



## CHAPTER 1 INTRODUCTION

... this chapter, the writer explains the research introduction, consisting of the Background of the Study, Identification of the Study, Research Question, Objective of the Study, and Sequence of the Writing.

### 1.1. Background

Nature plays a vital role in every aspect of human life. Humans rely on nature for survival, from building homes and conducting daily activities to obtaining food, water, and household items derived from natural resources. Humans often exhibit consumptive behaviour as inhabitants of nature, where many consume resources irresponsibly without treating nature with care. On the other hand, since humans prioritise their benefits, nature often suffers the consequences. Both directly and indirectly, human activities have significantly impacted nature. Excessive exploitation has led to the scarcity of species, environmental damage, and even disasters (Arafah et al., 2021; Tang et al., 2025). Advances in science and ecology have fulfilled human needs and desires, enabling humans to control and exploit nature (Jaelani et al., 2024; Rusdiyanto, 2015; Yudith et al., 2024). However, this consumptive behaviour has already damaged the environment and disrupted the natural balance of ecosystems. If left unchecked, humanity risks depleting natural resources entirely (Arafah et al., 2021; Astriana, 2017).

Most people are not aware of this. Taking something from nature is considered a common thing. Humans believe they are superior to other forms of life inhabiting the biosphere. However, now we realise that nature is not a subordinate but a cohabitant of the Earth's ecosystem. We must change our self-destructive motives. If humans try to harm nature, they will be paid back with their coins (Akhiyat, 2021: 57). However, when humans are negligent, they can be a factor causing damage to the natural environment itself. Many incidents of environmental damage, such as forest fires, floods, and landslides, have increased far more frequently (Asri et al., 2022).

The problem of environmental damage has become a global concern, prompting the United Nations (UN) to prioritise it through the establishment of Sustainable Development Goals (SDGs), specifically Goal 15: "Life on Land". This goal focuses on protecting, restoring, and promoting the sustainable use of terrestrial ecosystems, managing forests sustainably, combating desertification, and halting and reversing land degradation and biodiversity loss (United Nations, n.d.: 1). The global crisis we face is not a result of the natural functioning of the ecosystem but rather stems from the flaws in our ethical systems. To address this crisis, it is essential to comprehend its impact on nature. This requires a deep understanding of the ethical systems in place and utilising that understanding to reform them.



Given this, literature can catalyze awareness of maintaining the relationship between humans and nature or the environment (Manugeran et al., Siwi et al., 2022). This is because human life is often depicted in literary works through phenomena that reflect real-life experiences, demonstrating how deeply literature is intertwined with nature (Mutmainnah et al., 2022). As a result, literature can also critique environmental exploitation (Hasbiah, 2015; Yudith et al., 2023). Most literary works are born from the author's reflections on situations they have experienced, observed, or felt, including descriptions of the environment (Leksono & Inda, 2013: 3). Although literature often incorporates imaginative elements and tends to be fictional, it is undeniable that literary works are reflections of reality (Arafah, Kaharuddin, et al., 2023; Islamiah & Saryono, 2023). According to Sukmawan, one way to foster awareness is by creating literary works emphasizing environmental care and cosmic responsibility and promoting literary criticism focused on environmental issues, commonly known as environmental literature (Puspasari & Wiyatmi, 2019: 21).

In line with this view, the ecocritical approach is one method of literary analysis that examines the representation of nature and environmental issues in literary texts and how these texts reflect, shape, or even challenge human attitudes towards nature (Manugeran et al., 2023). In this study, the ecocritical approach used refers to the theoretical framework proposed by Greg Garrard, who divides ecocritical studies into several main themes, such as pollution, wilderness, apocalypse, dwelling, animals, and the earth (Garrard, 2004: viii). Garrard's approach highlights the ecological relationship between humans and nature and seeks to uncover how literary narratives express environmental ethics, reveal ecological imbalance, and portray the consequences of unsustainable practices. The close causal relationship between humans and nature is a central theme in George Orwell's *Animal Farm*, making it a compelling text for ecocritical analysis.

Orwell's *Animal Farm* is a dramatic ecocritical allegory that explores the relationship between nature and civilization, reflecting on the consequences of human dominance over the natural world (Imam, 2016: 3). Set on a farm, the story serves as a microcosm of society, where animals representing different social classes revolt against their human oppressors, only to replicate the same patterns of inequality and exploitation. Through this allegory, Orwell underscores an ecocritical perspective by examining the anthropocentric power dynamics in human-animal relationships and evaluating the moral implications of such hierarchies (Xie, 2020: 223).

The treatment of nature in Orwell's *Animal Farm* is more than just a backdrop for political satire; it is central to the novel's themes. The farm's environment, which is altered and controlled by the animals, mirrors larger ecological manipulations by humans, raising questions about the sustainability and morality of such actions. Although the novel's depiction of the natural world is fictional, it reflects real-world ecological issues, such as habitat degradation, resource depletion, and ethical treatment of animals. Through this narrative,



encourages readers to reflect on the consequences of viewing nature as a resource for human exploitation (Afiah et al., 2022).

