



The Values of Literary Ecocriticism: A Study of Fileski's Cyber Poetry

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Abstract

This study examines the ecocritical dimensions in Fileski's cyber poetry collection through the theoretical framework of Greg Garrard's literary ecocriticism. As environmental degradation intensifies globally, literature serves as a critical medium for reflecting ecological consciousness and fostering environmental ethics. This qualitative research employs a descriptive approach with content analysis to explore the reciprocal relationship between humans and nature as represented in five selected poems: "Sungai yang Tersesat", "Tanggul yang Lelah", "Sajak Rumah yang Terusir", "Pidato Sang Banjir Bandang", and "Nyanyian Lumpur untuk Kota yang Lupa". The analysis reveals that Fileski's poetry articulates ecological criticism through Garrard's six categories: pollution, wilderness, disaster, dwelling, animals, and earth. The findings demonstrate that environmental disasters depicted in the poems are not merely natural phenomena but consequences of human exploitation, land conversion, and unsustainable development. Nature is personified as an active subject possessing voice, emotion, and agency, challenging the anthropocentric paradigm that positions humans as dominators of the environment. This study concludes that literary ecocriticism functions not only as aesthetic expression but also as a pedagogical tool for cultivating ecological literacy and environmental character. By amplifying the silenced voices of nature, Fileski's poetry invites readers to reflect on their ethical responsibility toward ecosystem preservation, reinforcing the interdependence between humanity and the natural world for present and future generations.

Keywords: Ecocriticism, Environmental Literature, Cyber Poetry, Ecological Literacy, Greg Garrard, Fileski

Introduction

Literature can stimulate the five senses in humanity with its ability to explore various forms of art. This makes it possible for humans to form a strong connection between themselves and literary works. Human sensitivity to emotional elements will provide deeper experiences and insights into various issues in the surrounding

environment. Khoerunnisa et al. (2024) explain that phenomena in the surrounding environment can serve as inspiration for writers to write about in literary works. Environmental phenomena are one of the issues often raised in literary works by writers in creating their works. Here, literature attempts to convey messages, ideas and criticism which will later be able to influence the reader's emotions when creating literary works, and especially if the work is related to environmental phenomena .(Juni Ahyar, S.Pd., 2019).

Environmental issues are a frequently highlighted issue in the public eye. A recent report from the 2024 Forest Declaration Assessment reported that deforestation in Indonesia reached 1.18 million hectares in 2023. In addition, quoted from <https://environment-indonesia.com/> an article that focuses on environmental studies explains that there are four environmental damages, namely 1. Predicted Surge in Deforestation of up to 600 Thousand Hectares, 2. Exploitation of Small Islands for Mining, 3. Weak Enforcement of Environmental Law, 4. Criminalization of Environmental Warriors. From these problems, several main causes that accelerate environmental damage in Indonesia throughout 2024 to 2025, including: Massive land conversion, Industrial pollution, Ignoring the principles of AMDAL and environmental permits and Criminalization of the community, where residents' rejection of projects that damage the environment is actually responded to with legal threats or intimidation.

In view of the increasingly massive problems related to the environment, the government also continues to strive to instill environmental literacy to provide an understanding of the importance of protecting the environment (Rahmat et al., 2025). One of the government's programs to promote ecological literacy is the Adiwiyata school program. This program focuses on cultivating a healthy and sustainable environment. Apart from this program, literary works with ecological content can also be an option to fulfill the balancing function between the environment and other elements, which is expected to have a positive impact on society (Pamungkas et al., 2022). Environmentally-themed literary works can be examined through literary ecology. Environmentally-minded literary works will continue to develop due to the interconnectedness between the realities of life and the reactions of nature.

The increasingly complex nature of environmental problems has given rise to the collaborative study of ecology and criticism, a field known as ecocriticism. Literary ecocriticism recognizes the close ties between culture and humankind and their surroundings. Both humans and nature influence and depend on each other (Glotfelty et al., 2021). Therefore, literary works that contain environmental issues and relate to humans and culture can be studied using ecocriticism. Ecocriticism has the basic value that culture and humans actually have a very close relationship with their environment (Ngifat Khoerunnisa dalam Anisatul Jannah & Efendi, 2024). When discussing the position and relationship between humans and the environment, one statement explains that this theory

of literary ecocriticism is related to topophilia. Topophilia explains the emotional relationship between humans and the environment, which can be depicted through literary works. This relationship takes the form of an attraction to the natural world in a particular place.

