

## Literary Ecocriticism Study in Analyzing Elements of Environmental and Social Resistance in Wiji Thukul's Poems

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### ABSTRACT

*This study employs literary ecocriticism theory to examine elements of environmental and social resistance in Wiji Thukul's poetry. Wiji Thukul is a poet from the '98 generation, known for his provocative and vibrant works. The connection between literary works and elements of environmental and social resistance is prevalent in Wiji Thukul's poetry. Literary ecocriticism is applied to analyze his poetry using a qualitative descriptive method. The ecocritical analysis of Wiji Thukul's poetry offers insights into the ecological issues related to environmental and social resistance reflected in his poems. Seven of his poems will be analyzed in this study: *Leuwigajah*, *Bunga dan Tembok*, *Nyanyian Akar Rumput*, *Sajak Anak-Anak*, *Nyanyian Tanah Ibu*, *Di Bawah Selimut Kedamaian Palsu*, and *Sajak Tikar Plastik - Tikar Pandan*. The results indicate that Wiji Thukul's poems, when analyzed through literary ecocriticism, reveal elements of environmental and social resistance that serve as a critique of the government and as a means of raising public awareness about the deteriorating environmental conditions.*

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### 1. Introduction

The world of literature cannot be separated from nature. Poetry, in particular, is a literary form that frequently draws upon nature as a source of inspiration. Poetry is an art of crafting and arranging words that conveys various messages and impressions to readers. In creating a poem, poets infuse it with a spirit that brings the text to life, allowing it to transcend imaginary boundaries and influence its audience. The connection between nature and literature has given rise to the concept of literary ecocriticism, which explores nature and the relationships between humans, plants, animals, and life itself as depicted in literary works, especially in poetry (Junaid et al., 2024).

Ecocriticism is a combination of the words "ecology" and "criticism" (Harsono, 2008, p. 31). Literary ecocriticism does not attempt to prove that nature is superior to humans or vice versa; rather, it aims to show that the two are interconnected, mutually influential, and share a strong reciprocal relationship (Zulfa, 2021, p. 57; Rahman, 2017; Nahdhiyah et al., 2022; Pattu et al., 2022). One literary work that heavily incorporates elements of nature and is highly relevant to ecocriticism is the poetry of Wiji Thukul. Thukul's work highlights the role of humans in relation to nature and the issues that arise from it. Literary ecological criticism serves as an analytical tool to capture environmental phenomena depicted in literature (Harja, 2022, p. 4; Hilmawati et al., 2021; Rahim et al., 2024). This is evident in Wiji Thukul's poems, which capture natural phenomena around him as a foundation for his poetry. Ecocritical studies can also draw from the ideas of the modern environmental movement, which criticizes concerning environmental issues (Khomisah, 2020; Suma et al., 2023; Junaid et al., 2024). This perspective is frequently reflected in Wiji Thukul's poetry, which contains elements of environmental and social resistance.

Environmental resistance is a social movement to protect nature, expressing concern about environmental damage and aiming to create preventive measures against increasingly widespread ecological destruction. Wiji Thukul conveys his observations and feelings about nature and his surroundings through his poetry, blending social issues, governmental criticism, political and cultural aspects that intersect with ecological themes. His criticism of the government is evident in his poems, where he expresses disappointment over the government's apparent indifference, even indirect support, for environmental destruction for profit. Environmental damage undoubtedly has social impacts, particularly affecting specific segments of society. Thukul portrays the lower social class as the group most affected by this environmental degradation.

In this study, the author seeks to describe and analyze the fundamental assumptions of literary ecocriticism in Wiji Thukul's works, highlighting the elements of environmental and social resistance that characterize his writing style.

This study is relevant to several previous studies. First, research conducted by Harsono (2008) titled *Ecocriticism: Environmentally Conscious Literary Criticism* found that ecocriticism, when applied appropriately, can make an authentic contribution to the environmental political movement and offer benefits for both nature and humanity. Ecocriticism also supports the development of ecotourism, which synergizes with ecocultural values. Second, research by Sartina et al. (2021) titled *Humans and the Natural Environment in the Novel Aroma Karsa by Dee Lestari (A Literary Ecocriticism Study)* found that several characters have a close connection with nature through their sense of smell. The study also describes the journey of characters on a plant conservation expedition for the Puspa plant, illustrating both the positive and negative roles of humans toward nature.

## 2. Methodology

The research method in this paper uses descriptive qualitative analysis. This method is employed because the research describes the object of the study. The field of ecocriticism emphasizes analyzing the literary works of Wiji Thukul using an ecological approach. This is applied because Wiji Thukul's poems are closely related to ecological themes.