The selection of the topic 'Treatment of Nature: An Analysis of Ecocritical Approach in Orwell's *Animal Farm*' is based on an awareness of the urgency of re-reading classic literary works through approaches that are relevant to the current global context, particularly the environmental crisis. The ecocritical approach offers an analytical framework that highlights the relationship between humans and nature as represented in literary works. *Animal Farm* has often been analysed through a political or ideological approach, given its potent allegory of the totalitarian system. However, this approach tends to ignore how nature is positioned and treated in the narrative structure of the novel.

George Orwell was chosen as the subject of study because he is one of the most important writers of the 20th century, known for his sharp social and political criticism. His works implicitly reflect various imbalances in power relations, not only between humans but also between humans and their environment. In *Animal Farm*, the setting of the farm, which symbolises the system of production and exploitation, opens up space for an analysis of how nature is not only a setting, but also an object of exploitation that parallels the oppression of the characters in the novel.

The importance of this research for readers lies in its contribution to the expansion of the horizon of understanding literature as a medium of environmental criticism. By placing *Animal Farm* within the framework of ecocriticism, this study seeks to show that environmental issues are not just contemporary problems, but have been present in classic literary narratives that have not been much touched upon from this perspective. Thus, this study not only enriches approaches in literary studies but also invites readers to be more sensitive to environmental representations in literary works and their relevance to the current ecological crisis.

Based on the background above, the researcher is interested in conducting a study entitled *Treatment of Nature: An Analysis of Ecocritical Approach in Orwell's Animal Farm*.

### **1.2. Identification of Problems**

After reading *Animal Farm* by George Orwell, the researcher identified several issues that can be analysed:

- a. The representation of nature in Orwell's *Animal Farm*
- b. The ecological crisis depicted in Orwell's *Animal Farm*
- c. The interconnection between humans and nature in Orwell's *Animal Farm*

### **1.3. Scope of Problems**

This research focuses on analysing Orwell's novel *Animal Farm*, specifically examining the treatment of nature through an ecocritical approach.

### **1.4. Research Questions**

Based on the background provided above, the researcher formulates the following research questions:



How does Orwell represent the natural world and its inhabitants in *Animal Farm*?

What ways does *Orwell's Animal Farm* reflect an ecological crisis?

What is the interconnectedness between humans and nature in Orwell's *Animal Farm*?

### 1.5. Objective of Study

Related to the issues mentioned above, the objectives of the study are as follows:

- a. To investigate the representation of the natural world and its inhabitants in *Orwell's Animal Farm*
- b. To analyse the portrayal of the ecological crisis in *Animal Farm*, examining how Orwell reflects on nature
- c. To explore the interconnection between humans and nature in Orwell's *Animal Farm*

### 1.6. Significance of Study

This study is expected to provide several benefits for readers. Theoretically, this research contributes to the development of literary studies using the ecocritical approach, particularly through the framework offered by Greg Garrard. By analysing *Animal Farm* from the perspective of the main themes in Garrard's theory, such as pollution, wilderness, animals, and the earth, the study enriches readers' and academics' understanding of how literary works represent the relationship between humans and nature. In addition, this study also shows that classic literary works that have been studied from political and social aspects can also be read as reflections on ecological dynamics and environmental crises.

Practically, this research is expected to raise the awareness of readers, especially students, researchers, and educators at Universitas Hasanuddin, about the importance of paying attention to the representation of nature and environmental issues in literary works. Thus, literature is not only understood as an aesthetic and ideological product, but also as a medium of criticism of the ongoing ecological exploitation. This research can also be used as a reference for future studies that want to examine literary works from an ecocritical point of view, as well as teaching materials in the study of environmental literature in the academic world.

### 1.7. Sequence of Chapters

This study is systematically organized into five chapters, each addressing a specific topic. The structure is as follows: Chapter One provides an introduction, which includes the background of the study, identification of problems, scope of problems, research questions, objectives of the study, significance of the study, and the organization of the writing. Chapter Two discusses previous related studies and the theoretical framework of the research. Chapter Three outlines the research methodology, covering data sources, data collection techniques, and data analysis methods. In addition, Chapter Four presents the analysis and discussion of the findings. Finally, Chapter Five concludes the study and offers suggestions for future research.



## CHAPTER 2 LITERATURE REVIEW

### Previous Related Studies

Ecocriticism has only been widely applied as a practical approach to literary analysis for about a dozen years. Despite its growing popularity, it is still considered a relatively new form of literary criticism, lacking a standardised or absolute procedure for its application (Tahier, 2017: 18). Therefore, reviewing previous research relevant to this ecocritical analysis is crucial. For this purpose, the researcher has selected three articles and theses for examination.