Triyoga, (2026) explains that in environmental literary criticism from Greg Gerard's perspective, there are five main elements, including: a. pollution, which is environmental contamination caused by an imbalance between humans and the natural ecosystem. b. wilderness, which explains that the natural landscape is an area that has never been touched by any civilization. c. disaster (apocalypse), a disaster that refers to damage that cannot be predicted and stopped by humans. d. Dwelling is defined as a permanent human settlement for living. In this case, a house is defined as a place for the survival of humans themselves. e. Animals, in this case, explain the relationship and connection between humans and animals in the realm of humanities, which is dominated by philosophical ideas related to animal rights and cultural analysis of animal representation. f. Earth, in this case, will be explained as a beautiful and comfortable place for the continuation of life, but in its journey it turns out to be exploited by irresponsible humans.

Literary criticism is a study that tries to examine in depth to integrate texts that have a relationship between humans and non-human elements (Anisatul Jannah & Efendi, 2024). Ecocriticism, implemented in Astra's works, can encourage environmental activism. This activism can take the form of actively promoting environmental protection. These actions include maintaining the sustainability of forests from differentiation, reducing water, air and land pollution actions that support efforts to maintain environmental sustainability. The study of literary works utilizes various methods to uncover meanings and messages interconnected with interrelated phenomena and contexts (Mutolib & Onok Yayang Pamungkas, 2025). Therefore, ecocriticism reflects the phenomena of everyday life as reflected in literary works. One of the literary works that examines ecocriticism is poetry. Poetry is a form of expression that arises from human interpretation and experience and has a profound message (Abror et al., 2025). With its profound writing style and use of diction and narrative, poetry attempts to convey the author's feelings. One such poem is Fielski's. Poems that present the reality of current environmental conditions. The authors describe how human behavior relates to the relationship between humans and the natural world.

This research is present to analyze literary ecocriticism contained in Fielski's poetry collection. Ecocriticism is a study that examines the reciprocal relationship between humans and the environment as well as literary works themselves (Utama et al., 2025). From this study, it is hoped that we can understand the content of the criticism in Fielski's poetry collection, in addition, it is hoped that we can understand literature as material for reflection to foster a character that cares about the environment. By deeply understanding literary works such as "poetry" using an ecocritical approach, readers can grasp the values

of environmental concern. Literary ecology provides practical values for building environmental ethical awareness amidst the threat of ecosystem destruction (Anggara & Afriani, 2024). With the presence of this research, it is also hoped that readers will increasingly understand how important it is to maintain environmental aspects which are not only of current interest, but also of future interest.

Research Methods

This research will focus on qualitative research using descriptive qualitative methods. Using this method, we will explain in detail the relationship between nature and humans, as well as the forms of ecocriticism itself, which will be elaborated on by Greg Garrard's theory. Qualitative research is research that seeks to understand the phenomena experienced by research subjects through narrative description. Qualitative research seeks to discover and narratively describe the activities they undertake and the impact of those actions on their lives (Rimbi Mahendra Putra, 2022).

The data in this study are poems that describe the relationship between nature and the phenomenon of environmental degradation. Data collection used a bibliographic technique, which involved reading the poems in detail and repeatedly to gain an understanding of the poems, which contain facts about the relationship between humans and nature and environmental degradation. The data sources in this study are texts (words, phrases, and sentences) containing literary ecological values. Qualitative data is classified using content analysis techniques based on the text or main theme (Krippendorf dalam Pamungkas Onok, 2021). The data in this study consists of words, phrases, and sentences containing ecological and educational elements. Data validity was tested through data triangulation (Pamungkas, 2018). In analyzing the work, it is done through: 1. reading poetry and collecting data in accordance with the study in the form of literary ecology and education; 2. Analyzing related data in accordance with the research objectives; 3. Verifying the data; 4. Making conclusions; 5. conducting a final check in order to align with the objectives of the research.

Results

In the results section which will be explained in the discussion chapter, it will be explained with values containing literary criticism and for educational values it will be explained with 6 values, namely a) Pollution, b) Wilderness, c) disaster d) dwelling, e) Animals f) Earth. according to what was explained by Greg Garrard.