This method is associated with literary ecocriticism, which encompasses two main approaches: the reality approach and the discourse approach. The reality approach refers to field research or the actual conditions of the object of study. The discourse approach focuses on literature research or assumptions regarding the object of study. These two approaches are interconnected as they provide feedback and complement each other. The application of the reality and discourse approaches in the ecocritical analysis of Wiji Thukul's poetry is closely related to his works. Wiji Thukul creates literary works by observing the actual conditions of his environment and critiquing them in the form of poetry.

Bayu (2020, p. 108) argues that the way ecocriticism works involves, first, understanding the sciences related to the environment. Second, having ecological awareness. Third, evaluating texts and ideas in terms of coherence and usefulness as a response to environmental crises. In this discussion, the researcher will analyze seven poems by Wiji Thukul within the framework of ecocritical studies.

## 3. Result

Ecology comprehensively involves knowledge from natural sciences, social sciences, and philosophy. The main focus of this field is the interconnectedness of all living beings (Croall and Rankin, 1997, p. 126; Jumriati et al., 2021). Ecology has both beneficial and detrimental purposes, depending on who employs it. In this context, ecological theory is used as a critical tool combined with literary theory, resulting in the term literary ecocriticism.

Literary ecocriticism is the study that examines the relationship between literature and the physical environment (Glottfelty, 1996, p. Xix; Rahman, 2018). Cultural analysis is necessary to address issues of nature and the environment, as it arises from the interaction of ecological knowledge and cultural change (Juliasih, 2012, p. 87). Ecocriticism has a fundamental assumption that objects involved in ecological networks can be the subjects of this critical approach (Harsono, 2008, p. 33; Abbas et al., 2023; Muslimat et al., 2023). Literary ecocriticism, which is a fusion of ecology and literature, requires relevant coherence among various theories that focus on issues of literary and environmental studies, including literary criticism, critical theory, and environmental ethics and culture.

Garrard (2004, p. 4) argues that ecocriticism can address and help explore and determine broader ecological issues. Ecocriticism serves as a form of response, perspective, and attitude of society towards nature and its surrounding environment. This is related to literature that continues to grow and evolve alongside ecological developments. Ecocriticism plays a role not only in literary criticism but also as a provocative action related to the morality and aesthetics of nature (Clark, 2011, p. 38; Abbas et al., 2024; Junaid et al., 2023). This occurs because literary ecocriticism extends into other fields closely related to nature, such as culture, society, politics, history, religious studies, and psychology, making ecocritical analysis multidisciplinary.

Lawrence Buell (1995, p. 7-8) posits several criteria that can be considered as literary ecocriticism: (1) non-human environments are present as part of human history, which is implicated in natural history; (2) human interests are not the only legitimate interests; (3) the role of humans in the environment is part of the ethical orientation of a text; and (4) understanding the environment is a process, not a constant or instant condition.

### 3.1 Fundamental Assumptions of Ecocritical Literature in the Poetry of Wiji Thukul

The ecocritical theory is multidisciplinary, as it involves many other components considered contributors to literary criticism. Garrard (Endraswara, 2016, p. 40) states that concepts related to literary ecocriticism include earth, habitat, housing, animals, wilderness, disasters, and pollution. This perspective encompasses elements beyond humans, such as places, land, rivers, animals, plants, air, and human perceptions that are combined and modified to produce a literary work. In this regard, the development of nature also influences the evolution of literary works. This can be illustrated by the portrayal of literature from the past, which reflects the nature of that era, while contemporary literature depicts the nature of the present. Evaluations of these issues are then expressed in the form of literary ecocriticism.

#### a. Field of Ecocriticism

The field of ecocriticism can be distinguished into three areas: ecopolitics, ecofeminism, and ecodrama. Ecopolitics is a combination of ecology and politics, meaning a scientific study of the patterns of political and environmental relationships. Piers Blaikie (1999, p. 131) argues that ecopolitics is an approach that studies the processes, impacts, and phenomena of political relations concerning the environment. Ecofeminism combines ecocriticism with drama and is a social movement and philosophy that connects women with ecological issues (Tong, 2006, p. 366). Ecodrama views the ecosphere as a drama, encompassing the realities within it (Harsono, 2008, p. 36). In this context, the object of study is poetry. The primary focus of this ecocritical discussion is ecopolitics. This research concentrates on analyzing the poetry of Wiji Thukul, making the field of ecopolitics the most appropriate and fitting basis for the study.

