



**NARRATING ENVIRONMENTAL FUTURES:
LANGUAGE, ECOLOGY, AND IDENTITY IN “HALF PAST HUMAN”**

LEE ZHE LIN

23AAB00411

SUPERVISOR: MS GHEETA CHANDRAN

UALZ 3023 - FYP2 REPORT

**SUBMITTED IN
PARTIAL FULFILMENT OF THE REQUIREMENTS
FOR BACHELOR OF ARTS (HONS) ENGLISH LANGUAGE
FACULTY OF ARTS AND SOCIAL SCIENCE**

October 2025

© 2025 Lee Zhe Lin. All rights reserved.

This final year project report is submitted in partial fulfilment of the requirements for the degree of Bachelor of Arts (Hons) English Language at Universiti Tunku Abdul Rahman (UTAR). This final year project report represents the work of the author, except where due acknowledgment has been made in the text. No part of this final year project report may be reproduced, stored, or transmitted in any form or by any means, whether electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the author or UTAR, in accordance with UTAR's Intellectual Property Policy.

Abstract

This study analyses the ecological narratives in T.J. Bass' "Half Past Human" through Stibbe's (2015, 2020) ecolinguistic concepts of identity, erasure, and salience. It examines how language shapes the representation of human and non-human elements, and how these representations reflect human-environment interactions. The analysis reveals the dichotomy between two different human identities: the Nebishes, depicted as hive insects and cogs in a machine, prioritise productivity and obedience; and the Buckeyes, framed as feral and pest-like, are the equivalent of animals in the setting. This linguistic framing contributes to a dominant eco-destructive worldview in which ecological elements are valued only for their utility to the Hive and to the humans. This perspective is further reinforced through the salience of machines, the erasure of flora and food, and cultural practices like hunting Buckeyes. By exaggerating the eco-destructive tendencies of the nebbishes, Bass constructs a cautionary narrative that highlights the consequences of exploitative and asymbiotic human-environment relationships. The study concludes that "Half Past Human" utilizes linguistic strategies to depict an eco-destructive worldview and thus deliver an eco-beneficial message, demonstrating that science fiction can serve as a medium for ecological critique.

Keywords: ecolinguistics, erasure, identity, salience, Stibbe, T.J. Bass, Half Past Human, science fiction

Table of Contents

Chapter 1: Introduction	5
Introduction.....	5
Background of the Study	5
Statement of the Problem.....	7
Research Objectives.....	8
Research Questions.....	9
Definition of Key Terms.....	9
Significance of Study.....	10
Conclusion	12
Chapter 2: Literature Review	13
Introduction.....	13
Studies on Science Fiction	13
“Half Past Human” by T.J. Bass	16
Applications of Ecolinguistics in Past Studies	18
Approaches to Eco-Literary Analysis.....	21
Conclusion	23
Chapter 3: Theoretical Framework	24
Introduction.....	24
Stibbe’s “Stories We Live By” Framework.....	24
Analytical Framework for “Half Past Human”	27

Conclusion	31
Chapter 4: Findings	32
Introduction	32
Reframing Human Identity through Language	32
Nebish Identity	32
Buckeye Identity	35
Ecological Narratives and the Linguistic Shaping of Human–Environment Relations	38
Economic Environment.....	39
Social Environment.....	42
Conclusion	44
Chapter 5: Discussion and Conclusion.....	46
Discussion	46
Scope and Limitations	47
Recommendations for Future Studies.....	48
Conclusion	49
References.....	50

List of Figure

Figure 1.....	29
----------------------	-----------

Chapter 1: Introduction

Introduction

This chapter provides the background of the study, which explains how ecolinguistics can be used in for both linguistics and literary analysis, and the statement of problem, which identifies the importance of exploring language use in speculative fiction as it can influence people's perception of the environment. Additionally, the research objectives and questions that guide the analysis of the study will be presented in this chapter, alongside the definitions of key terms that are relevant to the study. Finally, the chapter will explain how the study contributes to the ecolinguistics and literary fields.

Background of the Study

Language should be treated as more than just a tool for communication. It is useful in influencing how people think and act, and it often creates lasting opinions that shape beliefs and opinions through everyday use. Literature is fundamentally reliant on language too, which makes it helpful to people who want to imagine possible futures and discuss ecological anxieties. T.J. Bass' "Half Past Human" is one such science fiction, it illustrates a dystopian future where humanity is plagued by overpopulation and environmental collapse, having to rely on genetic engineering and technological advances to overcome these problems. This study will take an ecolinguistics approach to examine how the language in the novel conveys environmental anxieties and represents human-nature relationships, thus analysing their effect on the overall narrative of "Half Past Human".

Stories like "Half Past Human" do more than entertain. They help form human-nature relationships by encoding and transmitting values, beliefs, and norms surrounding the natural world, subconsciously shaping how people perceive the environment. Ecolinguistics is a subfield of sociolinguistics which scrutinises how texts reflect people's environmental

ideologies and influence their awareness. It also provides methods of analysing how the portrayal of nature, or lack thereof, can either reinforce a harmonious coexistence with the environment or perpetuate unsustainable misuse of it. These stories can be found everywhere, even in the subtle metaphors, framings, and language use that merely simply specific ecological ideologies.

Ecocriticism is a literary theory that is also interested in environmental discourse. It is used to analyse how ecological crises and human-nature relationships are depicted in literature. These depictions are then linked to present-day problems or prevalent beliefs in society. Comparatively, ecolinguistics is more focused on the use of language, such as the word choice, grammar, and implied meaning. In a way, ecolinguistics is a suitable supplement for ecocriticism, as they both study the intersection of language, literature, and ecology. According to the International Ecolinguistics Association (n.d.), the field explores “the role of language in the life-sustaining interactions of humans, other species, and the physical environment”. In reality, ecolinguistics does not only examine how humans interact with the flora and fauna. It also studies the economic and social environments that affect how people treat their surroundings. Stibbe (2010) proposes that the environment can be categorised into three groups: the first is physical environment, which refers to geographical features that can be physically interacted with, such as rainfall, the terrain, and the climate; the second is economic environment, which refers to the resources that humans require, including food, water, and minerals; finally the social environment, it refers to everything else that can influence a person’s life like physical structures, culture, beliefs, communities, and even political policies.

Studying the language use in fiction can uncover the narratives that subtly influence public perceptions of nature. Although fiction often covers environmental themes directly, these ecologically narratives are not necessarily confined to just the plotlines, character arcs, or settings. Linguistic features, such as metaphors, vocabulary, pronouns, and meaning, are all

capable of supplementing ecological narratives with their implications. Their effects are subtler, but they can still impact readers' opinions of sustainability, nature, and humanity's place within the ecosystem. These are the "Stories We Live By" (Stibbe, 2015); it is the language use that subtly but effectively exerts influence despite its veiled nature.

Thus, this study explores how fiction communicates ecological perspectives through language itself, with T.J. Bass' "Half Past Human" serving as the main medium of study. First published in 1971, the novel imagines a future where ecological collapse and human evolution have remade Earth after the extinction of all vertebrates but humans and rats. The themes that it introduces immediately are species extinction, overpopulation, and the most obvious environmental decline, all of which are suitable for closer analysis. Hence, the linguistic features and literary devices used throughout the novel must be analysed concurrently. By analysing how Bass describes the physical, economic, and social environments in his novel, this research can unveil the role of discourse in implied representations of various environmental issues, thus understanding how beliefs about human-nature relationships can be embedded in literature.

Statement of the Problem

Science fiction is a genre that often cover themes discussing environmental collapse, technological advancement, and the relationships between human and non-human entities. Ecological themes are popular in science fiction, so they are often studied as well. However, many science fiction studies that lean into the field of ecology tend to focus on character development, themes, and narratives. Many of these studies employ the ecofeminist theory. Wain (2021) and Ralph (2021) are some of the researchers who draw connections between how nature is interacted with in literature to the way women are interacted with in reality. This type of interpretation treats nature as a symbolic representation of women, and vice versa. Although

valuable, this approach often overlooks the linguistic features that determine how environmental issues are represented and understood within these narratives. Not only that, ecofeminist analysis emphasises the representations of gender even with the depictions of nature like winds, the ocean, or trees. For example, in Gandouz's (2018) and Winarti et al.'s (2022) studies, they draw the connection between women and nature by explaining how nature has been personified as a feminine force. This can reinforce gender studies in literature, but it risks obscuring critique towards environmental viewpoints.

In stark comparison, ecolinguistics only analyses how language reflects, frames, and reinforces environmental ideologies. Hence, it does not guide focus away from environmental concerns, allowing interpreters to instead commit to analysing the relationship between humans and the environment depicted in literature or fostered through these texts. However, most studies on science fiction that revolve around environmental concerns tend to prefer the ecocriticism theory. It primarily analyses how ecological issues are depicted and represented in fictional narratives (Anisha, 2021; Dudhatra, 2023; Lyngstad, 2019). Ecocriticism is relevant to studies on literature and ecology, but there is still a gap in research dedicated to analysing how language use can represent ecological ideologies through vocabulary and framing. Thus, this study seeks to address that gap by applying an ecolinguistic framework to "Half Past Human" by T.J. Bass, a novel that presents an imagined ecological dystopia. Rather than concentrating on broad themes or character arcs, the research will analyse how humans are reframed in the narrative, and how non-human entities (nature, animals, technology, etcetera) are represented through language to construct an ecological vision.

Research Objectives

The study aims to examine the following research objectives:

1. To analyse how language reframes the human identity in "Half Past Human".

2. To analyse how the linguistic representation of the economic and social environments, and how human interactions with them affect the ecological narrative in “Half Past Human”.

Research Questions

The study aims to address the following research questions:

1. How does language reframe the human identity in “Half Past Human”?
2. How does the linguistic representation of the economic and social environments, and the human interactions with them affect the ecological narrative in “Half Past Human”?

Definition of Key Terms

1. Identity: The way language constructs the roles and characteristics of humans, shaping how they relate to other humans and the environment (Stibbe, 2015, 2020).
2. Erasure: The omission or marginalisation of environmental realities and non-human perspectives, which prevents them from being fully recognised in discourse (Stibbe, 2015, 2020).
3. Salience: The way language makes certain non-human elements more prominent or valued in discourse through linguistic mechanisms and literary devices which humanise them (Stibbe, 2015, 2020).
4. Physical environment: Geographic characteristics that can be physically interacted with, such as weather conditions, amount of rainfall, mountains, etcetera (Stibbe, 2010).
5. Economic environment: Things that satisfy basic human needs, such as flora, fauna, and mineral resources (Stibbe, 2010).

