basho describes a village whose entire population is in charge of guarding the cherry blossoms. This could be true considering that in the Edo period cherry blossoms were sacred flowers. Cherry blossoms are not only enjoyed for their beauty but are also believed to be an indicator of agriculture. The blooming period of cherry blossoms is used as a benchmark by the Japanese people to harvest or start plowing the fields, so that during this period Japanese people often hold ceremonies or

festivals to ask for the cherry blossoms to bloom longer. Seeing the important role of cherry blossoms, it can be seen that the hanamamori lexicon does not only carry the simple meaning of being a flower keeper, but also as a guardian of life for Japanese people.

(4) *Hanami* 花見



Gambar 3. Hanami
Sumber: www.flickr.com/photos/vietkhoa_nt

The hanami lexicon, seen from its form, includes a noun or participle compound word that uses the auxiliary verb する suru. From a morphological point of view, the hanami lexicon comes from the combination of two words, namely the noun 花 hana ‘flower’ and the verb 見る miru ‘to see’. Verb miru undergoes a change in the form of renyoukei so that it becomes 見ます and ます the morpheme masu is removed. Then the verb mi is combined with the noun hana and forms a new word to become 花見 hanami.

Lexically, hanami means cherry blossom viewing which refers to the activity of viewing cherry blossoms that bloom in spring while having a picnic. The hanami lexicon only refers to viewing cherry blossoms and not other flowers. The use of the hanami lexicon in haiku shows that this activity is not only done to see flowers, but has a deeper meaning, such as the following haiku quote:

(4) 四つ五器のそろはぬ花見心哉 (松尾芭蕉)

Yotsu goki no sorowanu hanami kokoro kana

‘A place to eat 4-5 incomplete containers the feeling of seeing cherry blossoms’

In this haiku Basho expresses the feelings of someone who is poor when looking at the beauty of cherry blossoms. Not only associated with humans, hanami is also associated with animals such as the following haiku:

(5) 菜畠に花見顔なる雀哉 (松尾芭蕉).

Nabatake ni hanami gao naru suzume kana

‘A sparrow’s face looks like cherry blossoms heading towards a napus Brassica field’

In these two haiku shows that hanami not only provides visual beauty but also inner peace for the soul who sees it. Thus, the use of the hanami lexicon, which means lexically looking at cherry blossoms, in Basho’s haiku can be said to be a representation of seeing happiness and the source of life. Based on the description of the situation of seeing cherry blossoms, the hanami lexicon also has a function as a marker of spring.

(5) *Hanaochi* 花落ち



Gambar 4. Hanaochi bunga lotus

Sumber: <https://asa67kin.hatenablog.com/>

The hanaochi lexicon is seen from its form, including compound words in the noun category. From a morphological point of view, the hanaochi lexicon is built from the combination of two morphemes, namely the noun 花 hana ‘flower’ and the verb 落ちる ochiru ‘fall’. The verb ochiru 落ちます changes its ます renyoukei form so that it becomes ochimasu and the morpheme masu is removed. Then the verb ochi is combined with the noun hana and forms a new word to become 花落ち hanaochi.

The hanaochi lexicon refers to the end of the fruit where the flowers fall off. Before producing fruit, every plant must flower first. When the flower will turn into a fruit and fall to the ground, there is a part where the flower used to be attached, that is called hanaochi. On fruits such as tomatoes, melons, watermelons and so on, the hanaochi parts can usually still be seen clearly. In contrast to its lexical meaning, the hanaochi lexicon in Natsume Souseki’s haiku refers to other things, as written in the following haiku:

(6) 花落チテ硯ケシ影ト流レケリ (夏目漱石)

Hana ochite kudakeshi kage to nagare keri

‘Flowers fall torn flowing with the shadows’

In the haiku above, the lexicon is written differently, namely with a combination of kanji and katakana letters 花落 hanao and チテ chite. If combined according to the general writing, namely 花落ちて hanaochite, it will turn into a phrase with the meaning of ‘falling flower’. Through the haiku above, Souseki depicts flower petals falling, then tearing and flowing into the shadows. It can be seen from the previous explanation that the lexicon formed from the hana lexeme tends to refer to cherry blossoms. Likewise in this hanaochite phrase. Souseki refers to the falling petals of the cherry blossoms. Judging from the words that follow, such as ‘torn’ and ‘shadow’, it can be felt that the hanaochi lexicon in this haiku contains the meaning of sadness. As for its function, the hanaochi lexicon which refers to cherry blossoms is certainly included as a marker of spring.

(6) Kaeribana 返り花.

The kaeribana lexicon, seen from its form, falls into the noun category and includes a singular lexicon. From a morphological point of view, the kaeribana lexicon is a compound word formed from the verb 返る kaeru ‘return’ and the noun 花 hana ‘bunga’. The verb kaeru changes its renyoukei form so that it becomes 返ります kaerimasu and the morpheme ます masu is removed. Then the verb kaeri is combined with the noun hana and undergoes a sound change to form a new word to become 返り花 kaeribana.

