

The Representation of Ecological Subjectivity in the Poetry of Qāsim Ḥaddād: An Ecocritical Perspective by Lawrence Buell

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Abstract: This study examines ecological subjectivity in Qāsim Ḥaddād's poems through Lawrence Buell's ecocritical framework. This study is driven by the escalating global ecological crisis rooted in anthropocentrism, a paradigm that positions nature merely as an object of human exploitation. This research aims to reveal how Ḥaddād reconstructs the relationship between humans and nature through the affirmation of nature's subjectivity, while simultaneously deconstructing the anthropocentric worldview. Employing a descriptive-qualitative method with an ecocritical approach, the study analyzes representations of nature in four poems through four major categories of ecological subjectivity: agency, communication, volition, and ecological morality. The findings demonstrate that Ḥaddād represents nature not as a passive background, but as an active subject capable of acting, communicating, expressing volition, and embodying ethical values. Trees, forests, soil, and other natural entities are portrayed through symbolic and semiotic forms of communication that challenge the hierarchical separation between humans and nature. This study contributes to the development of Buell's ecocriticism in the context of contemporary Arabic poetry and expands discussions on ecological subjectivity and anti-anthropocentric discourse in Arabic literary studies.

Keywords: *Qāsim Ḥaddād; Ecological Subjectivity; Lawrence Buell's Ecocriticism; Anthropocentrism; Contemporary Arabic Poetry.*

Abstrak: Penelitian ini mengkaji kesubjekan ekologis dalam puisi-puisi Qāsim Ḥaddād melalui perspektif ekokritik Lawrence Buell. Penelitian ini dilatarbelakangi oleh meningkatnya krisis ekologi global yang berakar pada antroposentrisme, yaitu paradigma yang menempatkan alam semata sebagai objek eksploitasi manusia. Penelitian ini bertujuan untuk mengungkap bagaimana Ḥaddād merekonstruksi hubungan manusia dan alam melalui penegasan kesubjekan alam sekaligus mendekonstruksi cara pandang antroposentris. Dengan menggunakan metode deskriptif-kualitatif dan pendekatan ekokritik, penelitian ini menganalisis representasi alam dalam empat puisi dengan berfokus pada empat kategori utama kesubjekan ekologis, yaitu agensi, komunikasi, kehendak, dan moralitas ekologis. Hasil penelitian menunjukkan bahwa Ḥaddād merepresentasikan alam bukan sebagai latar pasif, melainkan sebagai subjek aktif yang mampu bertindak, berkomunikasi, memiliki kehendak, dan merepresentasikan nilai-nilai etis. Pohon, hutan, tanah, dan entitas alam lainnya digambarkan melalui bentuk komunikasi simbolik dan semiotik yang menantang pemisahan hierarkis antara manusia dan alam. Penelitian ini berkontribusi pada pengembangan ekokritik Lawrence Buell dalam konteks puisi Arab kontemporer serta memperluas diskusi mengenai subjektivitas ekologis dan wacana antiantroposentris dalam kajian sastra Arab.

Kata Kunci: *Qāsim Ḥaddād; Subjektivitas Ekologis; Ekokritik Lawrence Buell; Antroposentrisme; Puisi Arab Kontemporer.*



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INTRODUCTION

The relationship between humans and nature has become a discussion that has often been centered recently. This discussion comes as concerns from all parties, including scientists, about the global ecological crisis. Various disasters, such as landslides, floods, droughts, and extinctions of flora and fauna are considered the result of the disharmonious relationship between nature and humans.[1] After much research and thought, researchers have settled on a paradigm term as the cause of the destruction of nature.[2] The term is known as anthropocentrism, which is an understanding that nature is only an object and humans are subjects. Consequently, humans have the right and legal to treat nature according to their wishes. This means that humans are the center of values, both ontologically, epistemologically, and morally in this universe. Whereas, on the other hand, nature is just an inanimate object that must be subject to living humans. Nature has no soul. Therefore, nature may be treated as anything by an entity that possesses a human soul.