6. Social environment: Elements in a society that influence the body and mind of the people (Stibbe, 2010).

Significance of the Study

This analysis is valuable to the field of literature as it examines environmental discourse using a stylistic approach. Through studying the role of linguistic mechanism in literature, the ways they are used to reimagine human-nature relationships and enhance eco-centric narratives can be comprehended. By linking language and ecology, the research offers a intricate perspective on how fiction can act as a form of environmental advocacy. This analysis can also show that environmental themes do not have to be conveyed only through literary devices. Strategic use of language can also achieve the same effect. Stibbe (2015, 2020) proves this through his “Stories We Live By” framework, which he uses to demonstrate how specific lexis, effective metaphors, and the appropriate linguistic framings can imply environmental ideologies with ease.

While ecocriticism and ecofeminism have provided valuable insights into how literature represents and engages with environmental concerns, ecolinguistics directs attention to language use. It investigates how linguistic patterns construct ecological themes, often through analysing what the language use implies. This approach makes it possible to uncover environmental discourse even in literature that are not considered green text. For example, the killing of animals for meat can be described as “processing” or “harvesting”, this particular lexical choice is a way of softening the violence against farm animals, and it can be used in news articles or advertisements for various meat products to prevent people from empathising with the livestock. Stibbe (2015) describes ecolinguistics as the study of the “Stories We Live By”, which are the underlying narratives hidden in everyday language that shape how people think about the environment. It is even suitable for literature that advocates environmental

sustainability. Stibbe (2015, 2020) demonstrates its application on a variety of green texts, such as posters about the environment, articles surrounding environmental degradation, and even dialogues from green speeches.

Additionally, “Half Past Human” by T.J. Bass has received little to no critical attention thus far. Macleod explains in the introduction of the novel (1971/2013) that Bass addresses worry about extinction and overpopulation that have been exaggerated to the extreme, thus forcing readers to confront the more unsettling side of human nature. Yet despite the obvious eco-centric themes in the novel, it remains unexplored. This is especially true for a closer analysis of how the language in “Half Past Human” frames these environmental and social anxieties. A linguistic reading is therefore crucial to uncovering the environmental and ideological discourse embedded beneath the surface narrative.

That aside, the science fiction genre provides a unique space to explore and imagine the long-term consequences of ecological neglect and technological excess. In “Half Past Human”, Bass pushes this to the limit by envisioning a world where all vertebrates except humans and rats have gone extinct, and humanity has adapted in disturbing ways. This dystopia results from unmitigated ecological collapse, forcing humanity to rely on technological advancements to overcome the consequences. Bass has crafted a world ensnared in a utilitarian governance, where the characters’ opinions and beliefs are predefined by the communities they live among. Examining how these characters speak about, and the narrator describe the environmental issues in the novel can reveal the types of ideologies fostered by the narrative. Thus, ecolinguistics analysis is especially important in this scenario, as it can expose how speculated futures like the one in “Half Past Human” can mould present-day environmental awareness.

The significance of this study lies in its application of ecolinguistics theory to an overlooked science fiction. It can also demonstrate how language use affects the eco-beneficial narrative pushed by Bass. As the bridge between linguistics and literature, this study aims to determine how ecological ideologies can be conveyed through linguistic mechanisms and literary devices. Through this, the study can evaluate how effective they are at supporting or damaging the overall narrative in “Half Past Human.

Conclusion

This chapter has established ecolinguistics as the core of the study. It outlined the background, identified the research problems, and determined the research objectives and questions. Key terms that are relevant to the ecolinguistics analysis of “Half Past Human” have also been defined. Finally, the significance of this study in the fields of linguistics and literature has been clarified. Though studying how language affects the ecological narratives in science fiction, this research can provide a deeper comprehension of how it implies environmental ideologies. The next chapter will review key works in science fiction and ecolinguistics studies, as well as compare a few eco-critical literary theories.

Chapter 2: Literature Review

Introduction

This chapter reviews research relevant to the present study of “Half Past Human”. The first section provides an overview of how science fiction has been studied in academia through a variety of approaches that are not limited to literary studies. It then provides background on “Half Past Human” by T.J. Bass, highlighting its major themes and contextual relevance. The next section examines how ecolinguistics theories have been applied in previous studies, particularly Stibbe’s (2015, 2020) “Stories We Live By”. Finally, various eco-centric literary theories will be compared and critically reviewed to assess their suitability for the analysis planned.

Studies on Science Fiction

Science fiction is a diverse genre that successfully draws interest from many fields such as literature, politics, sociology, psychology, and education. Writers can create imagined futures through them, reframe current issues, and criticise the status quo by exaggerating or distorting reality. Its flexibility allows for critical reflection and imaginative exploration, meaning that fictional texts are suitable for analysing societal issues, whether they are merely theoretical or are contemporary issues currently experienced by different communities.

When examining science fiction through the lens of political science and international relations, studies find that they effectively criticise real-world governments and socio-political tensions. This is often achieved through speculative futures that mirror and exacerbates contemporary issues. Through dystopian depictions such as totalitarian leaderships, extreme resource scarcity, and global conflicts, authors can reveal the weakness of poorly managed political systems. They encourage readers to critique and compare real-world governments, fostering change in ideology. Layton-Matthews (2023) and Donstrup (2024) both demonstrate

how these cautionary tales not only provide potential developments of present-day politics, but also cultivates the political agency of readers by encouraging them to recognise the connections between fictional and real-world socio-political issues. Moreover, science fiction informed by social anthropology and sociological frameworks employs narrative representation to contextualise socio-political stances and cultural practices. Branca's study (2023), for example, utilises the anthropological lens to examine colonial relations, social classifications, and human impacts on the planet. On the other hand, Jiang (2024) and Rajiv (2024) examine how utopian and dystopian settings magnify social norms and communal dynamics, thereby providing detailed understandings into the representation of imbalanced social structures. Their studies show that critiquing societal issues through the narratives represented in science fiction is important. Even though many of the fictions are exaggerated or completely imaginary, they can still reflect present-day issues and anxieties that require attention (Jiang, 2024).

Aside from that, science fiction can also be used as a supplement to teach students about complex theoretical and scientific concepts. Through literary devices such as allegory and extrapolation, abstract ideas can be simplified and made accessible to readers since they can be visualised more easily. That way, students can discuss and reflect on these concepts or ideas effectively. The topics covered by science fiction can range wildly from technological evolution to ethical dilemmas, and this lack of limitation allows a variety of concepts to be conveyed through imaginative ways. Londoño-Proaño's (2023) study suggests that science fiction can inspire curiosity towards technological advancement and innovation. Illustrating the possibilities and pitfalls of scientific progression is proven to be helpful in cultivating innovative mindsets (Londoño-Proaño, 2023). On top of that, Londoño-Proaño and Pérez (2024) believe that science fiction can foster active learning and critical thinking. They find that students who are encouraged to consider real-world implications through the depictions of different situations in fiction have a more enriching educational experience overall. Almanza-

Arjona et al. (2022) also prove that science fiction can help students comprehend complex mathematical and scientific principles, showing that storytelling elements can aid comprehension of concepts that are difficult to visualise in normal classroom settings. Collectively, these studies of how science fiction impacts educational experiences demonstrate that it can be used as a pedagogical tool that encourage real-world applications or deeper reflections of abstract theories (Londoño-Proañó & Pérez, 2024)..

Many science fictions also cover environmental arcs or themes, depicting futures that are plagued by climate change, collapse of the ecosystem, or even environmental revitalisation. These are often used to explore the ever-changing relationship between humans and nature, thus critiquing how human actions affect nature, the importance of environmental responsibility and sustainability. However, despite these obvious environmental themes, studies often analyse them using ecofeminist or socio-environmental frameworks that link environmental issues to social and economic oppression such as patriarchy, capitalism, and colonialism (Atta, 2025; Wain, 2021; Winarti et al., 2021). For example, Atta's (2025) work explains that the exploitation of natural resources mirrors the subjugation of women in patriarchal societies.

These approaches are invaluable as they criticise both social and environmental crises at the same time. However, the linkage often drawn between them leads to situations where concerns surrounding humans are emphasised more, whereas environmental narratives are undermined. As a result, studies on science fiction often prioritise socio-political analysis, and ecological themes are seen as merely symbolic or are considered secondary to other interpretations. This makes ecolinguistics and purely environmental-focused literary analysis the minority in science fiction studies. Due to this gap, science fiction is a particularly suitable choice for this analysis. It engages environmental themes directly and provides the appropriate medium for applying an ecolinguistics approach to.

“Half Past Human” by T. J. Bass

Thomas J. Bassler was an American physician and science fiction writer who published the novels “Half Past Human” and “The Godwhale” under the pseudonym T. J. Bass (The Internet Speculative Fiction Database, n.d.). Bass was particularly engaged with biology and the human body’s capacity to adapt under pressure, publishing articles and research about pathology, such as his study on the relation between marathon running and heart conditions (1977), as well as the research he conducted with physician Orselli on tumour cells (1972). While his career as a fiction author was brief, his novels and short stories used a unique blend of ecological dystopia and distinctive physiological details, both of which were the highlights of his novel series, “The Hive”. His background in pathology and medicine allowed him to create works that effectively merged hard scientific knowledge with speculative fiction, resulting in narratives that explored possible futures through speculating on the biological and ecological limits of humanity.

While “The Hive” series is made up of two novels, namely “Half Past Human” published in 1971 and its sequel “The Godwhale” published in 1974, this study focuses specifically on “Half Past Human”. The first novel is a fix-up novel made up of two of Bass’ earlier short stories, “Half Past Human” and “G.I.T.A.R.”, both originally published in science fiction magazines in 1969 and 1970 respectively. As a result, the novel “Half Past Human” serves as the foundation of Bass’ imagined universe that introduces central themes that defined his ecological dystopia. This extensive construction of setting, ecology and social systems makes “Half Past Human” particularly suitable for analysis. It provides the necessary narrative to examine humanity’s interactions with the surrounding physical, social, and economic environments in depth. The novel is set in a distant future where Earth’s population has swelled to thirty trillion people, most of whom live underground in massive hive-like structures. Humanity itself has been biologically engineered into docile and small-statured beings adapted

for high-density living called the “Nebishes”, whereas surface-dwelling primitive humans, otherwise known as “buckeyes”, survive as outcasts. The novel’s premise revolves around environmental collapse, overpopulation, and genetic manipulation, making it especially relevant to ecological discourse.