Lexically, the kaeribana lexicon means re-bloom and refers to flowers that bloom a second time in different seasons of the same year. Generally these flowers are flowers that bloom in spring (May or April) and bloom again in November. Because they bloom at a time when people have started to forget them, these flowers are also called wasurebana ‘forgotten flowers’. In addition, 帰り花 kaeribana also has other names such as 帰り花 kaeribana ‘flowers that return’ and 返り咲き kaerizaki ‘blooming again’. The connotative meaning of the kaeribana lexicon of haiku can be observed in the following haiku stanza:

(7) 風に匂ひやつけし返り花 (松尾芭蕉)

Kogarashi ni nioi ya tsukeshi kaeribana

‘Aroma pada angin musim dingin dan bunga yang mekar kembali’

In this haiku Basho depicts flowers that bloom again in winter along with a cold breeze. From the haiku quote above, it can be imagined that the flowers bloom again beautifully despite the unfavorable weather conditions. It can be said that the kaeribana lexicon in this haiku carries the meaning of a hope or opportunity that exists in difficult times. Judging from the meaning and blooming period of the referent, the kaeribana lexicon has a function as a marker of the end of autumn and entering winter in haiku.

(7) Mochibana 餅花



Gambar 5. Mochibana
Sumber: www.flickr.com/photos/nobuflickr

Judging from the shape of the lexicon, mochibana belongs to the group of compound words in the noun category. Morphologically, the mochibana lexicon is formed from the combination of two nouns, namely 餅 mochi ‘rice cake’ and 花 hana ‘flower’. In this lexicon, the noun hana again undergoes a third sound change to merge into mochibana.

Lexically, this lexicon means New Year’s decoration which refers to the New Year’s decoration made of colorful mochi cakes (Japanese rice cakes) attached to willow, enoki or mizuki tree branches and then placed in front of the door of the house and kamidana (a place where used to make offerings to gods).

(8) 餅花やかざしに挿せる嫁が君 (松尾芭蕉)

Mochibana ya kazashi ni saseru yome ga kimi

‘You are a bride decorated with mochibana and kazashi’

In this haiku, Basho describes that a bride uses mochibana and kazashi (Japanese hair ornaments) as decoration. Seeing the lexical meaning of the words used in the above haiku indicates joy and celebration. So it can be estimated that the mochibana lexicon

in this haiku also refers to the meaning of joy, especially the joy of welcoming the new year. Judging from its referent function as a decoration for a series of ceremonies to welcome the new year, it can be said that the mochibana lexicon has the function of marking the new year in haiku in Japan.

(8) *Nami no hana* 波の花



Gambar 6. Nami no hana
Sumber: www.flickr.com/photos/shins_photos

Judging from its form, the lexicon nami no hana is included in the category of noun phrases. Morphologically, the lexicon nami no hana is a phrase formed from the noun arrangement of the noun 波 nami ‘ombak’, particle の no as a connector, and the noun 花 hana ‘flower’.

Lexically, the lexicon nami no hana means the foam of the waves which refers to the foam that arises from the lapping of the ocean waves hitting the rocks. These waves generally appear throughout the seas of Japan in winter. This name comes from the shape of the foam which is similar to a collection of flower petals. Judging from its use in Matsuo Basho’s haiku, the lexicon nami no hana has the following interpretation:

(9) 夕晴や桜に涼む波の花 (松尾芭蕉)

Yuubare ya sakura ni suzumu nami no ha

‘Foam of the waves that soothe the sunny afternoon and the cherry blossoms’

In this haiku Basho depicts a sunny afternoon scene, cherry blossoms and the lapping of the waves producing foam. Basho said that nami no hana is soothing to other objects, although nami no hana is a phenomenon that occurs in winter but he chose the word ‘cooling’ instead of ‘cooling’ or ‘freezing’ this shows that nami no hana has a positive meaning. Basho also explicitly states that nami no hana is also hana as in the following haiku:

(10) 波の花と雪もや水の返り花 (松尾芭蕉)

Nami no hana to yuki mo ya mizu no kaeribana

‘Foam of waves and snow and flowers that bloom again’

In the haiku above, it says clearly that nami no hana is a water flower that blooms again. You can imagine how the waves that come to the shore, hit the rocks and produce foam really remind Basho of flowers that bloom again in winter. From the two haiku above, it can be seen that the lexicon nami no hana carries a positive meaning associated with flowers, water and coolness. As for its function, judging from the characteristics of the referent nami no hana, this lexicon has a function to signify winter.

4 Conclusion

Every Hana lexicon that refers to flower referents has a connotative meaning that comes from the flower language in Japan and a connotative meaning that arises grammatically from the arrangement of words used in haiku. There is also the Hana lexicon in haiku, which carries no special meaning other than to function as a marker of seasons and times. Flower plants that appear in haiku have various functions, including food ingredients, traditional medicinal ingredients, and ornamental plants used for construction and craft purposes.

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