If traced, the philosophical roots of anthropocentrism flourished through the thoughts of several thinkers, one of whom was René Descartes. He divides the world into two separate substances, namely man as a thinking subject or *res cogitans* and nature as physical matter or *res extensa*. [3] In other words, nonhuman entities are placed as objects without moral rights, so exploitation of them is considered a natural action and thus becomes a common paradigm that maps the human way of looking at nature.[4]

After a long time the paradigm was in power, it began to be re-examined by scientists, according to their respective fields, even the search came to traditional concepts of nature management.[5] Scientists in the field of technology conduct research and development of environmentally friendly technologies. Scientists in the field of energy conduct research to obtain sustainable energy. Political and social sciences conduct research on laws and state policies in nature management. The same is true for literary scientists. Literature studies participate in studying this paradigm. The study is manifested in the form of criticism of the paradigm in its own way. This movement then emerged under the name of ecocriticism initiated by Lawrence Buell. The study is understood as an interdisciplinary study that examines the relationship between literary texts, humans, and the environment.[6] Buell emphasized that literary works represent not only social realities, as they have been studied, but also ecology. According to him, nature is not only used as a background in literary works, but it is an entity that is present and active as a subject in literary texts, both poetry, novels and short stories.[7]

Buell, in his book, mentions that the idea of formulating ecological subjective entities in literary works was driven by his concern with thinking about the position of nature in the human mind. Nature is often ignored in the history of human thought to the point of being marginalized. Then, through this idea, he wants to shift to a more egalitarian way of view—in this passage, it could be said—from anthropocentrism to a more ecocentric mind. Because, according to him, discussing "green" themed writings without connecting them with "*green*" ways of thinking will not have any impact.[7] Within this framework, Buell understood the environmental crisis not only as an ecological-material crisis, but also as a crisis of the imagination. This means that ecological damage is closely related to the failure of humans to imagine an ethical relationship with the non-human world. Therefore, literature is positioned as an important space to reshape the ecological imagination through representations that are able to decentralize humans and open up the possibility of the presence of non-human entities as subjects that have agency, meaning, and reciprocal relations with humans. This perspective then becomes an important foundation for the development of an ecocritical reading that no

longer sees nature as a mere setting, metaphor, or aesthetic object, but as an entity that contributes to shaping the structure of human experience and consciousness.[8]

Based on this idea, Buell established several points of thought regarding ecocriticism in literary works. There are at least four ideas that Buell offers in categorizing literary works discussed in the context of nature as subjects. First, the resulting nature is not just a setting, but an active subject entity. Second, the intrinsic value of nature. Third, the ecological ethics of the writer or the form of literary criticism in his work. Fourth, nature as a system that continues to be in the process of making changes. These four ideas of Buell, in the context of this research, the author simplifies into the subjectivity of nature through the autonomy of nature that is language, willing, and moral. This simplification is carried out for methodological and technical reasons, namely to adjust Buell's conceptual framework with the object of study in the form of symbolic and metaphorical poetry. In addition, technically, basically the entire concept of Buell intersects and can be summarized in one main concept, namely ecological subjectivity. Therefore, the author operates the concept in the aspects of agency, will, and morality. This aspect will provide a structured focus and direction of the research.

Through the four main points above, Buell offers a critical analysis of literary works from an ecological perspective. With this tool, a new tradition emerged in the form of literary research with an ecological approach which was later known as Literary Ecocriticism. Some of these studies were mapped into several parts; based on ecocriticism by Buell and other figures, ecocriticism in Arabic literature, and the research of one of the figures of Arab poets. First, research based on Buell's theory is an article entitled "Representation of Literary Ecocriticism of Lawrence Buell's Perspective in Planting Novels" written by Santi Oktaviani and Moh. Ruddin (2024). In the article, they found all the indicators required by Buell in ecocriticism through the representation of nature as a social agent, the critique of environmental degradation, and the ecological consciousness of the figure.[9] Second, an article with the approach of other figures, such as Glotfelty and Fromm in Arabic literature was carried out by Majda Oudiyatul Malikh with the title "*Ecocriticism of the Poem 'Wajadtuhā' by Fadwa Tuqan*" (2025). In this article, their findings are that Arabic has become a symbol of socio-ecological crisis. In addition, this study found that there is a relationship between nature in the sense of the environment and the human mind.[10]

