

The Screaming Heath: Dark Ecology and the Collapse of Anthropocentrism in Shakespeare's *King Lear*

Julianti Hairani Siregar¹, Purwarno¹

¹Universitas Islam Sumatera Utara, Indonesia

*Correspondence: juliantihairani16@gmail.com

ABSTRACT

This study demonstrates that King Lear can be read as an ecological tragedy in which human authority is destabilized through the interaction of dark ecological forces and Foucauldian power structures. By applying Timothy Morton's concept of dark ecology and Michel Foucault's theory of discourse, this research reveals that nature in the play was not merely symbolic but actively participates in the collapse of anthropocentrism. This article was a descriptive-qualitative study using a literature review method, with reference to several supporting sources throughout the research process. The primary data used here are narrative scripts from Shakespeare's King Lear drama series and events that explicitly mention nature as a significant narrative device and setting. This research showed that dark ecology functioned as a form of deconstruction of human identity in King Lear. From Michel Foucault's perspective, anthropocentric authority couldn't fully dominate ecological reality, as identity itself was produced through social systems and relations of power. Consequently, when those systems collapse, human identity also became unstable and fragmented. In line with this view, Timothy Morton argues that the collapse of anthropocentrism in King Lear signals the loss of humanity's position as the sole center of knowledge and meaning within the world.

ARTICLE HISTORY

Published June 20th 2026



KEYWORDS

Shakespeare, Ecological tragedy, literary ecocriticism.

ARTICLE LICENCE

© 2026 Universitas Hasanuddin
Under the license CC BY-SA
4.0



1. Introduction

William Shakespeare's *King Lear* has long been regarded as one of the most profound tragedies in English literature, primarily examined through themes of power, familial betrayal, madness, and the decline of authority. Traditional readings of the play tend to emphasize human-centered conflicts, particularly the psychological deterioration of Lear and the political consequences of his abdication. Within this interpretive framework, nature is often positioned as a symbolic backdrop that reflects human emotion most notably through the storm on the heath, which is commonly read as an external projection of Lear's inner turmoil. However, such anthropocentric interpretations risk reducing the role of nature to a passive metaphor rather than recognizing its potential agency within the dramatic structure of the play.

Within the framework of dark ecology, nature is not merely positioned as a passive victim within the metaphysical structure represented in *King Lear*. Drawing on Morton's concept of "Dark Ecology," as discussed by (Haecker, 2021), nature is understood not as a unified and harmonious entity, but as a fragmented and chaotic assemblage of interconnected objects. This perspective seeks to dismantle the conventional idea of "Nature" as a singular whole and instead repositions non-human entities, including plants and landscapes, as active ecological agents within broader environmental and political relations. Consequently, metaphysics in the drama should not be interpreted solely as an emotional consequence experienced by the characters. Rather, nature functions as an essential component in shaping consciousness itself, occupying a position that is ontologically parallel to humanity rather than subordinate to it.

Literary works frequently position nature as both an object and a source of inspiration in the creative process. Click or tap here to enter text.. In this regard, literary ecology offers a perspective for examining environmental issues through literature and interpreting literary texts from an ecological standpoint Sundari et al., (2021). However, previous studies on *King Lear* have largely relied on symbolic and anthropocentric ecocritical approaches, where nature is mainly understood as metaphor or a reflection of human experience. Nevertheless, limited attention has been given to contemporary frameworks such as dark ecology, which reconceptualizes nature as an active non-human force. This study addresses that gap by repositioning *King Lear* within the discourse of posthuman ecology. Specifically, this research examines the

representation of heathlands and storms through the lens of dark ecology, while also employing a Foucauldian perspective to explore the collapse of human authority in relation to ecological forces within the play.