The first study, conducted by Sungkono et al. (2015), is entitled '*The Beginning of the End: An Ecocriticism Analysis on Clive Staples Lewis' The Chronicles of Narnia: The Last Battle*'. This study addresses three central issues. The first concerns the representation and treatment of nature and animals. The second examines the depiction of natural disasters that lead to the destruction of the Narnian world. The third explores the ideological stance of the author. Employing Greg Garrard's theory of ecocriticism as the analytical framework, this research investigates how these issues are presented in the narrative. The findings indicate that the author conveys specific intentions through the novel: first, to represent environmental degradation resulting from human exploitation; second, to issue a cautionary message through the portrayal of natural disasters, emphasizing the consequences of environmental neglect; and third, to disseminate spiritual messages derived from the Holy Bible, particularly through the apocalyptic imagery in Narnia that parallels biblical descriptions.

The second relevant study, conducted by Imam (2016), is entitled '*The Portrayal of Totalitarianism in George Orwell's Animal Farm*'. This study adopts a qualitative approach and utilizes library research as its primary analysis method. The researcher applies Roland Barthes' semiotic theory alongside the theory of totalitarianism to examine the meanings embedded within the characters of *Animal Farm*. The novel serves as the primary object of study, focusing on round characters as the core data. Key characters—Old Major, Napoleon, Snowball, Squealer, Benjamin, and Boxer—are analysed through the lens of the aforementioned theoretical frameworks. The findings reveal that Old Major, Napoleon, Snowball, and Squealer, all portrayed as pigs, symbolise traits such as greed and moral corruption. Boxer, depicted as a horse, represents strength and a sense of freedom, while Benjamin, the donkey, embodies apathy and obstinacy. Furthermore, each character reflects distinct attributes of totalitarian regimes: Old Major as the propagator of animalist ideology; Napoleon as the authoritarian ruler; Snowball as a victim of systemic oppression; Squealer as the manipulator of public discourse; Boxer as the loyal, exploited supporter of the regime; and Benjamin as the disillusioned yet passive resistor.

Thirdly, Siwi et al. (2022) entitled '*Treatment of Nature: An Ecocriticism Approach in 'Komat Kamit' of Tejo and Kamba's Tuhan Maha Asik*'. This research employs a descriptive qualitative method to analyse how Sujiwo Tejo and M. N.



tray the treatment of nature in *Komat Kamit* (murmuring), a chapter in their *n Maha Asik*. The findings reveal a reflection on the interconnectedness humans and nature. The chapter's narrative suggests that humans should be responsible in natural environments, as their behaviour directly influences nature's response. It emphasises the importance of gratitude and respect toward nature, highlighting that ecological balance is achieved through appreciation and reverence for the natural world. Murmuring, or *Komat-Kamit*, symbolises expressing gratitude and adopting a respectful attitude toward nature. However, the study underscores that action, not just words, is crucial in interpreting *Komat-Kamit*. It implies that genuine actions can foster a deeper understanding of the relationship between humans and nature. Literature serves as a medium to raise awareness, and the chapter *Komat-Kamit* in *Tuhan Maha Asik* effectively addresses this issue by reflecting on the fundamental interconnectedness between humans and nature.

Another relevant study was conducted by Islamiah & Saryono (2023), who conducted a study entitled '*Representation of Nature in Dewi Lestari's Aroma Karsa Novel: A Study of Literary Ecocriticism by Greg Garrard.*' This research employs Greg Garrard's model of literary ecocriticism to analyse ecological themes in the novel. The findings are divided into three parts, corresponding to the research questions. First, the study explores the relationship between humans and natural ecosystems, which are further categorized into plant and animal ecosystems. Second, it examines ecological critiques based on Greg Garrard's theory, focusing on five key components: pollution, housing, forests, animals, and disasters. Third, the research identifies the representation of nature in the novel *Aroma Karsa*, highlighting three main elements: mountains, settlements, and animals.

There are several similarities between the previous studies and the present research, particularly in their shared focus on the treatment of nature and its critique within literary works. However, the literary texts analysed and the theoretical frameworks employed differ. The first study explores *Tuhan Maha Asyik* as its primary literary object. The second focuses on George Orwell's *Animal Farm*, examining themes of totalitarianism rather than environmental concerns. The third study analyzes C. S. Lewis's *The Chronicles of Narnia: The Last Battle*, highlighting issues such as deforestation and animal mistreatment. Lastly, the fourth study applies Greg Garrard's ecocriticism framework to *Aroma Karsa*, identifying ecological themes related to pollution, animals, forests, and human-nature relationships.

These studies demonstrate that numerous literary works addressing the treatment of nature through an ecocritical approach still merit further exploration. Despite the similarities among these studies, the current research focuses on George Orwell's *Animal Farm*. This study employs ecocritical theory to analyse the issues presented in this literary work.