Furthermore, the third article entitled "*Literature and Confronting Environmental Change: Exploring the Role of Literature in Models from Arabic Literature*" was written by Bader Ibrahim Alharbi and Ahmed Abdel-Maqṣoud (2025). In the article, it was found that there is a tendency in Arabic literature that raises ecological awareness, there is a critique of anthropocentrism, and literature that builds environmental ethics and ecological empathy.[11] Fourth, an article titled "*Ecological Awareness in Aṭṭāl al-Ghābah*" written by Asrori (2025). Asrori found that Arabic children's literature is often used to instill environmental awareness and ecocriticism can be used to approach the interpretation of ecological values.[12] Fifth, an article titled "*Greening of Resistance in Arabic Poetry: An Ecocritical Interpretation of Selected Arabic Poems*" was written by Hamoud Yahya Ahmed (2024). In the article he found the development of ecocritical research in modern Arabic poetry and found the relationship between humans, the environment, and the ecological imagination.[13] Sixth, an article entitled "*Local Voices, Ecological Narratives, and Postcolonial Struggles: An Eco-Postcolonialism Reading of Indonesian Literature*" written by Agik Nur Efendi et al. (2025). In the article, it was found that Indonesian literature gives rise to ecological relations related to local cosmology, indigenous peoples' resistance, and criticism of environmental exploitation. The research also shows that nature is positioned not just as a setting, but as a

living entity that has agency and connection with humans. These findings show that the study of ecocriticism in non-Anglophone Asian literature is growing.[14]

Based on the previous studies above, we can see that most of the existing research is limited to describing the existence of elements of natural subjectivity, explaining the variation of elements of natural subjectivity, the emergence of ecological concerns in Arabic literary works, and reviews of human relationships, the environment, and ecological imagination in Arabic literary works. The research that continues to deeper concepts such as exploring the perspective that is the paradigm background of the disappearance of natural subjects in literary works is not found. Therefore, this research will fill the research gap. This research will describe the element of the subjectivity of nature while looking at the paradigm shift of anthropocentrism towards a more equal relationship between nature and humans in Arabic poetry.

Arabic is known for the depth of its language and literature, so it is natural that the depth of its language is represented in their literary works.[15] Arabic literature has been extensively studied in various countries of the world, but as mentioned by Eman K. Mukttash, Arabic literary research tends to be on issues of religion, politics, identity, and other social criticism.[16] As for those that focus on ecology or the subjectivism of nature in contemporary Arabic poetry, we do not find much. Moreover, with a poststructural ecocriticism approach, although there are works of Arab writers who have quite strong ecological tendencies, such as the Bahraini poet named Qāsim Ḥaddād.

Qāsim Ḥaddād was an Arab poet from Bahrain, a highly respected poet and held an important position in his country.[17] Ḥaddād was born in a town called Muharraq, in 1948. Ḥaddād grew up in an area that at that time had not been touched by modernization, a city located between land and sea. The people who live in the area are still very thick with togetherness; Residents' homes are always open to anyone, in every event, be it religious, social, or economic.[18] Ḥaddād was a prolific Arabic writer and poet. From his thoughts, various kinds of works have been published, ranging from poetry, discourse, scientific papers, and other types of literary works. Among his works are the objects of study in this study, namely the four poems that have been mentioned in the previous paragraph. In 2001, Ḥaddād received the prestigious award from the Owais Foundations for all his achievements. He is the best poet of the Arabian Gulf and one of the best poets of the Arab world. In addition, Ḥaddād also often attends conferences of world poetry festivals in Arabia, Europe, and America.[19]

Based on the above background, this researcher departs from the gap in the ecological study of Arabic literature which is dominated by studies that focus on the identification of natural representations, without in-depth studies. Therefore, the researcher formulated the problem into two; 1) how do the poems of Qāsim Ḥaddād affirm the subjectivity of nature in Buell's perceptual? 2) how does the affirmation of the subject of nature in Buell's perspective shift anthropocentrism towards an equal relationship between nature and man?