Timothy Morton's dark ecology challenges traditional ecological thinking by rejecting the romanticization of nature as pure, balanced, or separate from human existence. Instead, ecology is understood as a "web" of interconnected entities in which the boundaries between humans and non-humans dissolve. Within this framework, nature is not a passive object but an interconnected system that disrupts human attempts to control and interpret it. The environment is not simply a place for individuals to vent their egocentrism; it is part of the human spirit itself. Therefore (Chandrika & Suresh, 2026) ecology and spirituality towards nature have a relationship where ecospiritual readings that use deep ecology and ecotheology show the relationship between spirituality and environmental ethics, unfortunately the novel's spiritual involvement with nature is still less explored.

The ecological crisis paves the way for mapping important discourses related to identity, and then merging them with sanity and existence. The only privilege that, at least superficially, unites "Lear" with his daughters is the land under Lear's rule. When the land is inherited by Goneril and Regan, it paves the way for a decline in "Lear's" self-confidence and the world around him. The issue of land distribution here is not merely a personal one, but becomes a place for self-reflection that explores the realm of the soul and individuality Kanojia (2020).

Ecocriticism is a perspective that questions nature as an inseparable part of humans that has been exploited by humans themselves for economic and political interests (Dewi 2016; Lanta et al., 2022). Ecocriticism theory can be classified as a multidisciplinary theory, where ecocriticism combines ecological studies and literary studies. From the perspective of literary studies, ecocriticism can be classified Khomisah, (2020) as a mimetic theory, based on the assumption that literature, by referring to paradigms, is a reflection of the reality of life that exists today that imitates Plato, namely by Mr. H. Abrams developed a universal theory. According to Endraswara (2016) ecocriticism can identify, explore, and resolve ecological problems. Ecocriticism serves as a medium to represent people's attitudes, views, and responses to their environment (Wanti, 2024). Therefore, Morton's perspective positions ecology as an entity that deserves recognition and protection rather than exploitation through anthropocentric interests. In many cases, human authority reduces ecology to merely a discursive element within literary representation (Nahdhiyah et al., 2023; Manaf et al., 2024 Junaid et al., 2023). Consequently, literary criticism becomes an important medium for uncovering the structures of power that operate behind literary texts and their ecological constructions.

Why do many assumptions about ecology remain problematic? According to Morton, ecological thinking continues to be constrained by anthropocentric perspectives that place humans at the center of environmental understanding. He argues that the ecological crisis cannot be resolved merely through the accumulation of facts or moral appeals that demand changes in human behaviour. Instead, ecology requires a fundamental rethinking of the relationship between humans and the non-human world (Dickerson, 2018; Asha et al., 2025; Junaid & Andini, 2025).

Michel Foucault conceptualized power as diffuse and relational, rather than centralized in a single institution or individual. Power operates through discourses that shape what constitutes truth, knowledge, identity, and social normality. In literary studies, Foucauldian theory allows for analysis of how authority and subjectivity are constructed and destabilized through language, institutions, and social structures. This perspective is significant in contemporary ecological criticism because anthropocentric systems of power not only position humans as the center of existence, but also construct binary hierarchies between humans and non-humans, culture and nature, as well as rationality and the "other." Such hierarchical divisions have become a central concern in contemporary ecological thought and queer theory, both of which challenge dominant structures that marginalize non-human existence and alternative forms of identity. (Morton, 2010) Morton argued that classical ecofeminism, particularly as reflected in *The Death of Nature*, remains closely associated with feminist separatism and biological essentialism that reinforce binary oppositions. From his perspective, such approaches are limited in addressing the fluid and interconnected complexity of ecological relations, which are more critically explored through queer theory and dark ecology.

Thus, both Foucault and Morton reject hierarchical and stable power structures, and open up the possibility of understanding the relationship between humans and nature as a network that is unstable and mutually disruptive. When applied to *King Lear*, Foucauldian theory reveals that the collapse of Lear's power is not simply a political failure, but also the collapse of a discursive system that supports human superiority over nature and society. In this context, the storm and the heath no longer serve as merely symbolic backdrops, but as non-human forces that contribute to the destabilization of anthropocentric authority.