## **2.2. Theoretical Background**

### **2.2.1. Ecocriticism**

Ecocriticism is one of the youngest revisionist movements in the humanities over the past few decades. Specifically, it draws inspiration from three prominent American writers whose works celebrate nature as a life force and the wilderness as



l in America (Mishra, 2016: 170). These writers are Ralph Waldo Emerson (1803-1862), Margaret Fuller (1810-1850), and Henry David Thoreau (1817-1862). They belonged to a group of New England writers, poets, essayists, novelists, and philosophers collectively known as the transcendentalists. Importantly, this group represented America's first literary movement to achieve cultural independence from European models. In his first reflective prose narrative, *Nature*, Ralph Waldon Emerson explored the influence of nature. It introduced the concept of transcendentalism — a theory that propounds that 'the divine' or 'God' pervades nature. He argued that reality is best understood through the study of nature. Similarly, Margaret Fuller's *Summer on the Lake* (1843) is a transcendentalist travelogue examining the American landscape, particularly the Great Lakes region. In this work, Fuller contrasts the utilitarian motives of settlers with the spiritual and aesthetic aims of tourists.

Meanwhile, Henry David Thoreau is widely regarded as the father of ecocriticism. His work, *Walden*, is an autobiographical narrative detailing his two-year experience living in a cabin on the shores of Walden Pond, two miles from his hometown of Concord. This book is a classic exploration of abandoning modern life and seeking self-renewal through a 'return to nature.' *Walden* has profoundly influenced its readers, shifting their perspectives from ego-consciousness to eco-consciousness.

Additionally, Robert Frost, a prominent American poet, frequently incorporates elements of nature such as woods, lakes, stars, and horses. While his poems appear simple on the surface, a deeper exploration reveals that nature in his poetry often unveils universal truths about human life. For instance, his poem *Stopping by the Woods on a Snowy Evening* juxtaposes the timeless beauty of nature with the transient obligations of human existence.

In contrast, ecocriticism is less developed in the UK than in the USA. While American literature often celebrates nature, British ecocritics tend to focus on warning against environmental threats stemming from governmental, industrial, commercial, and neo-colonial forces. In *The Song of the Earth*, Jonathan Bate argues that colonialism and deforestation have historically been interconnected. His work *Romantic Ecology* reevaluates William Wordsworth's poetry within the context of the English pastoral tradition, positioning Wordsworth as one of the earliest ecocritics.

Furthermore, Raymond Williams's *The Country and the City* highlights the stark contrast between rural and urban life. Williams portrays rural life as a center of modernity and a place marked by profound loneliness. Likewise, Lawrence Coupe's *The Green Studies Reader* offers a comprehensive collection of critical texts that explore the intersection of ecology, culture, and literature. This book is a valuable resource and an excellent introduction to green literature, providing many sources for further research..

Finally, ecocriticism was formally established by publishing two seminal works in the mid-1990s: *The Ecocriticism Reader*, edited by Cheryl Glotfelty and Harold Fromm, and *The Environmental Imagination*, by Lawrence Buell. Ecocriticism



ded as a widely recognized literary and cultural theory by the early 1990s, by the formation of the Association for the Study of Literature and Environment (ASLE) at the Western Literary Association in 1992, the launch of its flagship journal *ISLE: Interdisciplinary Studies in Literature and Environment* in 1993, and the subsequent publication of *The Ecocriticism Reader* (Mishra, 2016: 169).

Ecocriticism comes from the words “ecology” and “criticism” (Akhiyat, 2021: 58). Ecology is the scientific study of the patterns of interactions between humans, animals, and plants in their natural environments. In contrast, criticism can be interpreted as a form and expression of judgment about the good or bad qualities of something (Sukowati & Ihsan, 2022: 23). Furthermore, Sawijiningrum (2018: 83) explains that criticism is defined as opinions or critiques, responses, and analysis, along with evaluations of the pros and disadvantages of a piece of work, an opinion, and other factors. Moreover, according to Tahier (2017: 15), the word "ecocriticism" is an acronym for "ecological literary criticism," which examines the relationship between literature and the environment. It addresses the presentation and analysis of environmental issues, cultural issues related to the environment, and attitudes toward nature. In particular, analysing how people behave and respond to nature and ecological issues is one of the primary objectives of ecocriticism. To this, Mishra in Siwi et al. (2022: 1280) claims that ecocriticism is the application of ecology or ecological principles to literary analysis. Consistent with Mishra's concept, ecocriticism is described by Buell et al. in Siwi et al. (2022: 1281) as an investigation into the interplay between literature and the environment carried out with a dedication to environmentalists' practices.

Additionally, ecocriticism is not limited to the study of nature, as represented in literature (Setiawan et al., 2022). In this context, nature refers to the physical environment of humans and non-humans. Thus, the interconnectedness between these elements forms the foundation of ecocriticism. A healthy ecosystem benefits humanity and the Earth when harmony exists between living and non-living entities (Mishra, 2016: 169).