The objectives of this study are in accordance with the formulation of the problem, namely; 1) to analyze the forms of affirmation of the subjectivity of nature in the poem Qāsim Ḥaddād in the framework of Buell; and 2) to analyze how the poem shifts the paradigm of anthropocentrism towards an equal relationship between nature and humans.

METHODS

This study uses a descriptive-qualitative method with the main data source being four poems of Qasim Ḥaddād taken from the aldiwan.net website, *ad-Dīwān: Mausū'ah asy-Syi'r al-'Arabī*. The four poems are titled; *Poet, In the Banquet of the Tree, The Wisdom of the Tree, and the Forest that is Free from the River*. Secondary data were taken from previous research books and articles. The four poems were chosen because of the pattern of poetry that

represents nature a lot. The units analyzed from the poem are phrases or words in the Arabic grammatical framework and also meanings in Indonesian. In other words, the analysis is not based on Arabic analysis, as well as the analysis of meaning in Indonesian. Therefore, before being analyzed, the researcher conducts a translation. Translation is carried out by manual and electronic methods. Manuals are done with a printed dictionary; Al-Munawir, Hans Wehr, John Echols, and confirmation of flexibility with electronic dictionaries.

Once translated, the classification of the data is carried out according to the forms that appear as an indication of the agency of nature in the poem. The parts that represent it are then grouped in the Buell framework. The data that has been classified is analyzed in each category and then given a critical interpretation of the meaning of each data classification. The data are classified into agency, communication, will, morality, and criticism of anthropocentrism based on several indicators. The classification of agencies is determined by indicators of active action of nature. Second, it is determined by the act of communication of nature towards the surroundings, including humans. Third, the will is classified by the indicator of the independence of nature in determining what it will do, not determined by other entities. Fourth, morality is based on the indicators of moral actions of nature towards the entities it interacts with. Fifth, the classification of criticism of anthropocentrism is an analysis of the final conclusions based on the classifications that have been mentioned.

The data will be read carefully and scientifically as in the poem and then interpreted.[20] As for the analysis, the data will be analyzed in several steps; first, the identification of images of representations of nature in the text of the poem. Second, classify the imaging data based on the Buell indicator.[21] Third, interpret based on the previous steps—the relationship between humans and the environment semantically and symbolically. Finally, draw conclusions about the orientation of the entire poem based on the results of the analysis.

RESULTS AND DISCUSSION

This section will discuss the process of analysis and results related to the affirmation of the subjectivity of nature in the four poems Qāsim Ḥaddād and its deconstruction of anthropocentrism. The analysis focuses on how the text of the poem Ḥaddād affirms the subjectivity of nature in the relationship between man and nature. Subjectivity is seen through several aspects; agency, communication, and morale; *Shu'arā'* 'The Poets', *Fī Dīyāfah as-Syajarah* 'In the Banquet of the Tree', *Ḥikmah as-Syajarah* 'The Wisdom of the Tree', and *Gābah Ḥurrah fī an-Nahr* 'The Forest Free from the River'. [22]

The first poem generally describes the poets' imagination of nature. The predecessors cared for and lived in harmony with nature. Then the realm was inherited to a group of mischievous boys. The bad boy is a picture of modern society acting mischievously towards nature. Nonetheless, this first poem explains the most core aspect of the subject, which is morality. The morality of nature appears when nature forgives the act of destruction by the hands of bad boys. The second poem features trees that always provide protection to humans even though they receive an undeserved reply. His kindness was reciprocated by acts of destruction. The third poem talks about the changes of nature in responding to its surroundings. In this section, the third poem shows how nature responds to the changes around it that are the general signs of living entities. In addition, the third poem also talks about trees that provide wisdom to humans and advise humans about the negative impact of what they do on nature. The fourth poem speaks of trees as a "forest" community that actively opposes life that threatens it. In this poem, the tree is a grouped entity like humans. The trees in groups are represented in the unity of the forest.