#### b. Object of Ecocriticism

Literary ecocriticism is a critical theory within contemporary literary approaches. According to Glotfelty (in Sukmawan, 2016, p. 51), literary ecocriticism is the study of the relationship between literature and the physical environment. Literary ecocriticism has objects of study that encompass various elements, including culture, art, politics, society, and many other aspects closely related to the environment. In this study, the object of ecocriticism is specifically focused on the poetry of Wiji Thukul. His poetry extensively utilizes the realm of ecopolitics, where the integration of themes related to nature and politics frequently appears in his works. Thus, the focus of ecocritical analysis in this research is on the connection between nature, society, and politics.

### 3.2 Ecocritical Study of Wiji Thukul's Poetry

Howarth (1996, p. 69) argues that ecocriticism is a critique that assesses the strengths and weaknesses of writings that depict cultural effects on nature, aiming to commemorate nature and condemn its destroyers who harm it through political actions. In this regard, Wiji Thukul's poetry is highly relevant to this viewpoint. His poems can be analyzed through the lens of literary ecocriticism, as they often juxtapose socio-political issues with nature. In his poem titled *Leuwigajah*. The multidisciplinary nature of literary ecocriticism, encompassing issues of nature, society, and politics, is evident and can be analyzed as follows.

**“LEUWIGAJAH**  
*Leuwigajah berputar  
dari pagi sampai pagi  
jalan-jalan gemetar  
debu-debu membumbung  
dari knalpot kendaraan pengangkut  
mesin-mesin terus membangunkan  
buruh-buruh tak berkamar-mandi tidur jejer  
berjejer alas tikar tanpa jendela tanpa cahaya matahari  
lantai dinding dingin lembab pengap  
lidah-lidah penghuni  
rumah kontrak  
terus menyemburkan cerita buruk:  
lembur paksa sampai pagi – upah rendah  
jari jempol putus kecelakaan - kecelakaan  
kencing dilarang – sakit ongkos sendiri  
mogok? pecat!  
seperti nyabuti bulu ketiak*

*tubuh-tubuh muda terus mengalir ke Leuwigajah  
seperti buah-buah disedot vitaminnya  
mesin-mesin terus menggilas  
memerah tenaga murah  
satu kali dua puluh empat jam  
masuk – absen – tombol ditekan  
dan truk – truk pengangkut produksi  
meluncur terus ke pasar  
Leuwigajah tak mau berhenti  
dari pagi sampai pagi  
cerobong asap terus mengotori langit  
limbah mengental selokan berwarna  
Leuwigajah terus minta darah tenaga muda  
Leuwigajah makin panas  
berputar dan terus menguras  
tenaga-tenaga murah*

*Bandung – Solo, 21 Mei – 16 Juni”*

**“LEUWIGAJAH**

Leuwigajah spins  
from morning to morning  
the roads tremble  
dust rising  
from the exhaust of transport vehicles  
machines keep waking up  
workers sleep without bathing, side by side  
lined up on mats, without windows, without sunlight  
the floor and walls cold, damp, suffocating  
the tongues of the inhabitants  
of rented houses  
keep spewing bad stories:  
forced overtime until morning – low wages  
thumbs severed in accidents – accidents  
no urinating allowed – sickness at one's own expense  
strike? fired!  
like plucking armpit hair  
young bodies keep flowing to Leuwigajah  
like fruits sucked of their vitamins  
machines keep grinding  
squeezing cheap labor  
twenty-four hours  
in – clocked in – button pressed  
and trucks carrying production  
roll on to the market  
Leuwigajah won't stop  
from morning to morning  
smokestacks keep dirtying the sky  
waste thickening, colored ditches  
Leuwigajah keeps demanding the blood of youth  
Leuwigajah gets hotter  
spinning and draining  
cheap labor.