Morton further critiques many American ecological approaches for reproducing forms of masculine ideology, such as rugged individualism, authoritarian dominance, and the rejection of femininity in its various expressions. In contrast, ecological perspectives such as ecophenomenology, developed by scholars including Kate Rigby and Glen Mazis, offer a more flexible and experiential understanding of nature as an ongoing process rather than a fixed object. Nevertheless, Morton suggests that these approaches may still represent only a partial revision of conventional ecological thinking (Morton, 2010).

Finally, the concept of the eroticism of surveillance has become an important theoretical framework in studies of surveillance capitalism, the production of surveillance knowledge, and artistic works that critically examine the culture of monitoring and control (Miele, 2023).

Previous studies on King Lear have widely examined the relationship between humans and nature through ecocritical and literary approaches. One notable study by Saima Yousaf Khan emphasizes that human–nature relations play a central role in the drama. In this perspective, the storm on the heath is interpreted not merely as a natural event, but also as a representation of Lear’s psychological instability and the collapse of the social and political order that shapes the tragedy (Yousaf Khan et al., 2025).

Nevertheless, previous studies still tend to position nature as a symbolic reflection of human experience, thereby interpreting ecological relations within an anthropocentric framework. For this reason, the present study seeks to offer a more contemporary interpretation by viewing nature not simply as an emotional metaphor, but as a non-human force that actively destabilizes structures of human authority. By combining Timothy Morton’s concept of dark ecology with Michel Foucault’s theory of power discourse, this research aims to expand the ecocritical study of King Lear toward a posthuman reading that highlights the collapse of anthropocentrism within Shakespeare’s play.

2. Methodology

This article is a descriptive-qualitative study using a literature review method, with reference to several supporting sources throughout the research process. The primary data used here are narrative scripts from Shakespeare's King Lear drama series and events that explicitly mention nature as a significant narrative device and setting. Data collection was conducted through reading and note-taking, while data analysis involved interpretation, identification, grouping, and drawing conclusions. The study focused on the textual elements in the drama that represent nature, ecology, and the relationship between humans and the environment. The data is then interpreted to see how they relate to the main themes identified in the research using Morton and Foucault's approach.

3. Results and Discussion

Based on the data obtained, the following is an analysis of the scenes in King Lear. The use of identification codes is used to differentiate and strengthen Morton and Foucault's analysis.

3.1 The Heath as an Ecological Disruption

Tabel 1. Data for The Heath as an Ecological Disruption

Act/Sc	Data Citation	Theme	Theoretical	Analysis Indicators
Act 1 Scene 1	<i>“Know that we have divided in three our kingdom.”</i>	GAK	F(Power&Territory)	Division of territory as an apparatus of power
Act 1 Scene 1	<i>“Which of you shall we say doth love us most?”</i>	GAK	F(Regime of Truth)	The language of love as political legitimacy
Act 1 Scene 1	<i>“Nothing, my lord.”</i>	AAN	F(Resistance)	Rejection of the dominant narrative
Act 1 Scene 1	<i>“See better, Lear.”</i>	DBI	F(Knowledge/power)	Authority of sight and truth
Act 1 Scene 1	<i>“Here I disclaim all my paternal care.”</i>	DBI	F(Sovereignty)	Father as absolute ruler

In King Lear, the heath functions not simply as a geographical setting but as an ecological space that disrupts the stability of human power. The first data illustrates how space is initially constructed as an object of human authority. When

Lear declares, “*Know that we have divided into three our kingdoms,*” the kingdom is treated as an administrative territory that can be measured, partitioned, and transferred through sovereign power. From Michel Foucault’s perspective, this act reflects a geopolitical practice of power in which space operates as an apparatus of social control. Moreover, the statement “*here I disclaim all my paternal care*” functions as a discursive instrument of authority, indicating that abandonment itself becomes a strategy for sustaining sovereign power relations.