These four poems display a consistent pattern in bringing nature from a passive object in the form of a background to an active subject that plays a role in the construction of meaning and dynamics of the relationship between nature and humans. Based on textual reading and interpretation, this section will illustrate how the poem Ḥaddād affirms the subjectivity of nature and shifts the unequal relationship into a more equal relationship between nature and man. Through this reading, in poetry, nature becomes a subject with the various capacities it possesses; act, communicate, and influence human beings symbolically and ontologically.

1. Passive Objects Towards Active Entities

In the four poems of Ḥaddād, the subjectivity of nature will be revealed in two ways, the grammatical structure of Arabic and thematic. Grammatical is the position of nature as a subject in the poem stanza and active verbal existence as an action of nature. Pay attention to the quotes below:

Table 1. Representation of Natural Agency in Poem I

No.	Arabic Text	Translation	Category
1	كَأَنَّ الطَّبِيعَةَ تَنْتَابُهُمْ /kaanna at-ṭabī'ata tantābuhum/	It is as if nature possesses them	Agency (intervention)
2	كَأَنَّ الْفُصُولَ سَتَبْدَأُ تَوًّا /kaana al-fuṣūla sa-tabda'u tawwan/	It was as if the season was about to start	Dynamics of natural systems

In the quote from the poem in column number one, 'كَأَنَّ الطَّبِيعَةَ تَنْتَابُهُمْ' 'as if nature possesses them (humans)', we can see the emergence of the subjectivity of nature from two aspects, grammatical and semantic. In the first quote, the word 'الطَّبِيعَةَ' 'nature' appears which is grammatically positioned as a subject. While the verb of the subject is 'تَنْتَابُ' which contains the meaning of 'to invade' or 'to penetrate suddenly'. Semantically, the word is not just a neutral word, but it indicates an intense and penetrative action. Based on this, this structure places nature as a force that actively intervenes with humans, not in a position as an external entity that is observed or becomes an object, one of the ideas in Lawrence Buell's thought. The same finding is language by Hamoud Yahya who explains that the patterns that appear in the poems resist the elements of nature, such as stones.[13] In the semantic sequence generated in the quotation it also suggests that humans are shifting into objects subject to action by nature. This means that the relationship that is built is no longer an observation relationship, but an equal involvement relationship.

The above meaning is also reinforced by the next lyric of the poem, which is 'كَأَنَّ الْفُصُولَ سَتَبْدَأُ تَوًّا' 'as if the seasons were about to begin'. This quote conveys the meaning that natural processes occur autonomously. The change of seasons that occurs is described not as a temporal setting, but as an expression of a system that lives and moves on its own. In other words, the possession of the human body places man no longer as the center of natural motion, but as one part of a larger ecological system—man and nature are in the same position. Nature and humans are in the same biotic community.[9]

Table 2. Representation of Natural Agency in Poetry II

No.	Arabic Text	Translation	Category
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1	فَتَأْخُذُكَ الشَّجَرَةُ إِلَى ظِلِّهَا /fa-ta'khuḏuka asy-syajaratu ilā ḡillihā/	The tree takes you into its shade	Agency
2	تَأْخُذُ يَدَيْكَ بِأَيْدِيهَا الْكَثِيرَةَ /ta'khuḏu yadaika bi-aidihā al- kaṡīrah/	Tree grasping your hand	Intersubjective relationships

The number one quote from poem II is the stanza *فَتَأْخُذُكَ الشَّجَرَةُ* 'the trees carry you into their shade', the tree occupies the position of the subject while the human occupies the position of the object through the pronoun *كَ*. The verb, *تَأْخُذُ*, 'to take/carry' semantically indicates the meaning of the active action of the subject. This active action is usually associated with humans as subjects who perform the act of taking or carrying. However, in this quote there is a fundamental shift that changes the relationship between humans and nature. Later, *إِلَى ظِلِّهَا* 'sheltering under a tree' is no longer shown with the intention of being an act of human seeking protection, but the activity is the result of the action of nature that 'takes' or 'brings' man into his territory, i.e. the pronoun *hā' ḡamīr* (◦) which shows the shade of the tree. That is, nature exists as an agent that determines the direction of the relationship.