Bandung-Solo, May 21 – June 16”

Leuwigajah is a sub-district in Cimahi Selatan that is a densely populated industrial area. The poem depicts the state and situation of Leuwigajah, filled with pollution affecting the land, water, and air. It also illustrates the lives of workers living in an environment that is no longer conducive and healthy. The concerning social conditions complement and parallel the increasingly damaged state of nature. This is reflected in the following excerpt from the stanza:

“Leuwigajah berputar  
dari pagi sampai pagi  
jalan-jalan gemetar  
debu-debu membumbung  
dari knalpot kendaraan pengangkut  
mesin-mesin terus membangunkan  
buruh-buruh tak berkamar-mandi tidur jejer  
berjejer alas tikar tanpa jendela tanpa cahaya matahari  
lantai dinding dingin lembab pengap

...  
Leuwigajah tak mau berhenti  
dari pagi sampai pagi  
cerobong asap terus mengotori langit  
limbah mengental selokan berwarna  
Leuwigajah terus minta darah tenaga muda  
Leuwigajah makin panas  
berputar dan terus menguras  
tenaga-tenaga murah”

“Leuwigajah spins  
from morning to morning  
the roads tremble  
dust rising  
from the exhaust of transport vehicles  
machines keep waking up  
workers sleep without bathing, side by side  
lined up on mats, without windows, without sunlight  
the floor and walls cold, damp, suffocating.

...  
Leuwigajah won't stop  
from morning to morning  
smokestacks keep dirtying the sky  
waste thickening, colored ditches  
Leuwigajah keeps demanding the blood of youth  
Leuwigajah gets hotter  
spinning and draining  
cheap labor.”

Ecocriticism, or green studies, guides analysts to critique environmental conditions resulting from the exploitation of nature, particularly the pollution caused by large-scale industrial activities. In line with the phenomenon of environmental degradation, social inequality arises due to the diminishing availability of habitable land for humans. This is also related to political interests that prioritize the profits of certain parties over the welfare of workers, who predominantly come from lower socioeconomic backgrounds. Through this poem, Wiji Thukul conveys the unrest he encounters, which is highly relevant to conditions in various places in Indonesia. Such literary works can serve as effective campaign tools to raise public awareness about the deteriorating state of the environment, as seen in Wiji Thukul's poem titled *Bunga dan Tembok* (Flowers and Walls).

**"Bunga dan Tembok**

*seumpama bunga  
kami adalah bunga  
yang tak kau hendaki tumbuh  
engkau lebih suka  
membangun rumah dan merampas tanah  
seumpama bunga  
kami adalah bunga  
yang tak kau kehendaki adanya  
engkau lebih suka  
membangun jalan raya dan pagar besi  
seumpama bunga  
kami adalah bunga  
yang dirontokkan di bumi kami sendiri  
jika kami bunga  
engkau adalah tembok itu  
tapi di tubuh tembok itu  
telah kami sebar biji-biji  
suatu saat kami akan tumbuh  
bersama dengan keyakinan:  
engkau harus hancur!  
Dalam keyakinan kami  
dimanapun tirani harus tumbang!*

**"Flowers and Walls**

*like flowers  
we are the flowers  
you do not wish to see grow  
you prefer  
to build houses and seize land  
like flowers  
we are the flowers  
whose existence you don't want  
you prefer  
to build highway and iron fences  
like flowers  
we are the flowers  
uprooted in our own land  
if we are flowers  
you are that wall  
but in the body of that wall  
we have scattered seeds  
one day we will grow  
along with belief:  
you must be destroyed!  
In our conviction  
Wherever tyranny stand mus fall!*

*Solo, 1987"*

*Solo, 1987"*

One of the functions of literary ecocriticism that expresses concern for the environment is contained in the stanza of the poem "*Bunga dan Tembok*" (Flowers and Walls) by Wiji Thukul. He begins to feel an unease about the gradual disappearance of green spaces, which are increasingly replaced by concrete structures. The poem conveys a serious call regarding how nature is starting to be regarded as unimportant. From a social perspective, this poem also addresses social inequality, illustrating how ordinary people, referred to as flowers, must be marginalized and subdued by those in power. The poem also depicts an unrelenting resistance to defend nature. This is reflected in the following stanza:

*"jika kami bunga*

*engkau adalah tembok itu*

*tapi di tubuh tembok itu*

*telah kami sebar biji-biji*

*suatu saat kami akan tumbuh*

*bersama dengan keyakinan:*

*engkau harus hancur!"*

*"if we are flowers*

*you are that wall*

*but in the body of that wall*

*we have scattered seeds*

*one day we will grow*

*along with belief:*

*you must be destroyed!"*

The lyrics convey a profound social message about how, one day, hope and great strength will grow together and be able to restore the nature that has been damaged by those with specific interests. The resistance to defend nature will continue alongside the many developments taking place. This work is quite effective as a campaign for environmental preservation. This is also reflected in the poem *Nyanyian Akar Rumput* (Song of the Grassroots):

***“Nyanyian Akar Rumput***

jalan raya dilebarkan  
kami terusir  
mendirikan kampung  
digusur  
kami pindah-pindah  
menempel di tembok-tembok  
dicabut  
terbuang  
kami akar rumput  
butuh tanah  
dengar!  
Ayo gabung ke kami  
Biar jadi mimpi buruk presiden!”