Image 1. King Lear Drama (GAK)

Youtube: <https://www.youtube.com/watch?v=Kc46-Z9Lj6U&t>

Furthermore, the cosmic phenomena in this play also demonstrate humanity’s tendency to interpret nature anthropocentrically. Gloucester states, “*These late eclipses in the sun and moon portend no good to us*”. Eclipses are understood not as independent ecological phenomena, but as signs related to human destiny. This perspective demonstrates that humans, within the kingdom structure, still position themselves as the center of cosmic meaning. Going back to the prophetic era, nature even became the center of spirituality, which was nothing more than a tool for human emotional stability.

4.2. The Storm and Non-Human Agency

The storm in King Lear functions not merely as a dramatic weather element that intensifies the tragic atmosphere, but also as a manifestation of non-human forces beyond human control. While the kingdom is initially founded upon the belief that humans, particularly the king, possess absolute authority over the surrounding world, the storm ultimately exposes the limits of that power and destabilizes the illusion of human dominance. This is evident when Lear shouts, “*Blow, winds, and crack your cheeks! Rage! Blow!*” This mode of expression reflects Lear’s lingering mentality as an absolute ruler who believes that authority can extend over both society and nature. However, as the storm intensifies, it becomes increasingly evident that nature cannot be subordinated to human control. In this context, Martin Heidegger’s notion of “not-at-home” becomes relevant, referring to a condition of alienation, distance, and existential uncertainty within modern existence. Heidegger associates this condition with the legacy of Platonism, where human beings become detached from their ecological and ontological relations with the world around them. Yet he seems to overlook one of the central features of why the human is uncanny or disturbing for the Chorus in Antigone—the fact of agriculture (Morton, 2010).

Table 2. Data for The Storm and Non-Human Agency

Act/Sc	Data Citation	Theme	Theoretical	Analysis Indicator
Act 1 Scene 2	“ <i>Thou, Nature, art my goddess.</i> ”	DPN	Anthropocentrism	Nature as the legitimacy of human action
Act 1 Scene 2	“ <i>These late eclipses in the sun and moon portend no good to us.</i> ”	AAN	M(Ecological Awareness)	Nature is read based on its impact on humans

Act Scene 2	3 2	<i>"Blow, winds, and crack your cheeks! Rage! Blow!"</i>	DPN	M(Hyperobject)	Humans try to control storms
Act Scene 2	3 2	<i>"I tax not you, you elements, with unkindness."</i>	HEA	M(Dark Ecology)	Nature has no human morals
Act Scene 2	3 2	<i>"Here I stand, your slave."</i>	RC	M(Decentering Human)	The king becomes subject to nature

From Timothy Morton's perspective, storms can be understood as part of an ecological force beyond human control. Nature does not operate according to morality or human interests. This realization begins to emerge when Lear says, *"I tax not you, you elements, with unkindness"*.

Beyond destabilizing political authority, the storm also erodes human social identity. Amid the harsh conditions of rain, cold, and violent wind, the status of kingship loses its practical significance, leaving the human body exposed as fragile and vulnerable. This condition is reflected when Lear declares, *"Here I stand, your slave,"* revealing the collapse of sovereign identity before the force of nature. At the same time, humans often interpret nature not only through fear, but also through narratives of supernatural power, as though certain individuals possess a special connection with it. From an ecological perspective, however, such perceptions merely romanticize what is fundamentally part of nature's biological and material processes.



Image 2. King Lear Drama (RC)

Youtube: <https://www.youtube.com/watch?v=Kc46-Z9Lj6U&t>

The collapse of human superiority is also demonstrated through the presence of Poor Tom. In the quote *"Unaccommodated man is nothing more but such a poor, bare, forked animal,"* the data shows that without clothes, palaces, or titles, humans are nothing but fragile living creatures. At this point, the drama shows how the storm functions as a mechanism for deconstructing human identity. Nature forces humans out of the illusion of civilization and reveals their basic condition as part of the biological world.