Sungai yang Tersesat

The poem "The Lost River/*Sungai yang Tersesat*" represents a common problem today. The widespread conversion of land and the lack of river maintenance have exacerbated many of these problems. Similarly, the poem "The Lost River" describes the problem of flooding, a natural disaster caused by humans. A culture of environmental indifference, such as land conversion, dumping waste into rivers, and large-scale deforestation, creates environmental problems that ultimately lead to disaster. The following is an ecocritical analysis of the poem "The Lost River."

Quotation	Meaning	Ecocritical Values
mengalir deras seperti urat nadi bumi,	flowing fast like the veins of the earth	Earth
Dulu, aku penyembuh dahaga ladang-ladang,	In the past, I was the cure for the thirst of the fields	Earth
di lorong-lorong beton,	in concrete alleys	Dwelling
di sempitnya belukar pemukiman,	in the narrow thickets of settlements	Dwelling
Aku mengetuk pintu rumah-rumah, yang bukan milikku,	I knocked on the doors of houses that weren't mine,	Disaster
menyeret jendela, merobek pintu,	dragging windows, tearing doors	Disaster
aku datang membawa amarah,	I come bringing anger	Disaster
kini aku hanyateriakan malam,	now I'm just a scream at night	Disaster
menggulung lampu-lampu kota,	rolling up the city lights	Disaster
mengubur nyawa ke dalam lumpur,	burying lives in the mud	Disaster

The poem "The Lost River" explains that rivers have been a key element in human history, fulfilling all the needs of living creatures, especially humans (Prastiwi, 2021). This is also explained in the quotes "flowing fast like the veins of the earth" and "In the past, I was the cure for the thirst of the fields". This implies the importance of rivers. However, over time, many problems have arisen due to human activity. The conversion of surrounding land and the narrowing of rivers have caused problems.

The conversion of land function is found in the quote "in concrete alleys" which implies the existence of a typical narrow alley settlement structure between densely populated buildings or houses. Apart from that, the quote "in the narrow thickets of settlements," shows that there are settlement areas mentioned with the phrase "thickets" which here means the tightness of the settlements/dense population.

This land conversion has caused many problems, ultimately leading to flooding.

This poem explains how land conversion impacts flooding. The lack of proper infiltration due to the increasing number of residential areas means that water cannot penetrate the ground, causing flooding. The impact of this flooding is that houses are flooded, as shown in the following excerpt. "I knocked on the doors of houses that weren't mine," "dragging windows, tearing doors." The quote confirms that the flood had damaged people's homes, as evidenced by the quote "dragging windows, tearing doors," which means that houses were destroyed by the flood.

This finding is in line with Alfredo H.S. Aronggear & Rasi K. Samosir, (2026) who explained that the loss of water catchment areas due to land conversion is one of the main causes of increased flood risk. From this, it emphasizes the importance of maintaining nature for natural balance and influencing each other so that there is a symbiosis of mutualism that continues to run.

Furthermore, this disaster also demonstrates humanity's irresponsibility for environmental concerns. Ultimately, the environment/nature is angry. Nature has provided many positive impacts, but humans' neglect of the environment has angered nature by turning "floods" into anger, a phrase also reflected in the quote "I come bringing anger." The flood also caused people to suffer pain and fear, as reflected in the quote "now I'm just a scream at night." Furthermore, the disaster claimed lives, as illustrated in the quote "burying lives in the mud." Furthermore, flooding has destroyed public facilities, as described in the quote "rolling up the city lights." This quote explains that flooding destroys facilities that are supposed to be tools for human assistance.

This poem explains the importance of human involvement in the process of preserving nature. Humans must be pioneers in preserving nature, rather than destroying it, which would ultimately lead to anger and disasters that would impact humans themselves.

Tanggul yang Lelah

The poem "The Tired Embankment/ Tanggul yang Lelah" is a poem that describes a dam or embankment that is described as an entity that is loyal to humans to protect humans who are now exhausted and damaged due to human negligence and greed. Through strong personification, this poem explains social and ecological criticism of the exploitation of nature and unsustainable development as well as human indifference to the nature which they actually protect humans. Next, the following is an ecocritical analysis contained in the poem Tanggul yang Lelah:

Quotation	Meaning	Ecocritical Values
Aku adalah penjaga yang kelelahan.	I am a tired guard	Earth
Di dadaku retak-retak mulai tumbuh,	In my chest cracks are starting to grow	Dwelling
sarang rayap dari kebodohan manusia.	termite nests from human stupidity	Dwelling
Aku menahan gemuruh air yang murka,	I restrain the roar of angry waters	Dwelling
menjaga mereka yang lupa daratan,	guarding those who forget their roots	Earth
terbelit pipa-pipa rumah yang serakah,	entangled in the pipes of greedy houses	Dwelling
sungai di hadapanku menangis.	the river before me cries	Earth
Terdengar gemuruh gelombang air dari kejauhan	The roar of waves could be heard from a distance	Disaster
Aku akan runtuh, bukan karena waktu, tapi karena keserakahanmu	I will collapse, not because of time, but because of your greed	Disaster

The poem "The Tired Embankment" reflects the reality of the current state of nature. Much damage and human indifference to the natural environment, which has been the source of life and protection for humanity since its inception, has resulted in widespread human greed and ambition. However, human greed and ambition have ultimately led to environmental destruction, disaster, and ultimately, humankind's own consequences. As shown in the quote "I am a tired guard" this quote shows the damage and human indifference to the "embankment" which is "tired" which means it is starting to be damaged but there is no repair.

Apart from that, the form of human indifference that does not care about the embankment is in the quote "In my chest cracks are starting to grow", this quote explains that the embankment is cracked or starting to be damaged but is just left like that. Furthermore, the form of environmental degradation seen in the greed of nature by humans is found in the quote "termite nest of human ignorance". The quote explains that human greed in the form of negligence and human carelessness with the embankment that is made that should be maintained and cared for because nature has become a refuge for human survival. In line with this statement, Puspitasari & Arifin, (2024) explained that environmental sustainability is the key to human survival.

Furthermore, the quotes "I restrain the roar of angry waters" and "guarding those who forget their roots" explain that humans forget that they live in disaster-prone land because they live near embankments and they forget their irresponsibility for the nature on

which they have long depended. And what is more ironic is that humans are “damaging”, exploiting the environment and neglecting maintenance so that disasters will gradually occur.

However, humans forget the protection nature has provided. They only think about their own desires, exploiting nature through land conversion. As in the quotes "entangled in the pipes of greedy houses" and "the river before me cries." In this quote, there is a groan of suffering suffered by nature in the phrase "crying," which indicates the suffering caused by humans through land conversion, as explained in the phrase "pipes of greedy houses." This explanation already demonstrates the environmental degradation caused by humans themselves.

These findings regarding environmental degradation due to greed and land conversion do not only stop as imaginary criticism in literary works, but reflect actual ecological realities confirmed by various empirical studies. In line with these findings, research conducted by Firdaus et al., (2021) proves factually that land conversion activities, especially the conversion of protected forests into agricultural land or settlements for economic gain, have a direct impact on increasing the potential for natural disasters, such as landslides in steep slope areas. If literary works equate human greed through the metaphor of "greedy house pipes" and "weeping rivers", Firdaus et al. (2021) validate the "groaning" of nature through scientific data, where vegetation loss due to careless land clearing triggers erosion and slope instability.

Thus, the findings of this study expand and strengthen previous studies by showing that literary works serve as an accurate portrait of social criticism of the reality of environmental damage, where human negligence in maintaining the harmony of nature directly leads to disasters triggered by anthropocentric activities themselves. It is human greed and insensitivity to the environment that ultimately lead to disaster. This view is also reflected in the poem's quote, "The roar of waves could be heard from a distance." This quote explains that there are signs of an inevitable flood disaster and this disaster is not destiny but is also a direct result of human behavior as explained in the quote "I will collapse, not because of time, but because of your greed."

Sajak Rumah yang Terusir

The poem "Sajak Rumah yang Terusir/ House That Was Evicted) tells the story of a flood disaster caused by humans. The poem describes nature as a protective entity, but due to human greed, nature ultimately becomes angry and causes disaster.

Quotation	Meaning	Ecocritical Values
kayu-kayu di punggungku menggigil, lantai dapur hanyut dalam deras beringas,	The wood on my back shivers, the kitchen floor is swept away by the violent torrent,	Disaster
terombang-ambing di lautan sungai amarah	adrift in the ocean of the river of anger	Disaster
"Aku hanya mengambil kembali yang seharusnya milikku."	I only take back what is rightfully mine	Disaster

The poem "Sajak Rumah yang Terusir" explains the reality of the current situation. Much of the environmental damage caused by humans themselves has ultimately led to major disasters. This reality is evident in several quotes that point to ecosystem damage leading to disasters. The quote, "The wood on my back shivers, the kitchen floor is swept away by the violent torrent," describes a flood disaster that swept away along with the character "Im."