The main themes explored in “Half Past Human”, such as the extremely limited resources resulting from mass species extinction, the desperate evolution of technology to make up for the environmental collapse, and dysgenics that can help combat overpopulation are all forms of ecological concerns. The novel scrutinises the consequences of treating nature as a resource to be managed and exploited. Coincidentally, these themes are also often scrutinised in ecolinguistics to evaluate human-nature relationships (Stibbe, 2020). The novel follows different perspectives, with the main ones being a buckeye named Moon, a Nebish named Tinker, and a companion machine called Toothpick. The inclusion of human characters from different castes and inhuman characters allow for a closer examination of how they position themselves in a social hierarchy, as well as how they compare themselves to the environment. By shifting between different perspectives, the novel illustrates the contrasting ways ecological issues in the narrative are perceived and linguistically framed.

Despite its relevance to the ecological field, “Half Past Human” lacks academic attention. Its sequel, “The Godwhale”, focuses on the inhuman character Rorqual Maru, which is a cybernetic whale engineered to harvest plankton and recycle oceanic resources to sustain human survival. As a central figure in the narrative, Rorqual Maru embodies the convergence of technology, ecology, and species survival, drawing more critical engagement than “Half Past Human”. For example, Jørgensen (2019) treats Rorqual Maru as a symbol of humanity’s reliance on non-human life forms and ecological systems, reframing survival as a cooperative process between species and environments. Unlike Jørgensen’s ecocritical approach, Hickman and Parker (2021) position “The Godwhale” within the broader study of fertility dystopia,

interpreting it as part of the 1970s wave of population crisis narratives concerned with reproduction and biotechnology. These studies show that “The Godwhale” has received attention primarily for its symbolic characters and its engagement with demographic anxieties, leaving “Half Past Human” comparatively understudied. As both novels share the same narrative universe and thematic concerns, a deeper analysis of “Half Past Human” can address this gap.

Applications of Ecolinguistics in Past Studies

Ecolinguistics is an interdisciplinary field that studies the relationship between language and ecology, examining how discourse shapes human perceptions of and interactions with the environment. Despite being a relatively new field of study, concerns over environmental degradation and the role of communication in sustaining ecological awareness have pushed researchers to examine everyday literature. The field recognises that language is a powerful tool to reinforce ideologies, whether it is a detriment or a benefit to ecological well-being. One influential framework within ecolinguistics is Stibbe’s (2015, 2020) model of “Stories We Live By”, which provides concepts for uncovering the underlying discourse that guides collective opinion about the environment.

Stibbe’s (2015, 2020) “Stories We Live By” has been applied in many studies that analyse fictional texts, but the depth and scope of application vary considerably. For example, Indriyanto’s (2021) study of the Hawaiian work “The Wind Gourd of La’amaomao” borrows the concepts of ideology and evaluation to reveal how indigenous traditions encode respect for the environment. Through drawing attention to naming practices that embody symbiotic relationships with nature, the study demonstrates how ecolinguistics can unveil worldviews from unfamiliar cultures. Indriyanto’s (2021) study is rich in cultural appreciation, but the analysis is only focused on cataloguing the ecological ideologies implied in the folktale without

considering how they can challenge the eco-destructive discourses that are prevalent in everyday life.

On the other hand, Awny's (2023) study of Applegate's "Wishtree" provides a more in-depth application of the salience concept from Stibbe's (2015, 2020) "Stories We Live By". Through close analysis of linguistic devices such as personalisation and imagery, the study illustrates how non-human beings are made prominent within the narrative and positioned as morally significant. Unlike Indriyanto (2021), Awny's (2023) analysis looks beyond surface-level themes, focusing more on specific linguistic strategies which give ecolinguistics its uniqueness. Other scholars, such as Qureshi et al. (2023), who analyse Atwood's "MaddAddam" trilogy and Das (2023), who studies Morrison's "Home", utilise the "Stories We Live By" framework more generally without relying on any individual concepts introduced by Stibbe (2015, 2020). Both studies argue that fictitious works carry eco-beneficial discourse by portraying the environment in a positive light or evoking a sense of urgency in the conservation of nature.

Aside from fiction, Stibbe's "Stories We Live By" framework has also been applied to other types of literature. In terms of educational books, Putra's (2023) study of Indonesian language textbooks reveals that there is an absence of eco-beneficial discourse. She explains further that these types of educational materials can normalise anthropocentric worldviews unconsciously. The study also showcases the potential for cultivating environmental awareness through embedding suitable discourse in pedagogical tools, especially since these materials are unanimously used for education. Younis and Abdulmajeed (2023) study advertisements instead, relying on Stibbe's (2020) concepts of salience and erasure to expose the contradicting discourse used in environmental campaigns. They also provide methods to distinguish between advertisements that support or undermine ecosophy. Likewise, political discourse can be examined using ecolinguistics, revealing how language can be used to convey environmental

concerns and ideologies even in speech. For example, Dhayef and Naheri (2024) conducts a study on speeches delivered at global climate conferences to examine how politicians apply linguistic devices strategically. They find that language is rarely neutral as it is always used to align public perceptions with some form of agenda.

Even though many studies utilise Stibbe's (2015, 2020) "Stories We Live By" framework, there are some studies that end up making similar conclusions as Stibbe's proposed concepts. For example, Abdullah et al. (2022) analyse the portrayals of animals in Kamel Kilani's children's stories by combining two cognitive frameworks: the conceptual metaphor theory by Lakoff and Johnson (1980) and the frame semantics developed in FrameNet proposed by Fillmore et al. (2003). Abdullah et al.'s (2022) analysis shows how metaphorical and cognitive frames make certain qualities of animals salient, such as the portrayals that describe certain animals as peaceful helpers or threatening predators. These findings resonate with Stibbe's concept of salience (2015, 2020), which explains that the representations non-human beings can be given importance or prominence through methods that humanise them. That then shapes how these beings are perceived and whether humans can relate to them easily. However, an issue with Abdullah et al's (2022) study is that it risks damaging the ecological discourse of their chosen text since metaphors and frames are treated as isolated mechanisms, and not as part of an interconnected system that forms the narrative. Stibbe's framework (2015, 2020) includes many concepts that can overlap and coexist, scrutinising every type of linguistic mechanisms together. This makes it a more comprehensive framework to critique the ecological discourse embedded in texts.

Even when studies diverge from Stibbe's (2020) theory, the overlapping concepts and similar conclusions reinforces the relevance of his framework. It is especially useful in deciphering how language reinforces or marginalises different environmental ideologies. Ultimately, "Stories We Live By" can be treated as the ideal tool for analysing ecological

discourse in different genres of literature, whether it be fictional narratives, educational materials, advertisements, or political speeches. Additionally, the application of this framework to speculative or science fiction remains limited, as the majority of the research prioritises children's literature, non-fiction texts, and media deeply rooted in culture or traditions. This gap can thus be filled by analysing T. J. Bass' "Half Past Human", which embeds ecological discourse within dystopian narratives heavy with themes surrounding population control, technological dependence and degraded human-nature relationships.

Alternative Approaches to Eco-literary Analysis

Other than ecolinguistics, there are many other literary theories that analyse the relationship between literature and the environment. According to Schliephake (2022), ecocriticism is one of the earliest and widely established approaches to eco-literary analysis. It studies the representation of nature, location, and culture to uncover how texts reflect attitudes towards the environment (Glotfelty, 1996). For example, Anisha's (2021) ecocritical reading of "The World from Nowhere" links the text's recurring cyclonic winds to contemporary environmental crises, arguing that the representation creates urgency in the story, thus prompting readers to recognise the problems with present-day environmental degradation. Meanwhile, Dudhatra's (2023) analysis of James Cameron's "Avatar" interprets the Na'vi culture's intimate relationship with their ecosystem as an intentional counter to modern anthropocentric worldviews, using that to cultivate ecosophical ideation in the audience.

Lyngstad's (2019) ecocritical analysis of Bertagna's "Exodus" and "Zenith" demonstrates the linkage strategy as well. The pastoral utopia of Greenland is interpreted as an allegory for nature, whereas the totalitarian dystopia of New Mongo is seen as culture (Lyngstad, 2019). This shows that ecocriticism often connects literary representations and present-day environmental issues or anxieties, then analyses how these representations can

encourage readers to reflect on their attitudes towards the environment. Compared to ecolinguistics that emphasises language use that implies stances on environmental realities, ecocriticism is more focused on thematic linkage. Since “Half Past Human” is already straightforward with presenting the anxieties surrounding overpopulation and ecological degradation as its main themes, an ecolinguistics approach is more suitable as it delves deeper into how language use affects their representation.

Another prominent literary theory is ecofeminism, which emphasises on the concept of gender when examining depictions of human-nature relationships in literature (MacGregor, 2006). Ecofeminism is a theory that symbolically links femininity to the environment inside literature. Hence, it is used to critique both ecological and patriarchal oppression at the same time. This theory is similar to ecocriticism, both of them rely on symbolism and they both link representations of environmental issues to present-day societal issues. Ecocriticism typically associates narratives with contemporary environmental issues, whereas ecofeminism interprets the representations as gender-based oppression. Glazebrook (2002) explains that women interact more with the natural world. This perceived closeness leads to women and nature being frequently associated in literary representations. Thus, ecofeminism utilises this symbolic pairing to detail how ecological exploitation reinforces patriarchal ideologies and vice versa.

For example, Wain’s (2021) study on Atwood’s “MaddAddam” trilogy examines how the depiction of a diminishing food supply in a world suffering from climate change and the collapse of the ecosystem is also a representation of the domestic labour that women are burdened with. However, this symbolic linkage means that environmental issues have to share the interpretive space with gender-based discourses, leading to ecological critiques being depicted as merely another representation of gender inequality. Winarti et al.’s (2022) analysis is a prime example of this phenomenon, where they examine how male and female characters interact differently with their environments. They further explain that the oppressive and

destructive representation of men thus led to the portrayal of women and nature as subordinate to the authority of men (Winarti et al., 2022). Their analysis reveals how literature can criticise patriarchal values subtly. Unfortunately, this also has the side effect of shifting emphasis away from environmental concerns, since they will be treated as secondary to the dynamic of social hierarchies or their symbolic representations.

Both ecocriticism and ecofeminism are theories that provide valuable insights into how literature portrays ecological issues, and how these portrayals intersect with social dynamics. However, their reliance on symbolism and metaphor can shift attention away from obvious ecological themes that are the core of “Half Past Human”. Bass’ novel presents itself as a story that promotes eco-beneficial discourse by depicting environmental issues in exaggerated and explicit forms. This makes ecolinguistics a more suitable framework, as it focuses on the discourses and stories that shape the perception of the environment. Ecofeminism also proves less effective in this context; the linkage between the narratives in the novel and gendered issues will only detract from the environmental concerns which form the core of Bass’ critique.