4.3. Foucauldian Collapse of Anthropocentrism

In King Lear, collapse occurs not only within the kingdom and familial relationships, but also in humanity's perception of itself as the center of existence. At the beginning of the play, humans particularly "Lear" still believe that power, language, and rationality are sufficient to control and define reality. Critics argue that this was ethically wrong and contributes to the ecological crisis. However, its proponents argue that anthropocentrism can motivate environmental protection by emphasizing human interests and the role of ecosystems as our "life support systems"(Wardani, 2024).

Table 3. Data for Foucauldian Collapse of Anthropocentrism

Act/Sc	Data Citation	Theme	Theoretical	Analysis Indicators
Act 3 Scene 2	<i>"This cold night will turn us all to fools and madmen."</i>	HEA	M(Coexistence)	All bodies are equally vulnerable
Act 3 Scene 4	<i>"Unaccommodated man is no more but such a poor, bare, forked animal."</i>	PHE	M(Mesh)	Humans as biological organisms
Act 3 Scene 4	<i>"Off, off, you lendings!"</i>	DBI	M(Dark Ecology)	Release of social symbols
Act 3 Scene 7	<i>"Out, vile jelly!"</i>	CTR	F(Body Politics)	Loss of vision
Act 2 Scene 3	<i>"Edgar I nothing am."</i>	PHE	M(Nonhuman Entanglement)	Loss of social identity

This simple statement reflects the disintegration of social identity. Edgar is no longer recognized as a nobleman, Gloucester's son, or a member of the royal social order; instead, he is forced to erase his former identity in order to survive. From Michel Foucault's perspective, identity is constructed through social systems and relations of power. Consequently, when these structures collapse, human identity also becomes unstable and fragmented. Edgar's transformation illustrates how individuals can lose their "name" and social status once the governing apparatus of power ceases to function.

Yet, at the same time, Morton sees this condition as a form of humanity's immersion in a more fundamental ecological reality. Edgar transforms into Poor Tom, a figure living close to mud, rain, cold, and physical suffering. He is no longer a "civilized" human in the royal sense, but rather a biological body trying to survive in a harsh world. Dark Ecology deserves praise for liberating "plant difference" from its abject subordination to human understanding once and for all. For, unlike the subordinate relationship of plants to animals, plant difference is not something that precedes, but is produced within and by the plant itself, as the plant opens itself to receive the other and responds by giving itself to the other (Haecker, 2021).

Table 4. Data for Foucauldian Collapse of Anthropocentrism

Act/Sc	Data Citation	Theme	Theoretical	Analysis Indicators
Act 4 Scene 1	<i>"I stumbled when I saw."</i>	RC	F+M	Vision as an illusion of domination
Act 4 Scene 6	<i>"A man may see how this world goes with no eyes."</i>	CTR	F(Counter Knowledge)	Knowledge beyond formal rationality
Act 4 Scene 7	<i>"No cause, no cause."</i>	DBI	M(Radical Coexistence)	Love without ownership
Act 5 Scene 3	<i>"The weight of this sad time we must obey."</i>	RC	M(Ecological Reality)	Adherence to a greater reality
Act 5 Scene 3	<i>"When we are born, we cry that we are come to this great stage of fools."</i>	PHE	M(Dark Ecology)	Life as collective suffering

Human perspective is also seen through Gloucester after he loses his sight. He says, *"I stumbled when I saw,"* a critique of the human belief that seeing means understanding the truth. Before his blindness, Gloucester trusted the information, social status, and political manipulation around him. At this point, Michel Foucault's notion of the inseparable relationship between knowledge and power becomes especially significant. In the play, the act of seeing extends beyond a mere biological function; it operates as a symbol of epistemological authority, representing the power of those who are socially recognized as capable of perceiving, interpreting, and legitimizing truth.