Apart from that, it was also explained that in this situation the conditions were very dangerous because of the flooding which was accompanied by wood which was possibly the result of logging in the forest. Apart from that, a quote that shows that there is a disaster that is the anger of nature is in the quote "adrift in the ocean of the river of anger". This quote shows the "I" character being swept away by a flood caused by humans. This anger is evident in the phrase "river of anger," which indicates that humans have made a mistake by exploiting the environment, angering nature. From this, it is clear that anger from nature is caused by a lack of human awareness to protect nature. This is also explained by (Romarak et al., 2021) who say that lack of awareness in forest reclamation and illegal buildings in catchment areas and watersheds can be the cause of flooding. The statement also emphasizes the importance of humans to have full awareness of maintaining one another between humans and nature itself.

This poem further explains that disasters occur due to human greed. This is reinforced by the quote, "I only take back what is rightfully mine." The quote explains that disasters occur due to human exploitation of nature. Furthermore, the quote explains that rivers aren't asking for something new, but rather reclaiming the space and functions that humans have diverted. This exploitation takes the form of changing the function of river basins (DAS) which are converted into settlements which ultimately reduces the natural

ability of rivers to absorb water and reduces the habitat of animals in the river. In this perspective, flooding is not seen as an attack, but as a forced reclamation of space that historically belonged to nature itself.

Pidato Sang Banjir Bandang

The poem entitled " The Flash Flood Speech / Pidato Sang Banjir Bandang" is a poem that tells of the ecological crisis caused by humans. This poem explains the perspective of the river which is personified as a subject who expresses opinions and expresses ecological criticism and suffering due to human exploitation of nature. In this poem, not only does it explain the flood descriptively, but this poem will explain the narrative of nature that has been "silenced" by humans, but now has an atmosphere of rejection, which is a category of rebellion and a "curse" or natural disaster, but rather as a consequence of disturbances in the balance of the ecosystem. Flooding here is described as a "way home" which is a natural mechanism to return to the path that was completely open before being taken over again by humans who made it into settlements.

Quotation	Meaning	Ecocritical Values
Tak lagi punya tempat untuk bernafas	No longer have a place to breathe	Pollution
tapi sekarang aku hanya bisa menerjang	but now I can only charge	Disaster
aku hanya suara yang lama dibungkam	I'm just a voice long silenced	Earth

The poem "Pidato Sang Banjir Bandang" (The Flash Flood Speech) embodies the passive object paradigm in literary works. Using the first-person perspective, the "I" and the river become subjects possessing experience and the right to speak. This poem explains how there is a dichotomy between humans and nature which has always placed humans as the rulers and nature as the subject which is always exploited without any improvement.

This poem explains the pollution of nature, as seen in the quote "No longer have a place to breathe." This phrase shows the existence of the river's natural space due to human activity. The quote explains the ecological conditions that are emphasized, in an ecocritical perspective this can be considered as the impact of pollution and passive development. Narrowing of river channels, waste disposal, and concreting of riverbanks are forms of structural pollution that not only cause physical damage, but also eliminate the ecological function of the environment.

Furthermore, the poem "The Flash Flood Speech " also describes the disaster. This is illustrated in the quote "but now I can only charge," which indicates a transformation

resulting from pressure and exploitation by humans themselves, this is also reinforced by the word "menerjang" which means that nature is angry with human behavior. From a disaster perspective, this is not just a natural event, but a consequence of ecosystem damage.

The findings of ecocriticism regarding the loss of river living space and disasters as a consequence of exploitation are in line with and mutually reinforcing empirical and juridical studies conducted by Vanesa et al. (2025). If the poem "Speech of the Flood Bandang" criticizes the loss of the natural space of rivers through the metaphor of "no longer having a place to breathe", Vanesa et al. (2025) confirm factually that human activities such as domestic waste disposal, industry, and land conversion have caused massive damage to aquatic ecosystems and loss of water quality.