***“Song of the Grass Roots***

the highway is widened  
we are displaced  
we establish a village  
it is demolished  
we move around  
clinging to walls  
uprooted  
cast away  
we are the grass roots  
we need land  
listen!  
Come join us  
So we can become the president’s nightmare!”

This provocative work serves as a call against the injustice experienced by those referred to as "grassroots" or the lower class, in contrast to the authorities who exploit their power to seize land. The provocative action is evident in the line "Come join us, to become a nightmare for the president!" Ecocriticism, which depicts nature and the surrounding environment concerning literature, indirectly serves as a means for humans to respond to the realities of nature and their environment within a literary work. On another note, literary ecocriticism also plays a role in preventing the notion that culture refers not only to humans but to all living beings (Selden, Widdowson, and Brooker 2017, 264).

Ecocriticism encourages people to think more critically and sensitively about the nature and environment in which they live. Ecocriticism demonstrates that literary works contribute to solving ecological problems. Moreover, within ecocriticism, there exists a continuous relationship between the writer, the text, and external elements that constitute the environment itself. This is illustrated in the poem *Sajak Anak-Anak* (Children's Poem).

***“Sajak Anak-anak***

Anak-anak kecil bermain  
di jalan-jalan  
kehilangan tanah lapang  
pohon tumbang  
tembok didirikan  
kiri-kanan menyempit  
anak-anak terhimpit  
anak-anak itu anak-anak kita  
ingatlah  
ketika kau mendirikan rumah

***“Children’s Poem***

*Little children play  
in the streets  
losing open land  
trees fallen  
walls erected  
narrowing left and right  
the children are squeezed  
those children are our children  
remember  
when you build your house*

ingatlah	<i>remember</i>
ketika kau menancapkan pipa pabrik	<i>when you install factory pipes</i>
anak-anak kecil berdesakan	<i>the children are crowded</i>
sepak bola di jalan-jalan	<i>playing soccer in the streets</i>
bila jendela kacamu berantakan	<i>if your window is shattered</i>
tengoklah anak-anak itu	<i>look at those children</i>
pandanglah pagar besimu	<i>gaze at your iron fence</i>
sungguh luas halaman rumahmu	<i>how vast is your yard</i>

Solo, 9 Juni 1987”

*Solo, June 9, 1987”*

In this poem, there is a depiction of a village that is gradually disappearing due to the increasing number of buildings being erected. A sense of longing is evident in reminiscing about the past, conveying disappointment over changes that have transformed the environment into something unrecognizable. The portrayal of children playing soccer in the streets starkly contrasts with the past, when there were still many open fields available for play. In each of his works, Wiji Thukul positions himself as a marginalized community member, calling attention to the deteriorating natural environment and becoming an opponent of progress that increasingly damages nature. This is also reflected in the poem *Nyanyian Tanah Ibu* (Song of Mother Earth).

#### “Nyanyian Tanah Ibu

Siapa yang menggetarkan suaraku  
Yang menggetarkan udara  
Getaran menyalakan pita mulutku  
Mulutku bicara sama sama mereka  
Yang jongkok menghadap selokan  
Rakyat biasa yang tangannya luar biasa  
Siang malam membangun kota  
Maka jadilah otot-otot kota  
Berdirilah gedung-gedung  
Menghamparlah jalan raya  
Rakyatku kembali ditimbuni batu-batu  
Mengaspal jalan-jalan mobil  
Rakyatku diam tak disebut-sebut  
Rakyatku bisu  
(tapi di dalam gelap piye-piye  
Kadang melenguh seperti sapi  
diperah  
tanpa waktu  
seperti kuda beban digebugi  
tanpa waktu)  
rakyatku adalah pencipta sorga di dunia  
meski ia sendiri tak pernah mencicipi  
sebab sorga  
telah dijilat habis-habisan  
sampai  
hutan ikut terbakar  
rakyatku adalah pelayan setia  
yang hanya bekerja dengan gembira



dan bangun pagi: lunasi hutang!