According to Bate in Khomisah (2020: 87), the significance of ecocriticism in literary studies can be expressed in the following questions: First, how is nature represented in poetry? Second, what role does the physical environment play in the narrative of literary works? Third, does ecological wisdom align with the values expressed in literary works? Fourth, how do environmental metaphors shape our treatment of the natural world? Fifth, how can nature writing be characterized as a distinct literary genre? Sixth, how does environmental criticism influence the classification of contemporary and popular literature? Seventh, what is the relationship between nature and literature? These seven questions form the foundation of literary ecocriticism, which emphasizes the connection between the environment (nature) and literary works, positioning ecocriticism as a bridge between the two.

Consequently, Ecocritics focuses particularly on the interrelationship between the environment and literature, including ecological concerns arising from interactions with social and physical realities that are neither stable nor consistent.



of environmental criticism leads to the conclusion that analysing literary through this lens reveals their inseparability from nature, various environments, issues they encompass. The aesthetics of literary works are shaped by the influence of natural and environmental phenomena, which are understood not merely as settings or atmospheres but as spaces filled with complex problems (Khomisah, 2020: 88).

Furthermore, literary ecology can draw on various derived theories for its growth, including eco-feminism, eco-imperialism, ecological theory, and eco-culture. In addition, cultural studies, literary philosophy, literary psychology, literary sociology, and literary anthropology have all been methodologically influenced by the study of literary ecology. Literary-ecological studies include various arguments presented by Lawrence Buell in Khomisah (2020: 88): first, humans are not merely present as environmental entities; their presence reflects their connection to natural history; secondly, the issue of human interests is not regarded as a legitimate problem; third, human responsibility for the natural world they inhabit is part of the framework of ethical texts; and fourth, descriptions of residence (nature) in a text are implicitly integrated into literary ecological studies. Because of that, studying literary ecology raises questions: 1) How can poetry, novels, and drama as literary works represent nature or the environment? 2) What functions do plots in literary works serve in the physical environment? 3) Is ecology represented through the values expressed in literary works? 4) How does the metaphor of the physical environment influence the reader's interaction with it? 5) How can researchers characterize literary genres as representations of nature or the physical environment? 6) Regarding genre classification, how should they be positioned as a new environmental criticism category? Furthermore, 7) How are readers affected by contemporary and popular literature critiques of the physical environment?

In addition to these theoretical foundations, this study adopts Greg Garrard's ecocritical framework as outlined in *Ecocriticism* (Garrard, 2004: viii), which categorizes key concepts such as pollution, positions, pastoral, wilderness, apocalypse, dwelling, animals, and the earth. These tropes are instrumental in analysing how nature is treated and symbolized in George Orwell's *Animal Farm*, particularly in understanding the transformation of the environment under political control and its impact on human-animal relationships.

#### **2.2.1.1. Pollution**

According to Garrard (2004:8), "Pollution" originally derives from the Latin word *polluere*, meaning "to defile" or "to contaminate." Until the seventeenth century, the term referred primarily to moral contamination of a person or to acts believed to promote such contamination, such as masturbation. However, between the seventeenth and nineteenth centuries, this definition gradually shifted towards an external or objective meaning—particularly in relation to the environment—until, today, only this latter definition is widely recognized. This semantic shift illustrates not only how people had to learn to abhor their waste, but also how it reflects the deep cultural roots of the fear associated with immoral emissions.



an environmental context, pollution is regarded as an ecological problem because it names a specific substance or class of substances, but because it makes a normative claim: that an excessive amount of something is present in the environment, usually in the wrong place. For instance, Rachel Carson's *Silent Spring* demonstrated that DDT existed in the environment in quantities toxic to wildlife, and her work presented a moral argument that this should not be the case.

Over time, the definition of "pollution" has broadened to include artificial light and noise as pollutants, as well as carbon dioxide, which, although naturally abundant, is now classified as a climatological pollutant.

#### 2.2.1.2. Positions

In his book *Ecocriticism* (2004:16), Greg Garrard discusses "positions" as ideological standpoints or schools of thought within the broader environmental movement. The term *positions* indicates that *environmentalism* is not a monolithic perspective; rather, it comprises a range of competing, overlapping, and sometimes conflicting philosophical, political, and moral viewpoints.

Furthermore, *environmentalism*, a relatively recent social, political, and philosophical movement, has already given rise to several distinct ecological philosophies. These philosophical strands tend to compete with one another rather than coalesce into a unified revolutionary synthesis. Each approach interprets environmental crises in its own way, emphasizing aspects that can either be addressed within its own conceptual framework or that are perceived as threats to the values it holds most dearly. Consequently, these positions suggest a variety of political possibilities and responses to ecological concerns. Among the diverse positions within environmentalism are the following:

##### a. Cornucopia

This position argues that most, if not all, environmental threats are illusory or exaggerated. Proponents of this view, such as free-market economists, maintain that the dynamism of capitalist economies will generate solutions to environmental problems as they arise, and population growth will ultimately lead to the accumulation of wealth necessary for environmental improvements. Moreover, this perspective tends to evaluate nature solely in terms of its utility to humans.

