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A Study of Rachel Glass's Earth Speaks Using Arran Stibbe's Framing Metaphor to Foster Environmental Awareness

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Abstract

This research aims to analyze Rachel Glass's poem Earth Speaks through Arran Stibbe's Eco linguistic framework of metaphors (2015). Through the use of Arran Stibbe's theoretical framework of Eco linguistic given in 'Language, Ecology, and the Stories We Live By' (2015) this study uncovers the poem's multiple levels of meanings, framed through the use of metaphors and discovers its impending effect on readers' insights of environmental issues. By employing a qualitative research approach rooted Arran Stibbe's Eco linguistic framework (2015), the research interprets Rachel Glass's poem "Earth Speaks" to illuminate her exploration of environmental concerns such as deforestation, pollution, and biodiversity damage. Through careful analysis, the study reveals Glass's critique of environmental degradation, lament of ecological dilapidation, and advocacy for harmonious synchronicity with nature. Drawing on Stibbe's Eco linguistic framework of metaphors, the study not only explores the intersections between the poem and environmental consciousness, but also highlights the power of use of metaphors in the poem to inspire environmental awareness and action. The poem "Earth Speaks" highlights how poetry may be used to fight for the future and increase ecological consciousness. This research discovers the ways in which Glass's text engages with ecological themes, strongly depicted through the use of metaphors, in promoting environmental awareness.

Keywords: *Ecolinguistics, Arran Stibbe's framework of metaphors, environmental themes, environmental issues, environmental awareness.*

Introduction:

Literary works, especially poetic pieces, trigger human emotions and senses by creating a strong connection between readers and the thoughts presented in written compositions. Authors

mostly induce incitement from human life happenings and environmental issues, creating literary works which probe into these themes. In poetry, poets use figures of speech quite fondly, particularly metaphors. As Robert Frost suggests that poetry initiates with insignificant metaphors, appealing metaphors, decent metaphors, and moves on to the deepest thinking that we possess (Koh, 1972). Therefore, the discourse structure of metaphors is generally used in poetry to illustrate and clarify sentiments that cannot be expressed in simple language.

Poetry, through its linguistic complexity, conveys implicit meanings and strong messages, in verses. This complexity allows poetry to serve as a vehicle for profound exploration and analysis of various issues (Pradopo, 2014). The introduction of ecologically themed poetic works aims to enhance public understanding and awareness of the environment (Febrianti, Priyadi, & Wartiningsih, 2023). The use of poetry as a literary genre, navigated, brings forth textual materials that bear great significance based on eco-ethics. This shift is pertinent as it highlights a growing concern for environmental literacy and increasing global responsibility. Poetry, as Rigby (2011) states, fosters environmental connections because it is capable of establishing an attachment to nature, 'Poetry is a powerful instrument; it is a form of art tailored to the heart making responsibilities and concerns automatic' p.28. One of the most precise examples of this is Rachel Glass' poem "Earth Speaks" (2022). This poem shone the spotlight on the nonchalant attitude of humanity on the climatic issues on the world and argued for a drastic change.

The current research undertakes an Eco linguistic analysis of an eco-sensitive poem by Rachel Glass (2022) mystic verses through Arran Stibbe's theoretical framework of metaphors in Eco linguistics presented in *Language, Ecology, and the Stories We Live By* (2015). This poem aims to indorse awareness about environmental issues like deforestation, water and land pollution, environmental degradation and climate warming.

Problem Statement:

With the increasing focus of environmental issues, poetry has also played a pivotal role in promoting ecological awareness and activism. We can understand this more in the context of one of Rachel Glass's poems entitled "Earth Speaks," which deals with the engagement of art and ecology hoping to raise public awareness. Nevertheless, despite its great emotional appeal and rhetoric, very little literature exists in relation to the way Glass uses language and images in her work to promote change. There is a gap in literary texts analysis, at the moment, that ecological literature on poetry often pays attention to the thematic approach or poet's biography rather than the use of language that conveys ecological message, but this study has bridged this gap by explaining how the language of poetry can influence ecological efforts to address environmental concerns, especially when the culture is inhabited by so many environmental issues. Glass' "Earth Speaks" uses striking figurative language, especially metaphors which have not yet been methodically explored inside the system of environmental backing. Thus, this study intends to research how Rachel Glass' "Earth Speaks" utilizes frames of metaphors to advocate for biological cognizance and activity. The aim of this research is to contribute to the field of ecolinguistics by applying Stibbe's ecolinguistic framework of metaphors to a literary text that promotes biocentric values. Through the use of Stibbe's ecolinguistic framework of metaphors, this study aims to uncover the poem's multiple levels of meaning and explore its potential impact on readers' perceptions of environmental issues. By highlighting the importance of creative expression in

fostering a sustainable relationship with nature, this analysis will contribute in Fostering Environmental Awareness.