19 Januari 1988”

**“Song of Motherland**

Who shakes my voice  
that trembles the air  
The vibration ignites my vocal cords  
My mouth speaks alongside them  
squatting by the drain  
ordinary people with extraordinary hands  
day and night building the city  
Thus, the muscles of the city are formed  
Buildings rise  
highways spread out  
My people are buried under stones again  
paving the roads for cars  
My people are silent, unmentioned  
My people are mute  
(but in the dark, somehow  
sometimes they moan like cows  
being milked  
without time  
like burdened horses being whipped  
without time)  
my people are the creators of paradise on earth  
though they themselves have never tasted it  
for paradise  
has been devoured entirely  
until  
the forests also burn  
my people are loyal servants  
who only work joyfully  
and rise early: to pay off debts!

January 19, 1988”

In this poem, Wiji Thukul expresses his concern about the rampant development taking place. He presents a discourse on the social and environmental conditions that he critiques. The poem reflects the state of an area that is being eroded by the tides of modernity. The social phenomenon shows that the community is beginning to lose the authenticity of a place that is transforming into an urban area. The workers and laborers who build these cities cannot enjoy what they construct; they remain mere laborers living in poverty. This discourse is approached through a reality perspective, as the poem was created during a time when social and environmental conditions were already critical. The changing social and environmental landscape has caused Wiji Thukul's own sense of unease. This is also depicted in the poem titled *Di Bawah Selimut Kedamaian Palsu* (Under the Blanket of False Peace).

**“Di Bawah Selimut Kedamaian Palsu**

Apa guna punya ilmu tinggi  
Kalau hanya untuk mengibuli  
Apa guna banyak baca buku  
Kalau mulut kau bungkam melulu  
Dimana-mana moncong senjata  
Berdiri gagah

Kongkalikong dengan kaum cukong  
Di desa-desa  
Rakyat dipaksa  
Menjual tanah  
Tapi, tapi, tapi  
Dengan harga murah”

**“Beneath the False Blanket of Peace**

What’s the use of high-knowledge  
if it’s only for deceit?  
What’s the use of reading many books  
if your mouth is always shut?  
Everywhere there are muzzles of weapons  
standing proudly  
colluding with the tycoons  
In the villages  
the people are forced  
to sell their land  
But, but, but  
at a low price.”

The realm of ecocriticism is clearly illustrated in this poem. Wiji Thukul critiques the political patterns present at the time the poem was written. The political state, which has begun to silence the people, becomes a hot issue for Wiji Thukul to produce works that can be analyzed through ecocritical literature. The environmental aspect within a social context depicts the plight of the community that is being pressured to sell their land at an unfair price. The portrayal of the powerful silencing the people, along with the situation of the citizens who can only submit, gives rise to deepening social inequalities. This aligns with the poem *Sajak Tikar Plastik-Tikar Pandan* (Plastic Mat-Pandan Mat).

**“Sajak Tikar Plastik – Tikar Pandan**

tikar plastik-tikar pandan  
kita duduk berhadapan  
  
tikar plastik – tikar pandan  
lambang dua kekuatan  
tikar plastik buatan pabrik  
tikar pandan dianyam tangan  
tikar plastik makin mendesak  
tikar pandan bertahan  
kalian duduk di mana?”

Solo, April 1988

**“Poem of Plastic Mats and Pandan Mats**

plastic mats and pandan mats  
we sit facing each other  
  
plastic mats and pandan mats  
symbol of two strenght  
plastic mats made by factories  
pandan mats woven by hand  
plastic mats are pressing in  
pandan mats endure  
where do you sit?”

Solo, April 1988

The object of ecocriticism that illustrates the relationship between nature, society, and politics in the poem is quite clear. The depiction of nature being eroded by development is evident in the phrase "factory-made," indicating the growing presence of factories that encroach upon the production of traditional mats. The cultural aspect is reflected in the use of pandan mats, which are part of the lower-class village community's culture. This is also illustrated by the effective utilization of natural resources, such as the pandan leaves used as the raw material for mat-making. However, this tradition is

beginning to be overshadowed by plastic. The use of plastic, representing industrialization, raises concerns among various groups. This also impacts industrial development, which has the potential to harm the environment.

#### 4. Conclusion

This study analyzed the poetry of Wiji Thukul using ecocritical literary theory to dissect his works following the foundational assumptions and methodologies of ecocriticism. The results of this study reveal that Wiji Thukul's poetry is highly relevant when examined through the lens of ecocritical literature, as the ecological content, which is multidisciplinary in nature, is reflected in each of his works. His poems express a critical attitude towards the ecological conditions surrounding him, which are linked to political activities and have significant effects on the local environment. This research is limited to Wiji Thukul's poetry which discusses nature, society, and politics. Future research will focus on analyzing the expressionism in other works by Wiji Thukul.

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