##### b. Environmentalism (Shallow Environmentalism)

This broad category includes individuals who are concerned about environmental issues such as global warming and pollution, yet who seek to maintain or enhance their standard of living as conventionally defined, without supporting radical social change. Typically, they look to governments or non-governmental organizations to provide technological solutions. Therefore, their approach emphasizes reform within the existing system rather than structural transformation.

##### c. Deep Ecology

This is the most influential position outside academic circles, having inspired numerous environmental activists. Its core principle is that the well-being and flourishing of both human and non-human life on Earth possess intrinsic value—



that is independent of the usefulness of the non-human world to human beings. Additionally, deep ecologists argue that human flourishing is compatible with a substantially smaller population, and that the flourishing of non-human life actually requires a significant reduction in the human population.

d. Ecofeminism

In addition to critiquing the anthropocentric dualism of human versus nature, ecofeminism also identifies the androcentric dualism of male versus female as a primary source of anti-ecological beliefs and practices. It involves the recognition that both arguments share a common "logic of domination" or an underlying "master model." Compared to deep ecology, ecofeminism places greater emphasis on environmental justice, drawing connections between environmental degradation and social inequalities such as gender and race.

Anthropocentrism is the view that humans are the center of everything, superior to nature. Ecofeminism critiques this view because it separates humans from nature and legitimizes its exploitation. In contrast, androcentrism is a view that places men as central or superior, while marginalizing women. Ecofeminism believes that this way of thinking also contributes to environmental destruction. Both views (humans vs. nature, men vs. women) stem from the logic of domination, a hierarchical way of thinking that justifies the power of one party over another.

Ecofeminism, compared to deep ecology (which focuses more on spiritual relationships with nature), places greater emphasis on social and environmental justice and sees the environmental crisis as closely related to social inequalities such as patriarchy, racism, and colonialism. Thus, ecofeminism is not only about loving nature, but also about social justice as an essential part of environmental protection.

e. Social Ecology and Eco-Marxism

These positions contend that environmental problems do not arise solely from anthropocentric attitudes but also stem from systems of domination and exploitation among humans. They argue that the concept of ecological "limits" is a kind of mystification, since scarcity is not simply a natural condition but is produced and perpetuated by capitalist modes of production that manipulate the dynamics of supply and demand. As such, they advocate for systemic change rather than individual moral reform.

**2.2.1.3. Pastoral**

Pastoral is a trope that has significantly shaped our cultural constructions of nature, particularly since the Romantic movement emerged in response to the Industrial Revolution (Garrard, 2004:33). Notably, even the foundational text of ecocriticism, *Silent Spring*, draws heavily from the pastoral tradition. According to Terry Gifford, *pastoral* can be understood in three distinct ways:

*"the specifically literary tradition, involving a retreat from the city to the countryside, that originates in ancient Alexandria and becomes a key poetic form in Europe during the Renaissance; more generally, 'any literature*



at describes the country with an implicit or explicit contrast to the urban' 999: 2); and the pejorative sense in which 'pastoral' implies an idealisation rural life that obscures the realities of labour and hardship. This chapter will explore these three manifestations of the trope"

Furthermore, pastoral narratives often utilize nature not for its own sake, but as a backdrop or mirror for human concerns. Although the genre is frequently associated with idyllic representations, early pastoral works also portrayed the countryside with a sense of realism—incorporating themes of physical labor and earthy humor alongside more idealized imagery.

#### 2.2.1.4. Wilderness

The concept of “wilderness”, referring to nature in its unspoiled and uncivilized state, represents one of the most powerful cultural constructions within New World environmentalism (Garrad, 2004:72). It has been mobilized both to justify the protection of specific habitats and species, and to serve as a site of revitalization for those wearied by the moral and material pollution of urban life.

The meaning of *wilderness* in the early eighteenth century was largely shaped by Judeo-Christian history and cultural traditions. Etymologically, the word derives from the Anglo-Saxon term *wilddeoren*, referring to wild animals (*deoren*) that lived beyond the cultivated bounds of society (Garrad, 2004:73-74). Importantly, in the broader history of the human species, the notion of wilderness is relatively recent, emerging alongside the development of agrarian societies. In the Hebrew scriptures, wilderness is portrayed ambivalently—as a place of danger and exile, but also as a site of freedom, spiritual redemption, and purity.

In contrast, in the New World—particularly the United States, Canada, and Australia—wilderness was constructed in ways that aligned closely with settler-colonial experience (Garrad, 2004:79-80). It became a central motif in cultural and national identity formation. For example, Henry David Thoreau's *The Maine Woods* is an early and influential text in the American wilderness tradition. Moreover, John Muir played a pivotal role in establishing wilderness as a defining element of American cultural identity and conservation practice. His passionate advocacy for the Sierra Nevada mountains in California, along with his campaign to preserve wilderness areas, led to the founding of Yosemite National Park and the Sierra Club.