Research Questions:

- Which metaphors does Rachel Glass use to unveil environmental issues and promote environmental awareness in 'Earth Speaks'?
- How does Stibbe's ecolinguistic framework of metaphors describe the metaphors used in Rachel Glass's Earth Speaks, to employ the theme of environmental degradation and promote environmental awareness?

Research Objective:

- To identify the function of metaphors in fostering the theme of environmental degradation and promoting environmental awareness, in Rachel Glass's Earth Speaks, by applying Stibbe's ecolinguistic framework of metaphors.

Literature Review:

Environmental concerns are often expressed through poetry primarily aimed at the audience so as to raise awareness as a way of advocacy. Joni Adamson and others assert that readers' poetry appreciation, which articulates numerous environmental issues, allows them to feel the urgency of the situation, through the development of the affection towards the issues. The function of poetry in environmental protection and action has been researched by Susan J. Wolfson, who confirms that there is necessity of the feature of poetry to the imagination and action of people. In the discipline of ecolinguistics, discourse is "The characteristic way that a particular group in society uses language, images and other forms of representation" (Stibbe 2021).

Ecolinguistics is a branch of science that studies the relations between language and ecology. Its main objective is to highlight language practices and their role in understanding environmental problems. In particular, researchers have become interested in the language used to discuss environmental problems, language that promotes environmental conservation practices, and language that describes environmental measures. Ecolinguistics is concerned with the way language describes and shapes our interaction with the environment. According to Benet and Whitehead (2017), "Ecolinguistics benefits the development of the ecological consciousness by proposing how we can cover the concern about language to form an understanding of nature and the duties towards" (p. 123). In some cases Stibbe (2015) states, "language is not a neutral instrument but an actively molding tool of our perception of the world, i.e. of how we perceive nature" (p. 3). If the language used is able to explain or champion the currents ideologies in a paradigmatic structure where exploitation is the governing theme, then that also language serves the purpose. According to Ziegler (2017), "language is claimed to reflect and disseminate anthropocentric views that impair ecological equilibrium while promoting appropriation" (p. 125). As stated by some researchers in the field of ecolinguistics, language has a social and cultural function. Therefore, it can in some ways be used, consciously or unconsciously, to either propagate or contest anthropocentrism. As Arran Stibbe (2015) emphasizes concerning language and its attribution, 'anthropocentrism is [...] reinforced through language practices'. (p. 39). According to Daniela Francesca Viridis (2022) "Ecolinguistics is the branch of linguistics connecting the study of language with the environment and the natural world, in their biological or ecological sense. "Ecolinguistics has drawn attention to how language reflects and influences ecological

thought (Hodge & Kress, 1993; Stibbe, 2015). This term was seemingly first utilized by the French sociolinguist Jean-Baptiste Marcellesi (1975) in an article about regional languages; subsequently, in a book about linguistic alienation by the French sociolinguist Henri Gobard (1976). Ecolinguistics explores the role of language in shaping the relationships between humans, animals, plants, and the environment, viewing language and society as intricately connected to larger ecological systems embracing and sustaining them and life on earth as a whole. The primary goal of ecolinguistics is to examine human behaviors within a range of ecological interactions in order to maintain life via interactions between people, other species, the environment, and other animals (he, 2018, p. 23).

Ecolinguistics is no longer perceived as a subfield within the realm of linguistics only, but it has developed into an interdisciplinary domain which integrates both linguistics and ecology (Zhao & Guowen, 2017; Huang, 2017), as suggested by Han in 2013. Ecolinguistics looks into the relationship between language and nature, how language defines the relations that exist between people, animals, plants and the environment. According to Stibbe, George Lakoff and Mark Johnson, point out that "language is a crucial part of the social life of a community, and language we use affects the way people understand the world around them" (Metaphors We Live By. 1980: p. 6). This sentiment points to the role that language would play in regard to environmental projects and the ways in which the language that we adopt to discuss nature matters in its protection. Moreover, Lakoff and Johnson's observations of ecological discourse include, "the environment is not simply a scientific, political issue, but it is embedded in the metaphors and stories we use about our world". In *Conversation and Ecology* (2003), Halliday notes that "the environment is not the basis of human activity. It is preoccupied with the way we talk about it" (p. 50). This demonstrates the role of language in creating environmental issues that must be done justice to the world. All books have environmental features, although they do not address environmental issues (Buel, 2005).