Image 3. King Lear Drama (CTR)

Youtube: <https://www.youtube.com/watch?v=Kc46-Z9Lj6U&t>

Shakespeare demonstrates that human knowledge systems are easily manipulated by power. Furthermore, Lear begins to understand that the world cannot always be explained through human rationality, as demonstrated by the statement “*A man may see how this world goes with no eyes.*” His experiences of suffering, madness, and alienation ultimately lead him to recognize that existence is far more complex than the imperial order he once believed could govern reality. From Timothy Morton’s perspective, this moment marks the collapse of anthropocentric thinking, where humans can no longer position themselves as the absolute center of knowledge, meaning, or existence within the world. Other scenes, such as “*No cause, no cause,*” demonstrate a form of relationship that differs from the logic of kingship. Relationships are no longer built on ownership, control, or the exchange of power. Cordelia forgives Lear without political conditions. In Morton’s reading, this moment can be understood as a form of radical coexistence, namely, relationships between humans that are no longer based on domination.



Image 4. King Lear Drama (RC)

Youtube: <https://www.youtube.com/watch?v=Kc46-Z9Lj6U&t>

Instead, humans are compelled to confront a reality far greater than themselves. The world does not operate according to human desire, royal authority, or political order. As sovereign power collapses and human identity became fragmented, nature continues to exist on its own terms, remaining indifferent to human ambition and domination. This is evident in the statement “*The weight of this sad time we must obey,*” which clearly demonstrates the gradual collapse of anthropocentrism.

Foucault helps explain how human regimes of power and knowledge are breaking down, while Morton shows that this breaking down opens up the awareness that humans are only a small part of a vast, dark, and not entirely controllable ecological network.

Tabel 5. Data of analysis based on Code

Code	Category
GAK	Geopolitical Apparatus of the Kingdom
DPN	Dominance of Power over Nature
CTR	The Collapse of the Truth Regime
HEA	Human Ecological Awareness
DBI	Deconstruction of Body Identity
RC	Radical Coexistence
AAN	Anthropocentric Anxiety
PHE	Posthuman Ecology

4. Conclusion

Based on the results of data analysis and criticism of the script and storyline in the drama *King Lear*, it can be concluded that human power and stability are influenced by geography so that space is considered part of the social control apparatus. Unfortunately, natural phenomena in Shakespeare's work are not considered as ecological phenomena, they are associated with non-human forces in interpreting the cosmos. On the other hand, criticism of the work itself is part of the collapse of human social identity regarding authority over nature. Nature forces humans out of the illusion of civilization and reveals their condition as a biological world.

This research showed that dark ecology functioned as a form of deconstruction of human identity in *King Lear*. From Michel Foucault's perspective, anthropocentric authority couldn't fully dominate ecological reality, as identity itself was produced through social systems and relations of power. Consequently, when those systems collapse, human identity also became unstable and fragmented. In line with this view, Timothy Morton argues that the collapse of anthropocentrism in *King Lear* signals the loss of humanity's position as the sole center of knowledge and meaning within the world.