#### 2.2.1.5. Apocalypse

For at least three thousand years, portions of the global population have held the belief that the end of the world is imminent. The apocalyptic narratives that continue to shape much of contemporary environmentalism can likely be traced back to around 1200 BCE, originating with the prophetic teachings of the Iranian sage Zoroaster (Garrad, 2004:85).

Apocalyptic literature typically takes the form of a revelation concerning the end of history, often characterized by vivid, violent, and grotesque imagery juxtaposed with fleeting glimpses of a transformed world (Garrad, 2004:86). At its core, it tends to portray an epic struggle between forces of good and evil. Moreover, this genre is historically aligned with marginalized voices—it functions as an



and literature offering consolation to the persecuted, and as a rhetorical device intended to provoke a crisis of a scale commensurate with the end times. Environmental Apocalypticism

The themes and language of eschatology had already extended beyond theological boundaries long before the twentieth century (Garrad, 2004:89). For instance, Romantic poetry—such as that of William Wordsworth and Percy Shelley—employed apocalyptic rhetoric for secular, and often politically revolutionary, purposes. Similarly, in the work of D.H. Lawrence, one can discern an alignment between environmental concerns and apocalyptic imagery.

#### b. Environmental Apocalypticism

As Garrad states, “*the apocalypse is the single most powerful master metaphor that contemporary environmental imagination possesses (Garrad, 2004:93).*” Indeed, some of the most influential texts within the environmental canon employ this trope extensively, including Rachel Carson’s *Silent Spring*, Paul Ehrlich’s *The Population Bomb*, and Al Gore’s *Earth in the Balance*.

### 2.2.1.6. Dwelling

The tropes discussed thus far each contribute to shaping our understanding of nature; however, from an ecocritical perspective, they all share one fundamental shortcoming: none of them propose a practical mode of being as an immediate lived reality (Garrad, 2004:108). In contrast, the concept of dwelling is not transient; rather, it implies a long-term interrelationship between humans and their landscapes—rooted in memory, ancestry, death, ritual, daily life, and labor.

#### a. Georgic

This concept emphasizes the connection between agricultural productivity and ritual practice, highlighting the practical aspects of farming as well as the potential for recovering social and ethical values within rural life (Garrad, 2004:108). Modern proponents of the georgic mode include writers such as Wendell Berry and John Berger, whose works reflect a commitment to the moral and material significance of working the land. Additionally, georgic thinking has been linked to political ideologies such as Thomas Jefferson’s agrarianism, which envisions rural cultivation as the foundation of civic virtue and democratic society.

#### b. Ecological Indian

Since the sixteenth century, so-called “primitive” peoples have often been represented as living in perfect harmony with nature—one of the most pervasive and alluring myths about the non-European “Other” (Garrad, 2004:210). In particular, Native Americans (or American Indians) have become central figures in this mythologization. The narrative suggests that the minimal ecological impact of Indigenous peoples is not merely the result of low population density or pre-Columbian material culture, but rather derives from animistic belief systems that inherently regulate their interactions with the environment.

### 2.2.1.7. Animals

The study of the relationship between humans and animals within the humanities is divided between philosophical considerations of animal rights and cultural analyses of animal representation (Garrad, 2004:136).



## l Rights

ne of argument, largely driven by Peter Singer's groundbreaking work *eration* (1975), is based on the idea that the capacity to feel pain—not the capacity for rational thought—is what grants a being the right to moral consideration (Garrad, 2004:136). Significantly, Singer introduced the term *speciesism* to describe the irrational prejudice that leads to the unequal treatment of animals and humans simply based on species difference.

### b. Domestic Animals and Cyborgs:

Cultural analyses of domestic animals tend to focus on how pets are transformed into “human dolls” or objects of spectacle (Garrad, 2004:139). In this context, the concept of *Disneyfication* has also been examined, referring to the visual simplification or infantilization of animals that renders them harmless and foolish in popular media. Furthermore, the emergence of *cyborg* technologies—which integrate biological organisms with electro-mechanical components—has begun to challenge conventional boundaries not only between human and animal, but also between the organic and the technological.

### c. Wild Animals and Biodiversity

From an ecocritical perspective, wild animals are often treated with greater reverence than domesticated livestock, which are frequently viewed as human instruments complicit in environmental degradation (Garrad, 2004:149). Wildlife documentaries play a crucial role in shaping public perceptions of wild animals; however, they can also misrepresent animal behavior or disproportionately focus on violence and reproduction. The rise of the concept of *biodiversity* has been instrumental in integrating different levels of environmental concern into a global framework—shifting the focus from a species-centered model to a broader understanding that encompasses ecosystemic and genetic diversity.

## 2.2.1.8. The Earth

Images of the Earth taken from outer space have frequently been utilized to evoke a sense of the planet's isolation, fragility, and wonder (Garrad, 2004:160). These images inspire awe and raise ecological awareness, emphasizing that all living beings inhabit a finite and shared biosphere surrounded by a vast, hostile void.