According to Stibbe's eco-linguistic frame work (2015), 'metaphor is a type of framing where the source frame is from an imaginable area of life that is distinctively different the target domain.' So, in order to analyze metaphors, we need to look for 'trigger words that bring the source frame to mind'. This is further explained by the Conceptual Metaphor Theory (CMT), which explores how metaphorical expressions in language stem from cognitive metaphors. According to Safarnejad, Ho-Abdullah, and Awal (2014), linguistic metaphorical expressions mirror cognitive conceptual metaphors. Rachel Glass's poem "Earth Speaks" (2022) (Appendix-I) employs various analogies, highlighting natural disasters by linking it with disaster movie and apocalypse and also by comparing environmental degradation with fantasies and fairy tales, to depict the feelings of sorrow.

According to Stibbe, (2015) 'Metaphors are a type of framing which can be particularly powerful and vivid since they use a specific, concrete and clearly distinct frame to think about an area of life'. In the theoretical framework Stibbe (2015), 'metaphors are considered a type of framing. The difference between a metaphorical framing and a literal one is that the metaphorical framing draws on a source frame which is clearly from a different area of life to the target domain'. According to Stibbe, "the metaphors, and the reasoning patterns they lead to, can be judged according to the ecosophy. An ecological philosophy, i.e., a normative set of principles and

assumptions about relationships among humans, other forms of life and the physical environment. Analysts use their own ecosophy to judge the stories that they reveal through linguistic analysis. If the ecosophy includes the importance of adapting to climate change then the metaphor of climate change is a time bomb could be criticised for focusing attention away from adaptation – you cannot ‘adapt’ to a bomb. One metaphor, that of the corporation is a person, was examined in detail, from its metonymic use in expressions such as ‘The corporation is considering entering the market’ to vivid visual metaphors where ‘brand people’ such as the Michelin Man or Ronald McDonald dance around in TV advertisements. This metaphor has social and ecological dangers since it can be used to allow multinational corporations to benefit from the same protection as individual people enjoy.”

Rachel Glass's poem "Earth Speaks" (2022) (Appendix-I) examines the relationship between people and the natural world, with the use of conceptual metaphors. By personifying the Earth and giving it a voice that conveys both beauty and sorrow, the poem addresses issues of environmental degradation, human impact, and the deep connections among all living things. Rachel Glass's poetry has been published by the Poetry Society UK, and her entry "Earth Speaks" took first place in the Turn Up The Volume competition. Her work is featured in the anthology *A Pocketful of Windows* (Valley Press), and she is currently working on her debut poetry collection. Rachel was awarded first prize in the 19-25 age category of the ‘Turn Up The Volume challenge’ on the ‘Young Poets Network’ and has also been recognized as a winner in several other Young Poets Network competitions, including "Hollywood Remake" and "Performance". Rachel Glass's poem *Earth Speaks* (2022) (Appendix 1) explores the relationship between humans and the natural world. The poem addresses issues of environmental destruction, human impact, and the deep connection between all living things by creating a world and providing a voice that expresses beauty and sadness. Rachel Glass's poetry was published by Poetry UK and her piece *The World Speaks* won first place in the Turn the Volume competition. This poem got popularity because, in this poem, Glass challenges human dominance over the earth, advocating instead for ecological empathy and respect for all life forms. Stibbe (2015) argued that changing the language about the environment is a prerequisite for changing the attitudes toward the environment: this notion follows rather closely the linguistic techniques that Glass employs in the text.

Research Methodology:

This research employed a qualitative research approach, focusing on the analysis of textual data from Rachel Glass's poem "Earth Speaks". Rachel Glass's poem "Earth Speaks" was taken as a sample for the current research. In this research, the researcher has used qualitative analysis, focusing on close reading of "Earth Speaks." The researcher has applied Stibbe's ecolinguistic framework of metaphors to study the poem's language, the use of metaphors in particular, to uncover its thematic apprehensions, and implications for creating environmental awareness. The researcher's analysis of Rachel Glass's "Earth Speaks" using Stibbe's ecolinguistic framework of metaphors demonstrates the poem's complex meaning layers with the use of metaphors to highlight critical environmental themes and promote social and environmental change.

Analysis:

In this paper, Glass describes the challenges our planet earth is going through with the use of metaphors, and stark contrast, with trigger words that bring a particular source frame to mind,

related to environmental degradation. This study aims to examine "Earth speaks" from an ecolinguistic point of view, with focus on its thematic concerns, language use, especially the use of metaphors, and implications of creating environmental awareness. Glass skillfully blends environmental awareness with narrative in this piece, highlighting the pressing need for ecological stewardship in the face of environmental deterioration. Glass believes that her readers should embrace the strong sense of environmentalism that poetry evokes, using poetic language to vividly depict the scene. This is sentiment she shares with Lawrence Buell – "literature can be used to advance the cause of the environment" (The Environmental Imagination, 1995, p. 10). Through *Earth Speaks*, she demonstrates a strong commitment towards humanity's ecological challenges, for she critiques modern environmental issues, but more importantly, she aims to tackle the ecological concerns head on, and addresses the audience to change their perspectives towards the ecological troubles of today.