Conclusion

This chapter has reviewed past studies on science fiction and examined key eco-literary frameworks, including ecocriticism, ecofeminism and ecolinguistics. After explaining the contributions and limitations of ecocriticism and ecofeminism, it is found that ecolinguistics offers a more suitable framework for “Half Past Human”. The novel’s ecological themes are explicitly conveyed through its discourse and narratives rather than through symbolic representation; thus, ecolinguistics is better suited to provide a more in-depth analysis of how the overt ecological concerns in the novel are supported through language use. The next chapter will introduce the conceptual framework that will be used to investigate the ecological discourses conveyed in the chosen text.

Chapter 3: Theoretical Framework

Introduction

The purpose of this chapter is to establish the theoretical framework that will act as the foundation for the present study. Since the research focuses on how ecological narratives are represented in T.J. Bass' "Half Past Human", it is essential to adopt an approach that can reveal the ways language and narrative construct particular views of the environment. To achieve that, ecolinguistics will be the core of the study. Ecolinguistics is a broad and evolving field, offering a variety of concepts to examine the relationship between ecology and language. While these concepts differ in scope and emphasis, they share a common goal in uncovering how discourse shapes mindsets surrounding the environment and how people put them to action. Due to the many concepts available, a suitable analytical framework will be developed for the analysis. The following sections in this chapter will introduce Stibbe's "Stories We Live By" framework and show how it enables a closer examination of the ecological narratives in the novel "Half Past Human".

Stibbe's "Stories We Live By" Framework

Stibbe's (2015, 2020) "Stories We Live By" framework provides a systematic method for analysing how discourse shapes human perceptions of the ecology. It has shaped many contemporary ecolinguistics analyses, whether directly applied or implicitly reflected in related studies. Even when ecolinguistics studies do not apply it directly, such as Abdullah et al.'s (2022) analysis, they still lead back to similar theories proposed by Stibbe. The framework explains that language is never neutral as it is used to communicate cultural values, worldviews, and assumptions. That is how language influences the way people interact with the natural world. According to Stibbe (2015, 2020), the stories told through discourse are both a reflection

of reality and the construction of ideologies on what is deemed acceptable, normal, or desirable in relation to the natural world.

However, the framework does not only identify the types of stories and ideologies implied in literature. It is also used to determine if the stories are destructive or constructive to environmental discourses. To explain, eco-destructive stories are ones that normalise harm to the environment, some of these ideologies include consumerism and anthropocentrism. On the other hand, eco-beneficial stories encourage coexistence with the natural world. Commonly, eco-beneficial stories can be seen in articles or advertisements that foster empathy for animals. Since these stories can be embedded in any type of literature, the framework must be adaptable. Stibbe (2015, 2020) already demonstrates the flexibility of “Stories We Live By” through his examples that refer to poems, magazines, posters, and blogs. With that, it is proven that the framework is not confined to any particular type of literature, allowing it to be applied on any form of literature, and even videos or pictures as long as language is used in some way.

The framework identifies several recurring types of stories within literature. The first concept he proposed is ideology, which refers to the systems of belief that exist as the status quo or are shared among specific communities. These embedded ideologies either naturalise destructive worldviews, such as consumerism or anthropocentrism, or reinforce eco-beneficial worldviews, such as sustainability and green conservatism. Another concept that’s similar to ideology is framing. It analyses how particular issues or elements are represented in discourse. Framing can be found by locating trigger words that determine what aspects of the issue or element have been emphasised and undermined. Hence, framing is often used to shape how ecological realities are interpreted. For example, deforestation can be framed as “economic development”, which fosters more positive interpretations like growth and employment. On the other hand, it can also be framed as a “devastation”, highlighting the loss of biodiversity and climate impacts.

Another concept is metaphor, which is also a type of framing. Similarly, metaphors utilise trigger words to draw comparisons between vastly different domains. In the context of ecolinguistics, they are used to create implications that eventually form either eco-beneficial or eco-destructive mindsets. For example, with the metaphor of “the Earth is a machine”, it implies that the Earth can be manipulated and fixed with human intervention. In contrast, the metaphor of “the Earth is a living organism” implies that the Earth is alive and she can be hurt. This allows people to empathise with Earth, and is a way of promoting ecosophy. Metaphors, like framing, are often used in news articles or green literature to guide the ethical stances taken towards the human-nature relationship (Stibbe, 2015).

Stibbe also introduces evaluation, referring to the values assigned to ecological processes or entities. Evaluations can present practices or creatures as positive and desirable, such as by referring to industrial animal farming as “efficient”. Others can also be illustrated in a more negative light; for example, by labelling the same practice as “inhumane”. Evaluations reveal how discourse directs moral and emotional responses to ecological issues through subtly suggesting how each aspect of the natural world should be appraised. Another concept is known as identity, which examines the roles of humans in discourse. The concept of identity considers every linguistic mechanism that can be used to reframe and redefine the characteristics of a certain type of people. For example, the use of reciprocal pronouns like “each other”, or inclusive pronouns like “we” and “our” which refers to both animals and humans, are methods of placing them in the same group. Similar, metaphors and framings can also affect identity. For example, reframing “land” as a “community” leads to people identifying with it more easily, encouraging them to treat land as they would other people within their own community.

Unlike identity, which is more concerned with the roles of people, erasure and salience are concepts that often examine non-human aspects. Erasure refers to how the environment is

undermined through specific language that underrepresents a particular ecological reality. A common example is the omission of animal suffering in discussions of meat production. It erases non-human perspectives from the narrative and helps prevent people from sympathising with the affected animals (Stibbe, 2015). Saliency is the opposite, referring to aspects of the environment that are made more prominent and valuable. For example, Awany's (2023) study demonstrates how non-human characters in the novel are humanised and given greater prominence through linguistic devices like individualism, personalisation, and imagery. It is a way of helping readers empathise and connect with non-human aspects of the environment. Both erasure and saliency play crucial roles in determining what is considered relevant or irrelevant in environmental discussions.

These are only some of the elements in Stibbe's (2015, 2020) "Stories We Live By" framework, but they form the core of it. Their strength lies in their ability to uncover how discourse represents ecological issues and how the representations subtly promote particular ways of thinking while discouraging others. These concepts can be used to evaluate whether the stories are considered beneficial or destructive for the environment. Destructive stories often normalise or undermine ecological damage, while beneficial ones cultivate more sustainable worldviews and ecologically responsible mindsets. According to Stibbe (2015), ecolinguistics should be used to expose destructive stories embedded in everyday discourse and encourage eco-beneficial stories that can foster ecosophy.

Analytical Framework for "Half Past Human"

To analyse T.J. Bass' "Half Past Human", this study adopts selected elements from Stibbe's (2015, 2020) "Stories We Live By" framework. While the framework provides a wide range of concepts, the research focuses primarily on identity, erasure, and saliency, as these are the most relevant to the representations of various elements in the novel. The thematic concerns

of the text juxtapose human existence in a technological future against the diminishing presence of non-human life; thus, the scope is narrowed to focus on these elements that advance the narrative.

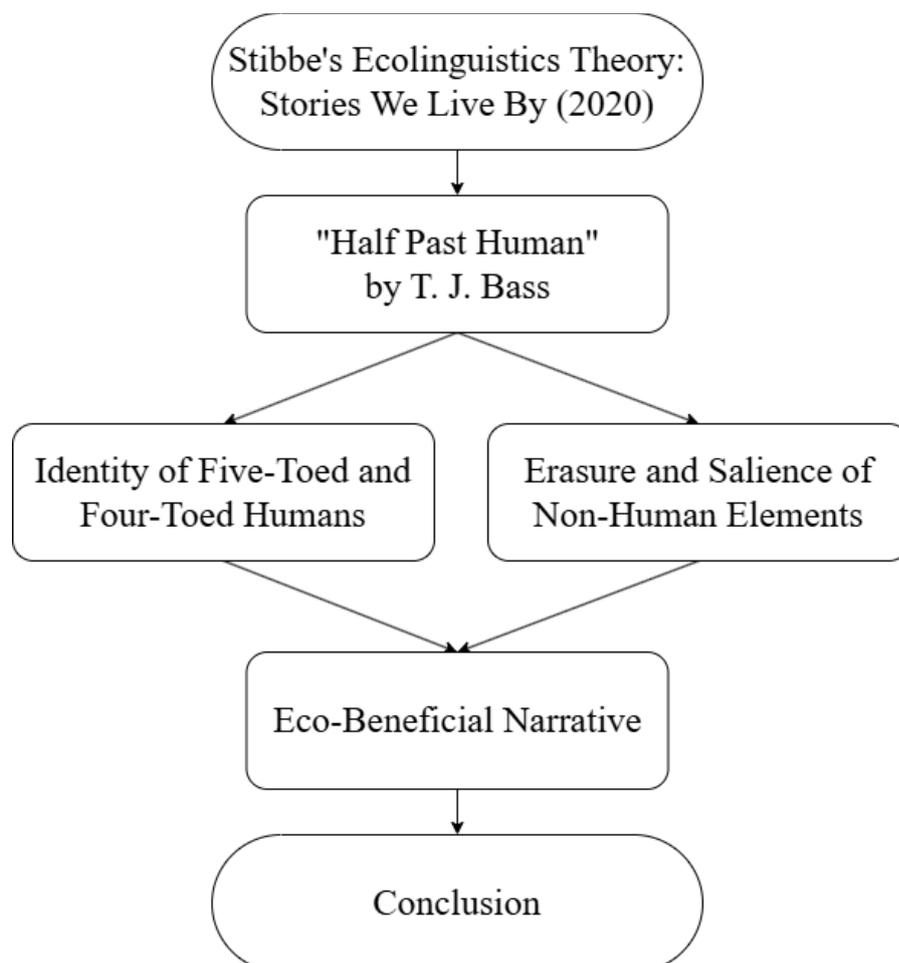
Identity is vital for examining how human characters in “Half Past Human” are linguistically and narratively framed. As Stibbe (2015) explains, identity reveals how discourse defines the position and characteristics of humans, defining their relationship with other humans and non-human elements. In Bass’ novel, depictions of the Nebishes and their contrast with the buckeyes are rich with opportunities to explore how language reinforces hierarchies, defines their sense of belonging, and shapes the perceptions of what it means to be human in a world where the ecosystem has suffered a complete collapse. For example, the language used to describe Nebishes' position within their underground hive-like society, how the Nebishes compare themselves to the buckeyes living on the surface, and how these characters talk about or interact with the environment all demonstrate characteristics that define their identity. Thus, analysing their identity will reveal the values that dictate human existence in this imagined dystopia and how it affects the narrative in the novel.