Furthermore, the global imagination fostered by such imagery is reinforced by parallel developments in finance, communication, culture, business, and politics. In this context, the Earth as a *globe* has come to symbolize the processes of globalization (Garrad, 2004:175). For many, globalization signifies cultural homogenization, whereby diverse local identities are increasingly replaced by what has been termed a “monoculture of the mind.” Thus, the image of the Earth is not merely neutral or scientific; it is actively shaped, contested, and compromised by the institutions and practices that produce and circulate it.

In addition, James Lovelock's *Gaia hypothesis* proposes a radically different perspective by conceptualizing the Earth as a self-regulating system akin to a living organism (Garrad, 2004:173). Named after the ancient Greek Earth goddess, Gaia is understood as a planetary system whose physical and chemical properties have been profoundly altered by the life it sustains. According to this hypothesis, Earth functions



-organism, dynamic and unpredictable, yet capable of maintaining a state biological equilibrium analogous to the homeostasis found in living beings.

Gaia serves as both a scientific and symbolic framework through which scientists and environmental thinkers articulate the interconnectedness and interdependence of all life on Earth

### **2.2.2. Representation of Nature**

Representation is an effort to depict objects in a real way from various points of view (Asriyanti et al., 2022; Islamiah & Saryono, 2023). Moreover, according to Busairi et al. (2021: 171), representation is a term that has developed in literary works and is related to the view or belief that literary works are depictions or imitations of the reality of life. In addition, Teeuw in Busairi et al. (2021: 171) explains that literary works, as artistic expressions rooted in society, are regarded as symbolic reflections of real-life experiences, with their sources drawn from social realities and the natural environment. Thus, representation in literary works involves adapting existing facts to human life, connecting individual experiences to broader social realities through symbolic depictions.

Furthermore, literary works reflect individual phenomena, identify and understand groups of people's behaviour, and record social changes and the surrounding natural environment. Hence, the aforementioned statement leads one to conclude that a representation is an object's portrayal connected to the concepts we communicate through spoken and written language, real-world symbols, and signs.

According to Busairi et al. (2021: 172), representations of nature in literature reflect the complex relationship between humans and their surrounding environment. In particular, nature in literature is often depicted as a source of inspiration, strength, and tranquillity, and it can symbolize the cycle of life or freedom and independence. For instance, in romantic works, nature becomes a place to escape society's pressures and emphasizes human feelings and individuality. Writers such as Wordsworth and Frost used nature as a canvas to depict beauty and emotional power. On the other hand, contemporary literature often portrays nature in relation to colonialism and industrialisation. Moreover, in many traditions, nature is often romanticized as a symbol of beauty, tranquillity, and harmony in contrast to modern life's busy and stressful nature. However, representations of nature can also reveal dark sides and uncontrollable forces, as seen in works that explore ecocritical themes.

Ecocriticism, as a field of study, examines the relationship between literature and the environment, highlighting how literature reflects and influences our perceptions of the natural world. For example, in the works of Robert Frost and William Blake, nature is often depicted as an entity with its power and authority, which can support or oppose human endeavour (Dwijaya, 2021). In addition, in the context of colonialism and industrialization, representations of nature in literature are often related to environmental exploitation and destruction, as well as reflections on the impact of humans on nature. Therefore, literature creates an aesthetic picture of nature and becomes a means of criticizing and reflecting on human relationships with the surrounding environment. Thus, the representation of nature in literature is not



d to an aesthetic function but also as a means to criticize and reflect on environmental conditions (Sungkono et al., 2015: 2)

### **Ecological Crisis**

Ecological crises are gaining increasing attention in literary studies, primarily through the lens of ecocriticism. The word “crisis” has many meanings, including a critical, dangerous, and gloomy situation. Meanwhile, ecology means the reciprocal relationship between living things and the surrounding natural conditions.

According to Salim, ecology comes from the Greek oikos and logos. Oikos means a residence and all its inhabitants, while logos means teaching, knowledge, and wisdom (Busairi et al., 2021: 172). Etymologically, ecology means knowledge about how to organize a place to live. The term ecology is a science that studies living things, not as separate units, but as members of a series of living things that interact, are related, and have functions and roles in the living environment. Thus, ecology is the science of the relationship between animals, humans, and their environment and the balance between these relationships. Therefore, ecology focuses on the relationship between each organism and its surrounding environment. According to Keraf, the ecological crisis is an important global issue to discuss and find a solution for, apart from other issues such as democracy and human rights (Busairi et al., 2021: 173).

In this regard, the ecological crisis can also be linked to literary works in which the author includes ecological elements by criticising phenomena related to the ecological crisis. The problem of the ecological crisis is very different from non-ecological problems. Human activity in responding to ecological crisis problems will determine the future of the environmental ecosystem. A comprehensive understanding of ecological problems can be explored through ecocriticism. Based on Garrard's ecocritical theory, ecological criticism of literature consists of 8 components: pollution, postions, pastoral, wilderness, apocalypse, dwelling, animals, and earth (Garrard, 2004: xiii).