This research analyses the poem from Stibbe's point of view, by giving a bio centric reading of *Earth Speaks* to highlight how Glass portrays nonhuman characters—plants, animals, and ecosystems—as having inherent worth, separate from their utility to humans. Arran Stibbe (2015) has expanded upon Halliday's foundational work by emphasizing the role of language in constructing ecological meanings and the social practices surrounding the natural world. Stibbe argues that language is a powerful tool for shaping attitudes toward nature and the environment, as it reflects and reproduces societal ideologies. Simple analysis has been used to reveal electrical patterns in speech (Gee, 2014; Fairclough, 1995).

The poet has used various linguistic elements, especially metaphors, in the poem. Use of metaphor is effective mean of delivering difficult concepts relating to environmental deterioration. Glass uses metaphors, having catchy imagery to highlight how urgent climate warming is and to make abstract ideas like climate change more relatable by conjuring up strong feelings. The poem begins with a sharp contrast between the ruthless reality of environmental devastation and stories of catastrophes in movies, through which the poet draws a comparison to a "disaster movie," which highlights the difference between reality and fantasy right away. This metaphor implies that the effects of environmental deterioration are intensely real and deep, rather than just being a fictional phenomenon. According to Stibbe, language use and narratives have influencing impact on how we perceive the world. Glass's poetry defies the cinematic representation of environmental challenges, upsetting traditional storytelling. By declaring, "This is not a disaster movie," she forces the reader to face the harsh truths of ecological destruction rather than retreat into fiction. The poet has used various linguistic elements, especially metaphor, in the poem. Metaphor like "Exhaust fumes" stands for pollution and the overwhelming, hard-to-accept reality. Also the phrase "Livestream of all the failed crops" conveys the unfiltered, ongoing exposure to natural calamities, implying an unavoidable fact that cannot be stopped or reversed. The usage of metaphors, such as "livestream of all the failed crops" to symbolize continuing environmental disasters and "exhaust fumes" to depict pollution, emphasizes the truth and urgency of ecological deterioration.

The poem also makes use of repetition of metaphor "Are you scared yet?" Readers are prompted to examine their emotional reactions to climate change by this rhetorical inquiry. As a rhetorical device, the repeating inquiry "Are you scared yet?" forces the reader to face their emotions on

climate change and its effects. In contrast to fictitious depictions in films, the imagery of "failed crops," "floods," and "famines" paints a somber picture of the current global issues, highlighting their urgency and realism.

According to Stibbe, the rhetorical strategy of repeatedly asking, "Are you scared yet?" forces the audience to face their uneasiness and the gravity of the situation, which is a powerful instrument for environmental advocacy. In order to bring about a radical shift of viewpoint, Glass's poetry exhorts readers to "Change. Breathe. Listen." The phrases urging readers to "take off your boots" and "lose your carbon footprint" advocate for a way of life that respects natural ecosystems and promote a return to authenticity and simplicity in our interactions with the planet. All things considered, Glass's "Earth Speaks" combines a plea for systemic change with an emotional urgency that strikes a deep chord a wake-up call for environmental justice. The poem is a manifesto for a new relationship with the environment that is based on empathy, awareness, and a resolve to take action. It aims to inspire significant change and encourage readers to face their involvement in environmental deterioration through its honest and powerful language, especially through the use of metaphors. These metaphors help readers feel a feeling of environmental urgency and self-accountability. The poem criticizes the complacency of society with regard to climate change. Through the use of fantasy themes and metaphors such as "unicorns choking on your plastic and greed" and "mermaids drowning in your oil spills," Glass highlights the ridiculousness of disregarding environmental catastrophe by contrasting delightful imagery with dismal realities. This use of metaphor highlights the discrepancy between human behavior and its disastrous effects on the environment. Change is urgently and directly demanded. Phrases like "Take off your boots, lose your carbon footprint" encourage people to get back in touch with nature and promote personal accountability. The phrase "Change" is used repeatedly to highlight how important it is and to imply that humanity would suffer grave repercussions if nothing is done.