On the other hand, the concepts of erasure and salience are significant in examining the novel’s treatment of non-human elements. Bass’ novel demonstrates situations where non-human elements are diminished or sidelined within discourses of human survival and technological progress. Erasure can appear in different forms, whether it completely removes discourse surrounding an ecological reality, merely hints towards and indirectly references parts of the environment, or distorts their perspective and representations. For example, the term “livestock” is a form of erasure that reduces diverse animal species to their economic functions, whereas the words “biomass” and “flora and fauna” merely hint towards the existence of specific animals and plants, thus making them a form of erasure. However, other elements are treated with greater importance, and in some cases, humanised through

personalisation and vivid descriptions. These non-human elements can also be given salience using human pronouns like “he” and “she” instead of the usual “it”. Similarly, making non-human elements the active agent in sentences gives them importance as well. For example, the sentence “the cat scales the tree with graceful ease, and her fur shines gold in the sunlight as she climbs” represents a story of salience, the usage of the pronoun “she”, active agency, and vivid descriptions are methods of making the cat more prominent. Studying these patterns of erasure and salience provides insight into how the novel downplays or highlights the physical, social, and economic environments in the imagined world to support the ecological issues presented.

Figure 1

Theoretical Framework Used for the Analysis



As seen in Figure 1 above, the concept of identity will be used solely for the human characters within the novel, whereas non-human elements will be scrutinised with erasure and salience. These concepts are particularly well-suited as the novel offers detailed worldbuilding that discusses both human and non-human elements. While other concepts Stibbe (2015, 2020) presents in his framework are equally important, identity, erasure, and salience are the most relevant tools for examining how the novel supplements the narratives with specific linguistic strategies. In practice, this involves examining linguistic mechanisms or literary devices that link to these concepts. For identity, it includes appraising how humans are labelled, categorised, or metaphorically framed, often through locating specific trigger words that are associated with the Nebishes, who are genetically modified four-toed humans, and the buckeyes, who are primitive five-toed humans unsuitable for the hive society underground. Through understanding the characteristics expected of these two types of human identity, their position within human-nature relationships can be determined, demonstrating whether they place themselves above or equal to the environment and how that impacts the narrative. Meanwhile, non-human elements will be examined for situations where texts downplay or omit parts of the environment using Stibbe's (2020) concept of erasure. Mentions of the extinction of vertebrates, the absence of forests, and the disappearance of biodiversity can be examined as they demonstrate how ecological realities are handled in the narrative. Alternatively, a close study of the Nebishes' conversations and opinions about the environment can also reveal whether their human-centric society perpetuates stories of erasure that can be damaging to their ecology. Salience of non-human elements will be identified in excerpts that elevate them through vivid descriptions, metaphors, or personifications. For instance, many machines in "Half Past Human" are given voices, and one of the human characters, Moon, frequently interacts with them. These events can be analysed as a potential demonstration of salience, where non-human elements are brought to the spotlight. These patterns affect the overall narrative by bringing attention to

certain aspects of the environment while others are sidelined. Hence, the conceptual framework in Figure 1 enables a detailed reading that covers both the human-centred narratives and the non-human elements with shifting importance. This prevents unfair prioritisation of any specific element within the novel.

The analysis will be done through a close reading of the passages, scrutinising how characters and narrators employ specific linguistic or literary devices that help embed ecological narratives. Emphasis will be placed on lexical choices, narrative descriptions, and character dialogues that reflect identity, erasure, or salience. Passages where human characters define themselves against other groups will be examined through the lens of identity, descriptions that downplay or ignore the environment will be considered stories of erasure, and moments where non-human entities such as machines or animals are given voice, agency, or symbolic weight will be analysed as salience. The application of the framework demonstrates how linguistic mechanisms and literary devices guide perceptions in the fictional world. Through it, the study can evaluate how these linguistic choices reflect and construct the human-nature relationship within the novel's setting, thus revealing how they impact the narrative Bass envisioned.

Conclusion

This chapter has introduced Stibbe's (2015, 2020) "Stories We Live By" framework and explained how it provides a comprehensive foundation for examining how discourse shapes ecological meaning through various strategies and concepts. Additionally, the framework in Figure 1 above will guide a more detailed analysis of how humans and non-human elements are represented, justifying why the concepts of identity, erasure, and salience are prioritised for the study. With them, the analysis can reveal how Bass critiques human-nature relationships through exaggerated imagination of the dystopia in "Half Past Human".

Chapter 4: Findings

Introduction

This chapter covers the close reading analysis of “Half Past Human” by T.J. Bass. Using the concepts of identity, erasure, and salience that Stibbe (2015, 2020) proposes, this chapter aims to answer the research questions and determine how the representations of humans and the environment contribute to the eco-beneficial narrative of the novel. The analysis is organised into two main sections: the first focuses on how human identities have been reframed in “Half Past Human”; and the second examines how linguistic choices shape the representation of the economic and social environments, as well as the ecological narratives conveyed by the human-environment relationships.

Reframing Human Identity through Language

This section utilises the concept of identity as proposed by Stibbe (2015, 2020). It examines how language constructs the characteristics, values, and positions of human beings in a discourse. In “Half Past Human”, human identity is divided into two distinct groups: the Nebishes and the Buckeyes. The Nebishes are genetically modified humans who have been physically and mentally adapted for life in the underground hive cities. The key physical characteristics of the Nebishes are their more compact bodies and that they only have four toes on each foot. On the other hand, the Buckeyes are the primitive and natural humans who live on the Earth’s surface. Unlike the Nebishes, Buckeyes have five toes and retain natural instincts that make them ill-suited for the highly structured hive cities. Through analysing the linguistic representation of their identities, hierarchies, and characteristics, this section can determine how all of that impacts the ecological narrative.

Nebish Identity

The Nebishes are the majority of the human population in “Half Past Human” and they are often portrayed as components of a collective instead of individuals. There are two dominant identities surrounding the Nebishes: the first characterises the Nebishes as hive-like beings with a social organisation similar to ants or bees; the second positions them as the cogs of the machine which is their Hive society, where authorisation and efficiency determine their value. These framings are demonstrated through specific lexical choices that label the Nebishes and define their characteristics.

The first side of Nebish identity is depicted through language that associates them with hive-dwelling social insects. This comparison is presented directly through terminologies and labels that Bass uses to describe the Nebishes and their living spaces. In the novel, the underground cities that the Nebishes live in are known as “the Hive”, and the people who live within it are called “Hive citizens”. This can be seen in the very start of “Half Past Human”, which describes that mankind has evolved into “the four-toed Nebish – the complacent hive citizen” (Bass, 1971/2013, p. 1). This naming practice immediately characterises the Nebishes as part of a collective society, rather than as autonomous individuals. Their sense of belonging is tied not to family, heritage, or any personal history, but to the Hive as a unified order, much like social insects like bees and ants.

The Nebishes are ruled by the equivalent of a hive queen and their unquestioning obedience is expected. The central governing power is known as the Earth Society, or the Big ES, and throughout the novel orders from the Big ES are met with immediate compliance by the Nebishes. A Nebish character, Val, mentions that he is willing to ignore his own discomfort and well-being “if Big ES ordered it” (Bass, 1971/2013, p. 11). Much like hive insects, the Nebishes are characterised to be obedient and compliant to the hive queen. Another Nebish character, Tinker, directly refers to himself as “obedient” (Bass, 1971/2013, p. 12). The

Nebishes do not negotiate or debate directives; oftentimes, mentions of “order from the Big ES” (Bass, 1971/2013, p. 12) is enough to quell arguments or questions.

Another significant label that reinforces this social insect-like identity is the term “neuter”, which is used to refer to the majority of Nebishes. According to the Oxford dictionary (2008), “neuter” also refers to the non-reproductive caste of social insects such as worker bees or ants. The application of this term to the Nebishes is deliberate, as it frames them as specialised workers with the primary responsibility of maintaining the Hive. The framing compares Nebishes to hive insects, ultimately portraying them as beings that exist to sustain the Hive and serve the Big ES rather than considering themselves first.

The second side of Nebish identity is that they are framed as cogs in a machine. The Nebishes are efficiency-driven workers optimised through genetic engineering. Their identity is heavily defined by their functionality that reduces these humans to the necessary components that keep the machine, which is the Hive, operating smoothly. In the novel, one of the Nebish characters is Tinker (Bass, 1971/2013, p. 9), and his name alone characterises him as someone responsible for tinkering with the machines that operate for the Hive. Some of the caste titles also reference items commonly found in machines, for example the Pipe caste, which is in charge of maintaining all things related to pipes such as the pneumatic tubes and the vents (Bass, 1971/2013, p. 50). Another example is the functional labels used on the Nebishes. Females designated to carry children are casually referred to as incubators, and this occurs throughout the novel when Tinker is ordered to find a partner to have a child, he is described to be studying “the sea of monotonous, pasty faces, searching for a possible incubator” (Bass, 1971/2013, p. 12). These designations are used to equate human identity with mechanical purpose. It highlights how individuality is undermined if it serves the operation of the Hive.

Another linguistic choice that recharacterises the Nebish identity is the industrial or bureaucratic vocabulary that governs their life. For example, in a conversation between Mu Ren and Tinker, Mu Ren mentions that her growing fetus “isn’t authorized”, and Tinker reveals that the child will be taken away and killed (Bass, 1971/2013, pp. 19-20). Throughout the novel, Nebishes are repeatedly described as being “authorized” to perform certain tasks, to the point where their very existence must be authorised as well. Additionally, Nebishes are evaluated based on their “output” and “efficiency”. For example, in the excerpt below where Tinker provides an explanation on why he declines having a family, he admits: “I don’t want to see my output drop. I’m obedient, but anyone can see that I’m much more efficient living alone” (Bass, 1971/2013, p. 12). Nebishes are also “assigned” specific functions, such as Mu Ren who is “assigned to” Tinker “as a class three incubator” (Bass, 1971/2013, p. 16). These terms resemble language suited for industrial settings rather than social interactions, implying that the Nebishes are operating like programmed units.

These lexical choices frame the Nebishes as extensions of the Hive. They are not merely citizens, but cogs that are valued only as much as they are able to keep the Hive operating smoothly. The impersonal vocabulary characterises Nebishes as people who value conformity and efficiency over individuality and emotions, severing their ability to foster a sense of belonging to their communities, making them more dependent on the Big ES’ evaluation of them. When considering both sides of the Nebish identity together, it becomes more apparent that they are grounded in function and utility. The language repeatedly represents Nebishes as components assessed by the roles they fulfil for the Hive. This framing also hints at how they are likely to interact with the environment, where the dynamic will be swayed more by function than emotion or culture.