Furthermore, the findings of this study expand the perspective of Vanesa et al. (2025) who emphasized legal accountability and environmental restoration, by showing that before legal intervention was carried out, nature had already "demanded" justice through disasters. The phrase "I can only lunge" represents a form of "forced recovery" by nature for the damage caused, which is in line with the urgency of the prevention and enforcement of environmental laws initiated in the legal study. Thus, literature serves not only as a moral critique, but also as an accurate portrait of the ecological reality that demands real accountability from humans

Next, there's the presence of "Earth" in this poem. The quote, "I'm just a voice long silenced," explains that the river is a subject hurt by human exploitation. This muted voice signifies human domination of the earth. Nature no longer has the rights of a partner but is instead an object of constant exploitation. However, through this poem, my earth is given a voice to convey ecological criticism.

Nyanyian Lumpur untuk Kota yang Lupa

The poem "Mud Song for the Forgotten City / Nyanyian Lumpur untuk Kota yang Lupa" tells of nature's rebellion against humans as a response to exploitation by humans. The form of rebellion is through mud which is analogized as the voice of ecological injustice that has long been silenced through strong assumptions. This poem will describe mud not only as a "disaster" but also as a victim and reflection of human greed with development and land conversion which creates disharmony in nature.

Quotation	Meaning	Ecocritical Values
membawa cerita dari akar-akar yang dicabut, dari sungai yang ditindas beton-beton.	bringing stories from roots that have been pulled out, from rivers that have been crushed by concrete."	Wilderness
Dulu aku tidur dalam perut sungai,	I used to sleep in the belly of a river	Pollution
kini aku menyelimuti kota-kota,	now I cover the city	Pollution
karena tak ada lagi tempatku berdarma.	because there is no longer a place for me to do charity	Wilderness
karena aku hanya cermin, dari kesalahan yang terus diabaikan.	because I am only a mirror, of mistakes that continue to be ignored	Earth

The poem "Mud Song for the Forgotten City " explains the current natural reality which prefers to exploit the environment rather than protect nature. Converting land into an industrial or residential area. In line with this opinion, the poem "Mud Song for the Forgotten City" also explains the same reality. This is explained by the quote "bringing stories from roots that have been pulled out, from rivers that have been crushed by concrete. From the quote above, it is explained that in the past this place was a forest, as explained in the sentence "bringing stories from roots that have been pulled out and now it has been converted into a place inhabited by humans, which is described by the quote "from a river crushed by concrete".

Furthermore, excessive land conversion can also lead to disasters. Likewise, this poem explains that in the past, water was well absorbed by the soil, a fact reinforced by the quote "I used to sleep in the belly of a river" However, water cannot be absorbed well by the soil due to land conversion which causes disasters which will ultimately have a negative impact on humans.

The findings of ecocriticism regarding the loss of water catchment space and the potential for disasters in this poem are in line with Siliwangi, (2014) this poem criticizes the loss of forests and the concretization of rivers through the metaphors of "uprooted roots" and "rivers oppressed by concrete", environmental law studies in Hulu Citarum prove factually that forest destruction and massive land conversion have eliminated the carrying capacity of the environment.

Furthermore, the findings of this study expand the perspective of previous studies by showing that the literary warnings about the loss of the "river belly" (water absorption) are an accurate portrait of real ecological threats. As concluded in the legal study, the continuous damage to water catchment areas due to land conversion does not rule out the

possibility of causing direct disasters such as floods and erosion that are detrimental to the wider community. Thus, literary works serve not only as moral criticism, but also as a valid reflection of the reality of environmental degradation that demands stricter law enforcement and spatial oversight.

Apart from that, there are also consequences of human greed, namely air pollution. This is found in the quote "now I cover the city". The word "aku" can be interpreted as pollution, "smoke, fog," that enters an area. This pollution occurs because natural boundaries have been violated by human greed, which has led to the exploitation of natural resources and the establishment of numerous industries in the area. This quote emphasizes that pollution is a consequence that humans must accept because it is the result of violations committed by humans in the form of physical forms and human errors that damage and dirty the place.

Apart from that, there is also environmental criticism in the form of "wilderness" in the quote "because there is no longer a place for me to do charity". The "I" entity here describes the existence of deforested forests being expanded by humans. Within this framework, Gerrard critiques the wilderness, where nature no longer has its rights due to human exploitation. The loss of forests forces nature to interact in conflict with humans, which will ultimately result in disasters that humans will experience in the future.