The metaphors related to "failed crops," "floods," and "famines" with fanciful details like "mermaids drowning in your oil spills" also draw attention to the ridiculousness of disregarding environmental degradation while simultaneously arousing feelings. These linguistic decisions produce a compelling story that highlights how urgent the ecological crisis is. The fanciful allusions to "unicorns choking on your plastic and greed" and "mermaids drowning in your oil spills" highlight the ridiculousness of disregarding environmental degradation by contrasting fancy with brutal reality. One way to interpret Glass's poem is as a component of a larger conversation on climate change and environmental activism.

The poem captures current worries about environmental deterioration, climate change, degradation, pollution and sustainability, which are probably motivated by the ongoing climate debates throughout the world. Social media allusions, such "Facebook livestream," show that the audience is aware of how information concerning climate concerns is shared in contemporary culture. This implies that readers who use digital channels for news and activism are the target audience for the poem. Glass also criticizes the propensity to rely on celebrity tales rather than face the terrible realities of climate change by bringing up well-known cultural icons like Jake Gyllenhaal. Readers are prompted by this intertextuality to consider how their media intake affects their comprehension of environmental issues.

The poem criticizes systemic problems that sustain environmental devastation in addition to personal indifference. Changing the phrase "yesterday, exclusively third world countries" to "today, your next door neighbor" demonstrates how climate change is no longer a remote issue but rather one that impacts everyone on the planet, irrespective of socioeconomic background. The researcher has placed the poem in its larger social setting in this last dimension. The poem addresses structural problems associated with environmental deterioration in addition to personal indifference. "Yesterday, only third world countries," the line reads. "Today, your next door neighbor" emphasizes how climate change is a problem that impacts all communities, regardless of socioeconomic background, and is no longer a remote concern. Glass, at the end of the poem pleads her audience to lose carbon footprints and walk barefoot to bring change in the society, so that the air can be free from gases and gets pure.

In this study, the researcher has analyzed thoroughly how Glass' metaphors not only express emotional weight but also challenge society perceptions of climate change and demand immediate action for promoting environmental awareness and individual accountability.

Conclusion:

By analyzing 'Earth Speaks', using through Arran Stibbe's theoretical framework of metaphors in Eco linguistics, the researcher has highlighted a series of metaphors, which elucidate how climate change language used by Glass is both supporting and countering the general belief about the issue. It is evident that the poem of the Earth speaks, as based on the near-disaster of global warming, drought and floods, is very existing realistic and incorporates language with social analysis. Such an approach broadens our perspective in understanding poetry as a means of activism and criticism of the society.

To put the matter in a nutshell, such as Glass's "Earth Speaks" should be delivered with soaring linguistic metaphors joined with some touching appeal for action about environmental implications. The importance of language interpretation persists irrespective of the use of language of poetry, as in this case, such poetry portrays strong metaphors to articulate climate change. Every language used by Glass has meaning as she makes abstract ideas more pragmatic to enable people to see, hear and feel the danger of environmental pollution. Through mix of fantasy oriented images and sad realistic pictures, she shows the ridiculousness of human beings behaving so indifferently to ecological disasters. The call for aggregate activity resounds with worldwide developments upholding for manageability and natural equity, building up the idea that environmental change is a major problem requiring prompt consideration from all areas of society. In synopsis, this study fills in as a convincing pronouncement for natural mindfulness, using Stibbe' framework of metaphors, to overcome any barrier between etymological articulation and social activism depicted in the poem. In conclusion, through the use of powerful metaphors, Glass explains the gravity of natural emergencies as well as rouses an aggregate liability towards cultivating a more sustainable future.

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Appendix-I

Earth Speaks by [Rachel Glass](#) (2022)

This is not a disaster movie:
no second takes
or Jake Gyllenhaal to save you.
Are you scared yet?
This is real: the suffering, the struggle,
the survival. Like exhaust fumes,
the truth is hard to swallow.
Are you scared yet?
Here's the Facebook livestream of all the
failed crops, the floods, and the famines.
You can't pause or rewind this apocalypse.
Are you scared yet?
Here's the proof, the evidence, the statistics,
rising like my temperature,
like the sea levels, like litter on the highway.
Are you scared yet?
I am suffocating from your fantasies and fairytales.
Hear the mermaids drowning in your oil spills?
See the unicorns choking on your plastic and greed?
Are you scared yet?
Are you scared yet?
Go on, ignore me, turn a blind eye.
You are so very good at that.
Change.
Turn down the lights, turn up the volume:
speak, shout, scream until you need
my oxygen, until I can hear you.
Change.
Breathe. Listen.
Yesterday, exclusively third world countries.
Today, your next door neighbour.
Change.
Take off your boots,
lose your carbon footprint
and walk barefoot.
And just
change.