Buckeye Identity

Buckeyes, or the Eyepeople, are surface-dwelling humans that survive off the resources and environment around them. In “Half Past Human”, the Nebishes’ perception of the Buckeyes positions them as fundamentally different, wild, and even pest-like. To the Nebishes, Buckeyes are human only in appearance and they fill in the role of animals in a world where almost all vertebrates have gone extinct. This view emerges in the everyday conversations of Nebishes and in the narration, where language consistently characterises Buckeyes as animal-like.

A specialised profession within the Hive society is known as the Hunters, who are dedicated to hunting and killing Buckeyes. The very existence of this occupation reflects how Nebishes systematically classify the Buckeyes as animals, and this is used to justify their excessive hunting of the Eyepeople. In a conversation between two Nebishes, Val and Tinker, Val explains that there “used to be many Eyepeople around here before we hunted them down. Too bad they’re so depleted. They were good sport. But they were a danger to the crops – so they had to go” (Bass, 1971/2013, p. 26). The dialogue shows that Buckeyes are reduced to “good sport” and a threat to Hive resources, their individuality is erased in favour of an animal-like role. The casual tone of Val’s words normalises the violence against them, framing the hunt as routine and necessary for the protection of Hive’s limited crops.

Buckeyes are also often described with animalistic descriptors. This is evident even in the names that they use for these five-toed primitives. Aside from the term “Eyepeople” which frames them as humans, they are better known as “buckeyes” or “coweyes”, for the males and females respectively. The lexical choice of “buck” and “cow” to describe these Eyepeople immediately frames them in terms of livestock or wild game rather than human beings. “Buck” refers to male deer and evokes a status as something hunted, while “cow” links the females to domesticated animals bred for utility. Through these names, the Nebishes and narrator

linguistically reduce the Eyepeople to roles defined by their physicality and reproductive potential, stripping away their individuality, their agency, and their social complexity.

Another layer of this animalisation is demonstrated through other derogatory labels, specifically “jungle bunnies”. In an example describing the Nebishes on a Hunt, the narrator also references buckeyes as jungle bunnies in the following excerpt:

He saw other hunters to the right and left. They were closing in on a small foxhole with three jungle bunnies. Arrows flew. Screams whetted his hunter’s appetite. He raised his bow and sighted through the scope. Another scream. A hunter held up a bloody trophy.
(Bass, 1971/2013, p. 6)

Another example is in a section that describes a buckeye child being shot at, the next sentence describes that “a nattily clad, fat, pale bowman approached the flopping jungle bunny” (Bass, 1971/2013, p. 8). This direct linkage reduces the buckeyes to small, skittish creatures associated with the wild. It reinforces the belief that they are instinctual, lesser creatures living outside civilisation.

Aside from that, buckeyes often have their animal-like or feral behaviours amplified through word association. When describing their interactions with the world and their behaviour, the vocabulary chosen are more commonly used in relation to animals, effectively dehumanising the buckeyes. As seen in the excerpt above, their hiding places are described as “foxholes”, which evokes the idea of burrowing animals that rely more on instinct rather than strategy. Their shelters are referred to as “nests”, a term usually reserved for birds or small animals. For example, in a section where the narrator describes a buckeye leaving his shelter on an icy mountain, the use of “nest” in “reluctantly he left the dark warmth of his nest and crawled toward the pale glow of the cave mouth” (Bass, 1971/2013, p. 79) suggests that the buckeye’s home lacks the structure or sophistication often associated with human homes.

Additionally, the social and reproductive relationships of buckeyes are also framed with animalistic terms. In the novel, Bass describes that a coweye is in “her follicular phase, and she needed a mate” (p. 86). Instead of forming partnerships or finding a lover, buckeyes seek out “mates” much like animals when their bodies are ready, and their unions result in “breeding” rather than having children. The narrator clearly describes the buckeyes as “crop crushers – breeders – hive deserters” (p. 165), and “breeders” is a term primarily used for livestock. These lexical choices collectively reduce the buckeyes to creatures driven by the instinct to survive and reproduce.

When read through Stibbe’s (2015, 2020) concept of identity, the labels and word associations function as linguistic tools that strip the buckeyes of human complexity, thus framing them as part of the ecosystem rather than as members of the human community. In the Nebish worldview, buckeyes are not people with agency or culture, they are merely wildlife that occupy the same conceptual space as pests and game animals. In short, buckeyes are feral beings that must be managed, controlled, or simply eliminated for the prosperity of humanity.

Ecological Narratives and the Linguistic Shaping of Human–Environment Relations

This section analyses the ecological narratives in “Half Past Human” through Stibbe’s (2015, 2020) concepts of salience and erasure, where non-human elements such as the social environment, and the machines working for the Hive are scrutinised to understand how they are linguistically presented. By examining what the narrative chooses to obscure or emphasise, it will reveal the dynamic of human-environment relations in the novel. Additionally, the identities of Nebishes and Buckeyes established in the previous section will be further analysed to determine their ecological viewpoints, unveiling whether their interactions with the environments are eco-beneficial or eco-destructive.

Economic Environment

The economic environment in “Half Past Human” includes all elements that satisfy basic human needs, such as flora and fauna. Within the novel’s dystopian setting, machines are also integral to human survival. The Hive relies heavily on these machines to function and maintain the quality of life for the Nebish. For example, Harvesters supply the Hive with food by maintaining and harvesting the crops on the surface (Bass, 1971/2013, p. 3), and even the reproduction of the Nebish population relies partially on artificial incubators called Embryomecks or meck uterus (Bass, 1971/2013, p. 12). In “Half Past Human”, machines are more than tools that make life easier, they are essential components of the Hive society which have also been given higher processing powers to closely emulate human thoughts. Hence, the linguistic representation of machines, and human interactions with them will also be examined.

The machines, or mecks, in “Half Past Human” are given salience through a variety of methods. One common method is through personification, where the mecks are given human emotions that allow readers to sympathise with them better. For example, the Agromecks are described as “faithful”, “dull-witted”, and “dedicated” (Bass, 1971/2013, p. 2). These terms are usually used to describe people, and they are used in the novel to anthropomorphise the mecks, framing them as emotional beings. By giving the mecks human qualities like loyalty (Bass, 1971/2013, p. 2) and emotions such as impatience (Bass, 1971/2013, p. 97), the novel creates more opportunities for readers to empathise with the mecks, with how they are treated in the narrative, and with their overall interactions with the many characters.

Salience is also given by making mecks the active agents in sentences. For example, when a Nebish, Val, wants to enter a Huntercraft, which is a vehicle meck, the Huntercraft “refused” (Bass, 1971/2013, p. 36). In passages where the narrator describes interactions between humans and the mecks, the mecks initiate movement and communication just as humans do. They “climbed”, “flew”, “waddled”, “called” and “grumbled” (Bass, 1971/2013,

pp. 107-108), acting in these interactions of their own accord rather than being passive objects that are used and moved. This pattern of assigning active verbs to mecks pushes them into the foreground and makes their presences more vivid, thus granting them greater salience.

On top of that, the novel utilises sense image that describes the mecks in detail to simulate what the readers or the characters can see, hear, touch, taste, or smell. For example, Bass' description of the mecks as "reeking of plant juices" (p. 219) appeals to the sense of smell. Another example is when Bass describes a place surrounded by mecks: "The perimeter was dotted by a hundred Agromecks – each about a quarter of a mile apart and each burdened again by bowmen" (p. 188). These vivid descriptions reinforce the machines' presences, giving them more importance in the narrative and implanting them as tangible beings that are part of the environment. By providing the mecks with such strong salience, they evolve from simple tools that help maintain the humans' basic needs, to beings that characters can empathise with better. It changes to dynamic of their interaction and demonstrates why some characters rely on mecks for companionship as well (Bass, 1971/2013, p. 10).

Unlike the mecks which are given far greater importance in the novel, plant life suffers the opposite. The presence and importance of flora are erased in the novel, reduced to their function rather than being valued aspects of the environment. Bass often groups all sorts of plants together under all-encompassing words such as "biota" or "greens" (p. 1). These generic words retain a trace of the natural world, acknowledging that the crops, trees, even fungi still exist. However, these different plants and fungi are buried under indirect references that make them far less memorable compared to the mecks. This form of linguistic generalisation prevents the characters from forming vivid images of these ecological elements, and without these sensory details that create complexity for their existences, they are glossed over and reduced to their mere function.

The “greens” are the main source of food for the humans in “Half Past Human”, grown in large gardens on the surface that mecks tend to and buckeyes steal from. In the Hive society, the foods suffer further erasure. Instead of describing the foods in detail, Bass refers to them as “calories” (p. 67). This further erases the plants and fungi that are needed to create these “calories”, removing their presence entirely from the discourse. This linguistic erasure diminishes the significance of the flora, and it also reflects how the Nebishes view the non-human ecosystem. Everything is judged on their usefulness and crucial aspects of the environment are viewed as resources instead of living entities. This effectively lessens the possibility for emotional investment in the environment, allowing for the exploitation of the natural world.

The Nebish’s utilitarian viewpoint extends beyond the flora, affecting even the fauna. However, as the fauna in “Half Past Human” has mostly gone extinct, it is the buckeyes who fills the conceptual space left by the animals. The Nebishes view the buckeyes as nothing more than feral beasts that live on the surface. The buckeyes provide no value to the Hive society and merely endanger it by stealing Nebish crops or trampling them (Bass, 1971/2013, p. 49). This perspective demonstrates the Nebishes’ sense of superiority. They position themselves as rational and orderly caretakers of the Hive and thus are more deserving of the resources compared to the feral, pest-like buckeyes. The hierarchical disparity between the Nebishes and the buckeyes presents an opportunity to understand how the Nebish views actual animals.

In the Nebish perspective, if something fails to serve as a suitable resource or otherwise endangers an established resource, then they are merely pests that should be wiped out. Walter, a Nebish, crudely mentions in the novel, “We won’t be able to completely wipe out buckeyes until we understand their life cycle” (p. 50). They are resource-oriented and view ecological elements through that lens. Things that are helpful to the Hive like the mecks and the crops are protected, whilst anything that endangers the Hive are to be eliminated. This reveals the same

ecological viewpoint that likely caused the ecosystem collapse in the world of “Half Past Human”. As humans exploit animals to the point of mass extinction, the ecosystem fails to cope and forces humans to rely on alternative resources, leading to the increasing dependence on fungi cultivation or harvesting as food source.