Apart from that, the quote "because I am only a mirror, of mistakes that continue to be ignored" explains that the concept of "Earth" is a result of what humans themselves have done. It explains that human error in "waste dumping, brutal deforestation, and pollution" will have fatal consequences in the future. Here, Earth is merely a reflection of all forms of human greed.

The metaphor of the Earth as a "mirror" of human error is in line with the scientific concept of environmental feedback loops and planetary boundaries discussed in the study of the Earth system by (Fitriani; & Nur, 2024). If this poem describes an Earth that "reflects" human greed in the form of disaster and destruction, Steffen et al. (2024) prove empirically that natural exploitation such as massive deforestation and accumulated pollution has pushed the Earth system beyond its ecologically safe limits.

The phrase "a mistake that continues to be ignored" in the poem is reflected in scientific data as humanity's failure to maintain the balance of the biosphere, which ultimately triggers fatal and irreversible (irreversible) impacts such as extreme climate crises as extreme climate crises. Thus, the findings of this study expand the perspective of ecocriticism by showing that literature not only serves as a moral critique, but also validates the warning of science: that the Earth is a closed system that will naturally "restore" (reflect) any damage inflicted on it by anthropocentric greed.

Discussion and Conclusion

Based on the results of an analysis of Fielski's collection of poems, this study found that these works consistently represent an ecological crisis through a paradigm shift in the relationship between humans and nature. Through the lens of Greg Garrard's ecocriticism, nature is no longer positioned as a passive object or merely a background, but rather transformed into a subject who has the voice, emotion, and power to "reclaim" its deprived living space. The five poems studied *Sungai Terse*, *Sunggul yang Tired*, *Poem Rumah Siapir*, *Speech of the Flood Bandang*, and *Sungan Mud para Kota Lupa* collectively map environmental damage into the categories of pollution, wilderness loss, apocalypse, dwelling conversion, and exploitation of the earth.

These literary findings are in line with and mutually reinforcing with various previous empirical and juridical studies. If Fielski likens "nature's wrath" through the metaphor of flash floods, collapsed embankments, and mud enveloping cities, studies such as Eraku et al. (2025) and Firdaus et al. (2021) prove factually that loss of water catchment areas and massive land use change are the main triggers of hydrometeorological disasters. Furthermore, the concept of the Earth as a "mirror" of human error in the poem *Mud Song for the Forgotten City* is validated by the scientific concept of planetary boundaries from Steffen et al. (2015), which asserts that human exploitation has gone beyond the safe limits of ecosystems.

Meanwhile, the juridical perspective of Vanesa et al. (2025) and the study of environmental law in Hulu Citarum show that before legal intervention and sanctions were implemented, nature had already carried out "forced recovery" through disasters. Thus, this study expands the ecocritical discourse by showing that literature does not only function as a moral or aesthetic critique, but as an accurate portrait and early warning system of the reality of environmental damage that is often ignored by anthropocentric policies.

Conclusion

Based on the results of the study conducted on Fielski's poetry collection, it can be concluded that these poems reveal ecological criticism through Greg Garrard's ecocritical perspective. The poems described in *Sungai yang Tersesat*, *Tanggul yang Lelah*, *sajak Rumah yang Terusir*, *Pidato Sang Banjir*, dan *Nyanyian Lumpur untuk Kota yang Lupa*, shows the existence of a reciprocal relationship between humans and nature which is experiencing tension due to exploitation, land conversion, air, water and soil pollution and unsustainable development.

With six categories of Ecocriticism from Garrard, namely pollution, wilderness, apocalypse, dwelling, animal, and (earth), the poems show that the existence of ecological disasters is not only natural, but a consequence of human actions that ignore the environment. Nature in this poem is shown as a subject that has a voice, emotions and

things that point back to what has been taken away by humans.

This study confirms that literature, particularly poetry, serves not only as an aesthetic medium but also as a means for critical reflection and education in building ecological awareness. The representation of environmental damage in Fieliski's poetry conveys a message to humanity.

The moral message here emphasizes that humans have an ethical responsibility to maintain the balance of nature and the natural ecosystem. Thus, the literary ecocriticism in this study demonstrates that literary works can be an effective medium for ecological activism in fostering environmental character and strengthening the community's ecological literacy.

Overall, this research emphasizes that the relationship between humans and nature is interdependent. When humans exploit nature without limits, the impact will return to humans in the form of ecological criticism. Therefore, understanding ecological values in literary works is important as an effort to build collective awareness for a good environmental ecosystem for future generations.

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