References

- Asha, A. J., Rahman, F., Amir, P. M., & Abbas, H. (2025). Atticus Finch's societal changes and the racial dynamics of Southern America: A comparative study of Harper Lee's *To Kill a Mockingbird* and *Go Set a Watchman*. *Theory and Practice in Language Studies*, 15(1), 254-261.
- Chandrika, V., & Suresh, L. (2026). *A critical reappraisal of ecocriticism, eco-precarity, and eco-spirituality in Barbara Kingsolver's The Poisonwood Bible*. *International Journal of English, Literature and Linguistics*. <https://doi.org/10.22161/ijeei>
- Dewi, N. (2016). Ekokritik dalam sastra Indonesia: Kajian sastra yang memihak. *Adabiyāt: Jurnal Bahasa dan Sastra*, 15(1), 19–37.
- Dickerson, A. (2018). *Damaging thinking: A review of Timothy Morton's Being ecological*. Pelican Books.
- Endraswara, S. (2016). *Ekokritik sastra: Konsep, teori, dan terapan*. Morfalingua.
- Haecker, R. (2021). The light of the leaf: A theological critique of Timothy Morton's "Dark Ecology." *Religions*, 12(9), Article 755. <https://doi.org/10.3390/rel12090755>
- Jannah, A., & Efendi, A. N. (2024). Kajian ekologi sastra (ekokritik) dalam antologi puisi *Negeri di Atas Kertas* karya Komunitas Sastra Nusantara: Perspektif Lawrence Buell. *Ghancaran: Jurnal Pendidikan Bahasa dan Sastra Indonesia*, 6(1), 1–15. <https://doi.org/10.19105/ghancaran.vi.17182>
- Junaid, S., Muzzammil, A., Mujizat, A., & Andini, C. (2023). Onomatopoeia Variation Among Cultures: An Exploration in

Selected Children's Story Books. *ELS Journal on Interdisciplinary Studies in Humanities*, 6(4), 658-664.

- Junaid, S., & Andini, C. (2025). Symbolism of Victorian society in the anthropomorphism of the Peter Rabbit picture book (1901). *ELS Journal on Interdisciplinary Studies in Humanities*, 8(1), 278-288.
- Kanojia, S. (2020). Studying *King Lear*: An ecocritical and ecofeminist reading. *SMART MOVES Journal IJELLH*, 8(8), 142–151. <https://doi.org/10.24113/ijellh.v8i8.10723>
- Khomisah. (2020). Ekokritik dalam perkembangan kajian sastra. *Al-Tsaqafa: Jurnal Ilmiah Peradaban Islam*, 17(1), 83–94. <https://doi.org/10.15575/al-tsaqafa.v17i1.6032>
- Lanta, J., Rahman, F., Lewa, I., & Akhmar, A. M. (2022). Respect for nature in Indonesian children's fiction: Ecocriticism perspective. *Webology*, 19(1), 6010-6021.
- Manaf, A., Rahman, F., & Amir, M. P. (2024). Ecocritical Study: Dwelling Aspect Portrayed in Richard Powers's *The Overstory*. *International Journal of Religion*, 5(11), 4919-4925.
- Miele, B. (2023). Gods, informers, and the erotics of surveillance: The critique of surveillance in *King Lear*. *Surveillance & Society*, 21(1), 1–16.
- Morton, T. (2010). Guest column: Queer ecology. *PMLA*, 125(2), 273–282.
- Nahdhiyah, Rahman, F., Abas, H., & Pattu, M. A. (2023). Ecocritical study on relationships between humans, nature, and god in the novel *the Alchemist*. *Cogent Arts & Humanities*, 10(1), 2170019.
- Nurdiana Wanti. (2024). Isu lingkungan dalam novel *Teruslah Bodoh Jangan Pintar* karya Tere Liye: Kajian ekokritik sastra. *Kajian Linguistik dan Sastra*, 3(2), 112–126.
- Sundari, D., Wardarita, R., & Wardiah, D. (2021). Kajian ekologi sastra dalam novel *Perempuan Bersampur Merah* karya Intan Andaru. *Jurnal Pendidikan Tambusai*, 5(2), 3570–3578.
- Wardani, Y. A. (2024). The phenomenon of natural resources exploitation in *Mencari Ujung Pelangi*: An ecocritical approach. *Jurnal Kajian Sastra dan Budaya*, 13(1), 45–58.
- Yousaf Khan, S., Iqbal, F., & Safeer, A. K. (2025). Environmental issues and the interconnection between humanity and nature in Shakespeare's *King Lear*: An ecocritical perspective. *Pakistan Social Sciences Review*, 9(1), 45–58. [https://doi.org/10.35484/pssr.2025\(9-1\)04](https://doi.org/10.35484/pssr.2025(9-1)04)