Overall, the treatment of the economic environment in “Half Past Human” reveals that the Nebishes have utilitarian and resource-oriented worldviews. Flora is reduced through the use of collective terms or with labels that emphasise only their function. On the other hand, the mecks are made salient through vivid sensory descriptions, humanisation, and active agency. This representation reflects their role and importance in sustaining the Hive citizens. Bass applies both salience and erasure strategically to convey the idea that everything in the economic environment are unimportant by themselves, and that their value comes from their ability to provide some form of service to the Nebishes, whether it is in aiding their survival, their reproduction, or in maintaining the Hive. This perspective fosters a belief that any beings or items that are not practical should be discarded, making it an eco-destructive narrative that discourages a symbiotic human-nature relationship.

Social Environment

In “Half Past Human”, the utilitarianism affects the culture of the Hive citizens as well, mostly represented through the “Good Citizen” standard. It is a label that Nebishes strive for since “Good Citizens” receive better treatment, pushing them to remain productive and compliant. This social expectation aligns with the earlier characterisation of Nebishes as hive insects since their instinctive role is to serve the Hive and obey the Big ES. The aforementioned Nebish identity as cogs in a machine are also reinforced through the “Good Citizen” standard, as this is a way the Big ES assesses the Nebishes by how well they are able to perform their assigned duties.

This motif reveals the internalisation of performance evaluation by the Big ES, normalising the worldview where ecological considerations and emotions are irrelevant unless they serve the purpose of the Hive. While the Big ES does not starve regular citizens that fail to achieve the lofty label, it has no qualms isolating individuals that endanger the operation of the Hive. In “Half Past Human”, Bass describes that “Giving of alms was a function of Big ES. If the begger had to beg at all it meant he had lost his credits. Supporting such an outcast was wrong” (Bass, 1971/2013, p. 15). The intentional segregation of non-performing citizens with regular performing citizens reinforces the belief that the Nebishes are assessed by their usefulness to the system.

This narrative is inherently eco-destructive since it further fosters the utilitarian viewpoint. When even a person’s worth is tied to productivity and obedience, this Nebish culture encourages them to ignore symbiotic ecological relationships, thus supporting the ideology that ecological elements exist only as resources to be exploited for the sake of the Hive. The “Good Citizen” standard functions as a method of controlling the Nebishes socially, silencing alternative worldviews that can be eco-beneficial.

Another aspect of the social environment in “Half Past Human” is the Nebish practice of hunting buckeyes, which is treated as both a necessity and a form of reward. While there are assigned Hunters who hunt buckeyes to protect the crops, it is also a privilege granted to Nebishes who have done an exceptional job at serving the Hive. For example, Birk offers to request for a bonus vacation of going on a Hunt to Moses who found a large patch of slime mould that will greatly benefit the Hive’s food supply (Bass, 1971/2013, p. 54). The act of hunting buckeyes is framed as a celebratory rite of productivity, which implies the perspective that high-forming Nebish deserves dominion over inferior beings. Not only that, the Hunt is also essentially an extension of the “Good Citizen” standard, further reinforcing the worldview that usefulness to the Hive equates to authority.

Hunted buckeyes are also described with dehumanising nouns that erases their personhood, effectively framing them as ecological resources that can be claimed, conquered, and displayed. For example, Bass describes buckeyes as “quarry” (p. 37) and “game” (p. 68). These terms erase their presence and importance, merely hinting at the fact that it is something alive being hunted. Another way Bass uses erasure to downplay the buckeyes is with the description of “trophies”. It is customary for the Nebish Hunters to take “trophies” from their quarry, keeping body parts as tokens from their hunt (Bass, 1971/2013, p. 37). This custom encodes the ideology that ecological elements that do not fit within the norms of the Hive can be reduced to proofs of achievement, and it normalises the belief that everything exists to be consumed or displayed in service of the Hive.

This discourse represents another eco-destructive narrative. Buckeyes are essentially the representation of nature and fauna, yet they are depicted as nothing more than objects of sport and prizes. This demonstrates that the Nebish worldview does not place the ecological elements that buckeyes represent as worthy of being included in a co-existing relationship. They view their ecological others as obstacles to be controlled and eliminated, demolishing chances of forming any symbiotic human-environment relationships.

All in all, these deeply rooted custom and culture in the Nebish society perpetuates eco-destructive values by normalising ecological violence. These narratives align closely with the earlier reframing of Nebish identities, demonstrating that these worldviews are part of both their identities and their lifestyle. By normalising these values, eco-beneficial perspectives are suppressed, and it ensures that the Nebish-environment relationships will always be utilitarian and exploitative.

Conclusion

This chapter has analysed how the identities of the Nebishes and buckeyes are linguistically reframed in the novel. Additionally, the representations of the economic environment such as the flora and fauna, and the representations of the social environment such as the culture and custom of the Hive have been scrutinised to understand how Bass erases certain ecological elements while providing greater salience to others. When analysing the identities of humans and representations of non-human elements together, the ecological narratives are then discussed to determine how the worldviews in “Half Past Human” affect human-environment relationships. The next chapter will conclude the findings of the study comprehensively.

Chapter 5: Discussion & Conclusion

Discussion

This study demonstrates that Bass constructs the ecological narrative in “Half Past Human” with strategic application of linguistic approaches, reframing human identities entirely and realigning the presences of non-human elements so they fit his vision. Through analysing these elements together with Stibbe’s (2015, 2020) “Stories We Live By” concepts, the study unveils the hierarchical disparity of the two groups of humans and the way they interact with the environment to determine the dominant worldview in the novel’s setting.

The findings show that the human identity is fragmented into two defined groups. Nebishes are a collective who values productivity, efficiency, and obedience to an authority figure. Their identity is compared to social insects and machine parts, both of which emphasises function over individuality, reducing the Nebishes to components of a larger system. On the other hand, the buckeyes are reframed as animal-like and pest-like, positioning them as the fauna in a setting where no other animals exist or are referenced. This linguistic representation removes buckeyes from civilised communities of humans and instead groups them as part of the natural environment, making them the Nebishes’ lesser. These identities are linked to the novel’s dominant ecological worldview.

With the Nebishes being the majority group, their values and mindsets are thus used to form the dominant worldview, which is ecological elements are valued by how much they contribute to human survival and productivity. Due to this, technological entities are granted salience and treated as socially and emotionally significant. Not only that, with the Nebish identity reduced to that of cogs in a machine, the mecks and Nebishes can be considered to be equals in the ecological hierarchy. Meanwhile, flora and food sources are reduced to a trace of

their former selves, hinted to only by their function. This inequality in representation further consolidates that the natural elements exist as the lesser of humans and mecks.

The cultural practices that reward productivity and domination with the massacre of buckeyes also strengthen the eco-destructive worldview. As buckeyes are treated as pests in the novel's setting, the Nebishes' actions towards the buckeyes are a direct translation to how they treat fauna in general. In a way, the sanctioned violence against the buckeyes results from the normalisation of animal exploitation. The Nebish worldview prioritises human survival and values productivity or anything that safeguards their existence. Therefore, the worldview places the natural elements far beneath the humans and the mecks in the ecological hierarchy, demonstrating that the humans of Bass' imaginary future are incapable of co-existing with the natural environment, thus making the worldview eco-destructive.

Bass exposes this eco-destructive worldview by speculating an exaggerated future with the absence of symbiotic human-environment relationships. Both human and non-human elements are reduced to their mere function, the nigh complete erasure of ecological diversity, and the normalisation of ecological destruction all result from Bass pushing the eco-destructive Nebish worldview to the extreme. This exaggeration can function as a cautionary tale, as it effectively exposes the consequences of treating nature as mere resources. The main narrative that describes how the Nebish characters break free from the constraints of the Hive and make amends with their buckeye counterparts is made more impactful with the exaggerated depiction of the eco-destructive worldview. Bass disgusts the readers with the exaggerated dystopian future that resulted from the eco-destructive worldview, using linguistic approaches that emulate similar patterns of thought on real-world ecological discourses, thereby encouraging readers to reflect on their perspectives on the exploitation of nature and utilitarian mindsets.

Scope and Limitations

This study analyses how the linguistic representation of human and non-human elements impacts the ecological narratives in “Half Past Human”. However, the scope of the study is limited. As a qualitative ecolinguistic analysis of a single science fiction, the insights gained cannot be reliably generalized. “Half Past Human” alone does not represent the science fiction or speculative fiction genre, thus the findings are unable to analyse the portrayals of the ecological narratives or diverse linguistic approaches used in other texts.

Additionally, the imagined futures in science fiction such as “Half Past Human” are speculative and exaggerated, which in itself is a limitation. While speculative exaggeration is still valuable as it amplifies ecological worldviews, allowing the underlying narratives to be examined more clearly, it can negatively impact the direct application of the findings to real-life ecological discourse. On top of that, “Half Past Human” is a relatively old text, thus the ecological anxieties within the novel might not fully translate to contemporary ecological issues, thus weakening the impact of the ecological narrative.

Finally, the analysis is interpretive and subjective. While the findings and textual evidence are carefully selected following Stibbe’s (2015, 2020) suggested application of his theories, such interpretation can differ from researcher to researcher. The interpretation of readers can be different as well. As this study analyses only the linguistic patterns in “Half Past Human” and how that affects the narrative, it fails to consider how readers can interpret the ecological narratives, thus making it unclear whether the eco-beneficial cautionary message will be received as intended.

Recommendation for Future Studies

Future studies can expand on this analysis by examining a wider range of science fiction. This will help determine if similar ecological narratives or linguistic patterns exist within the genre. Not only that, a comparative ecolinguistics study on science fiction from

different time periods can reveal how ecological anxieties and worldviews at the time affect the narrative differently. Furthermore, future studies can incorporate the other concepts proposed by Stibbe's (2015, 2020) "Stories We Live By" theory such as evaluation, ideology, or metaphor. The inclusion of other concepts can provide a more in-depth analysis of ecological discourse, thus deepening the understanding of how language affects human-nature relationships.

Conclusion

To conclude, the study analyses the representation of human and non-human elements through Stibbe's (2015, 2020) theory on ecolinguistics, utilising his concept of identity, erasure, and salience to unveil the ecological narrative imbedded in "Half Past Human". By studying how Bass depicts those elements and the human-environment interaction in "Half Past Human", the study highlights how the Nebishes' utilitarianism and resource-oriented worldview, and the buckeyes' animalisation are part of an exaggerated eco-destructive narrative which is used to supplement an eco-beneficial cautionary tale. It emphasises the consequences of neglecting ecological balance and uses that as the means of encouraging readers to reflect on present-day human-nature interactions. Ultimately, the study shows that linguistic choices in "Half Past Human" helps to shape the human-environment dynamics in the novel, and how it is used to convey an eco-beneficial message.

References

- Abdullah, F. A., Younis, N., & Fouad, F. (2022). Exploring the ambivalent representation of animals in Kamel Kilani's children stories: A cognitive-ecolinguistic approach. *CDELTA Occasional Papers in the Development of English Education*, 77(1), 43-68. <https://doi.org/10.21608/opde.2022.241777>
- Almanza-Arjona, Y. C., García-Rivera, B. E., & Membrillo-Hernández, J. (2020, June). *Writing sci-fi stories: A pedagogic challenge* [Paper presentation]. 2020 IEEE Global Engineering Education Conference (EDUCON), Porto, Portugal. <https://doi.org/10.1109/EDUCON45650.2020.9125279>
- Anisha, M. (2021). Eco-catastrophe in *The Wind From Nowhere*. *Smart Moves Journal Ijellh*, 9(1), 158–165. <https://doi.org/10.24113/ijellh.v9i1.10888>
- Atta, F. E. (2025). A comparative study of ecofeminism in *The Testaments* by Margaret Atwood and *The Dispossessed* by Ursula K. Le Guin. *Misr University Journal for Humanities*, 5(1), 385-404. <https://doi.org/10.21608/mjoms.2024.342828.1195>
- Awny, N. A. (2023). An ecolinguistics analysis of the salience of non-human beings in children's literature as represented by Katherine Applegate's *Wishtree*. *Journal of Languages and Translation*, 10(4), 1-32. <https://doi.org/10.21608/jltmin.2023.323509>
- Bass, T. J. (with MacLead, K.). (2013). *Half past human*. Gollancz. (Original work published 1971)
- Bassler, T. J. (1977). Marathon running and immunity to atherosclerosis. *Annals of the New York Academy of Sciences*, 301(1), 579-592. <https://doi.org/10.1111/j.1749-6632.1977.tb38231.x>

- Branca, D. (2023). The politics of humanity: An anthropological science fiction in Peru. *Comuniación: Journal of Research in Communication and Development*, 14 (3), 245-256. <https://doi.org/10.33595/2226-1478.14.3.892>
- Das, S. (2023). Toni Morrison's Home: An ecolinguistics analysis. *Literary Studies: A Research Journal of Language, Literature and Culture*, 36(1), 10-18. <https://doi.org/10.3126/litstud.v36i1.52092>
- Dhayef, Q. A., & Naheir, H. S. (2024). An ecolinguistic analysis of green texts in the speech of the executive secretary of the United Nations Framework Convention on the climate crisis. *Pakistan Journal of Life and Social Sciences*, 22(1), 3774-3783. <https://doi.org/10.57239/pjlss-2024-22.1.00276>
- Donstrup, M. (2024). "Belief initiates and guides action—or it does nothing": An exploration of the political functions of watching and reading dystopian fiction. *Journal of Communication Inquiry*. <https://doi.org/10.1177/01968599241234323>
- Dudhatra, P. S. (2023). James Cameron's Avatar (2009): An ecocritical study of the Na'vi culture and their relationship with nature. *International Journal of English, Literature and Social Science*, 8(3), 078–081. <https://doi.org/10.22161/ijels.83.11>
- Fillmore, C., Johnson, C. R., & Petruck, M. R. L. (2003). Background to Framenet. *International Journal of Lexicography*, 16(3), 235-250. <https://doi.org/10.1093/IJL%2F16.3.235>
- Gandouz, O. (2018). Mother nature in Silko's Yellow Woman : An ecofeminist dimension. *Human and Social Studies*, 7(3), 88–97. https://www.researchgate.net/publication/329062772_Mother_Nature_in_Silko's_Yellow_Woman_An_Ecofeminist_Dimension

Glazebrook, T. (2002). Karen Warren's ecofeminism. *Ethics & the Environment*, 7(2), 12-26.

<https://doi.org/10.1353/een.2002.0015>

Glotfelty, C. (1996). Introduction: Literary studies in an age of environmental crisis. In C.

Glotfelty & H. Fromm (Eds.), *The Ecocriticism Reader: Landmarks in Literary*

Ecology (pp. xv-xxxvii). [https://jirayuri.wordpress.com/wp-](https://jirayuri.wordpress.com/wp-content/uploads/2016/05/cheryll_glotfelty_harold_fromm_the_ecocriticismbookzz-org.pdf)

[content/uploads/2016/05/cheryll_glotfelty_harold_fromm_the_ecocriticismbookzz-](https://jirayuri.wordpress.com/wp-content/uploads/2016/05/cheryll_glotfelty_harold_fromm_the_ecocriticismbookzz-org.pdf)

[org.pdf](https://jirayuri.wordpress.com/wp-content/uploads/2016/05/cheryll_glotfelty_harold_fromm_the_ecocriticismbookzz-org.pdf)

Hickman, J., & Parker, J. D. (2021). An overabundance of population panics: A rough periodization of "fertility dystopias". *Utopian Studies*, 32(2): 206–235.

<https://doi.org/10.5325/utopianstudies.32.2.0206>

Indriyanto, K. (2021). An ecolinguistics analysis of the Wind Gourd of La'amaomao.

International Journal of Humanity Studies, 5(1), 97-108.

<https://doi.org/10.24071/ijhs.v5i1.3717>

International Ecolinguistics Association. (n.d.). *Home*. [https://www.ecolinguistics-](https://www.ecolinguistics-association.org/)

[association.org/](https://www.ecolinguistics-association.org/)

Jiang, Y. (2024). Utopian science fiction and ethnic future imagination in Chinese contemporary science fiction. *Humanities*, 13(5), 122.

<https://doi.org/10.3390/h13050122>

Jørgensen, D. (2019). Dependence on the whale: multispecies entanglements and ecosystem services in science fiction. *Green Letters*, 23(1), 54–67.

<https://doi.org/10.1080/14688417.2019.1583591>

Lakoff, G., & Johnson, M. (1980). *Metaphors we live by*. The University of Chicago Press.

<https://press.uchicago.edu/ucp/books/book/chicago/M/bo3637992.html>

Layton-Matthews, S. (2023). The Politics of Fiction: The significance of fiction as a medium to advance dialogue and advocacy around the human condition in politically challenging Times. In Sharifi, A., Simangan, D. & Kaneko, S. (Eds.), *Integrated Approaches to Peace and Sustainability* (pp. 181-199). Springer.

https://doi.org/10.1007/978-981-19-7295-9_11

Londoño-Proano, C., & Pérez, V. (2024, November). *Why should science fiction be learned in engineering education?* [Paper presentation]. 2024 IEEE Eighth Ecuador Technical Chapters Meeting (ETCM), Cuenca, Ecuador.

<https://doi.org/10.1109/ETCM63562.2024.10746159>

Londoño-Proano, C. (2023, November). *How science fiction inspired advances in engineering.* [Paper presentation]. 2023 IEEE Seventh Ecuador Technical Chapters Meeting (ETCM), Ambato, Ecuador.

<https://doi.org/10.1109/ETCM58927.2023.10308982>

Lyngstad, M. E. (2019). Utopian nature and dystopian culture: Ecocritical readings of Julie Bertagna's *Exodus* and *Zenith*. *Utopian Studies*, 30(2), 238-251.

<https://doi.org/10.5325/utopianstudies.30.2.0238>

MacGregor, S. (2006). *Beyond mothering earth: Ecological citizenship and the politics of care*. University of British Columbia Press.

Orselli, R. C., & Bassler, T. J. (1972). Theca granulosa cell tumor arising in adrenal. *Cancer*, 31(2), 474-477. [https://doi.org/10.1002/1097-0142\(197302\)31:2<474::AID-](https://doi.org/10.1002/1097-0142(197302)31:2<474::AID-)

Oxford University Press. (2008). Neuter. In *concise Oxford English dictionary* (11th ed., p. 962).

- Putra, D. A. K. (2023). Ecolinguistic study on environmental discourse in senior high school (MA/SMA) Indonesian textbook. *Kembara: Jurnal Keilmuan Bahasa, Sastra, Dan Pengajarannya*, 9(1), 124–134. <https://doi.org/10.22219/kembara.v9i1.22561>
- Qureshi, M., Maryam, A., & Nazir, A. (2023). An ecolinguistics study of environmental degradation and human survival in Atwood's MaddAddam. *Panacea Journal of Linguistics & Literature*, 2(2), 257-265. <https://doi.org/10.59075/pjll.v2i2.319>
- Rajiv (2024). Utopian dreams and dystopian realities: Contrasting visions in 21st century literature. *Research Hub International Multidisciplinary Research Journal*, 11(2), 44–48. <https://doi.org/10.53573/rhimrj.2024.v11n2.008>
- Ralph, I. (2021). Ecofeminist climate fiction. *Dystopias and Utopias on Earth and Beyond*, 67-80. <https://doi.org/10.4324/9781003152989-7>
- Schliephake, C. (2022). Profile ecocriticism and ancient environments. *The Classical Review*, 72(2), 393–396. <https://doi.org/10.1017/S0009840X22000786>
- Stibbe, A. (2010). Ecolinguistics and globalisation. *The Handbook of Language and Globalization*, 406-425. <https://doi.org/10.1002/9781444324068.ch18>
- Stibbe, A. (2015). *Ecolinguistics: Language, ecology and the stories we live by*. Routledge.
- Stibbe, A. (2020). *Ecolinguistics: Language, ecology and the stories we live by* (2nd ed.). Routledge. <https://doi.org/10.4324/9780367855512>
- The Internet Speculative Fiction Database. (n.d.). *Summary bibliography: T. J. Bass*. <https://www.isfdb.org/cgi-bin/ea.cgi?T. J. Bass>
- Wain, D. (2021). An ecofeminist treatment of nourishment and feeding in Margaret Atwood's MaddAddam trilogy. *Dystopias and Utopias on Earth and Beyond*, 25-36. <https://doi.org/10.4324/9781003152989-4>

Winarti, A. A. K. S., Ginarsiwi, M., & Fitria, N. I. (2022). Continuity and discontinuity of gender-nature relations in dh lawrence's "the woman who rode away." *Leksema: Jurnal Bahasa Dan Sastra*, 7(2), 167–174. <https://doi.org/10.22515/ljbs.v7i2.5751>

Younis, M. F., & Abdulmajeed, R. K. (2023). Saliency and erasure in environmental advertisements: An ecolinguistic study. *Journal of the College of Education for Women*, 34(4), 14-29. <https://doi.org/10.36231/coedw.v34i4.1700>

This report should include:

- Title Page
- Copyright Page
- Preface / Abstract (complete with keywords and subject area)
- Table of Contents
- List of Tables, Figures, Symbols, Abbreviation, Terminologies, etc.
- Main Contents (Chapter 1-5)
- Reference List
- Appendix (if any)