The next stanza, still from the same poem, strengthens the previous analysis. In the data, it is emphasized that the tree acts by giving the metaphor of the hand, *أَيْدِيهَا* 'hands-hands'. This metaphor expands the dimension of natural agency from the actor to an entity that has the relational ability to carry out intersubjectivity with the human entity.

Table 3. Representation of Natural Agency in Poem III

No.	Arabic Text	Translation	Category
1	قالت له الحكمة /qālat lahu al-ḡikmatu/	Hikmah said to him	Cognitive agency
2	الشجيرات ... مثقلة بالمعرفة /asy-syujairātu ... muṡaqqalah bil-ma'rifah/	Knowledge-laden checks	Epistemic
3	تصفّر ... وتحمّر /taṡfarru ... wa-taḡmarru/	Yellowing ... Squeeze	Natural expressions

In the table above, the subjectivity of nature is extensive. If previously it was a physical action, then in this part it goes to the cognitive and linguistic dimensions. In *قالت له الحكمة* 'hikmah' is positioned as the subject of the verb *قالت* 'say'. In the quote, although the subject does not go directly to the tree, the word wisdom in the next quote is attributed to the existence of a natural entity 'tree', so that nature becomes the subject of speech. The depiction of nature 'speaking', 'giving advice', and 'giving colour fluency', shows epistemic agency, in the sense that nature is the source of knowledge. While it is related to color, *تصفّر ... وتحمّر* presents the expressive action of nature which refers to the affective state. This means that in addition to nature acting, it also has meaning and meaning. Nature becomes a subject that knows and consumes knowledge. The relationship that is formed is a pedagogical relationship, humans learn from nature, in the sense that nature teaches humans, not the other way around. A similar pattern is also seen in the findings of Rafdisyam et al. (2026) in Nilonali, when Minangkabau local wisdom, especially through rhymes whose lyrics are shaped by the coastal

environment, displays nature as a source of knowledge, ethical guidance, and a medium of ecological learning.[23]

Table 4. Representation of Natural Agency in Poem IV

No.	Arabic Text	Translation	Category
1	غابة تتحرر من نهريها /gābatun tataharraru min nahrihā/	The forest frees itself from its rivers	Reflective agency
2	تهزمه بالجهات القصية /tahzamuhū bil-jihāti al- qaṣiyyah/	Defeat him in a distant direction	Resistance

The subjectivity of nature arises through the collectivity of trees based on the table above, غابة 'forest' as the perpetrator, both grammatically and semantically. In the lyrics of غابة تتحرر من نهريها, 'The forest frees itself from its river' the subject of this sentence is غابة 'tree' and the verb is in the form of an act of liberation, 'تتحرر'. Grammar with *the forest* as the subject and the act of *liberating* constructs a reflective semantic meaning as an indication of internal awareness. This action is reflective because it comes from the consciousness within the self, not for the other entity but to free itself from the other entity. That is, nature, in this context, is not positioned as a passive object, but has the autonomy and capacity to determine its own existence and destiny. The existence of 'نهريها', a river that is generally considered the most important part of the ecological system for humans, is precisely precisely justified in its position as something that is released. This indicates that trees, forests, and humans are living subjects and are equally aware of their existence.

The agency is strengthened by the verb تهزمه 'to beat' which semantically means competitive and confrontational. This structure positions the forest as a subject that acts to resist. The choice of vocabulary that means to defeat is a significant choice of verbs because usually this verb is attached to humans in the context of conflict or struggle. While in this poem, the verb is used for the subject of nature, so that the forest appears as an entity that has the power to negotiate and the power to maintain its existence.[24]

2. Natural Sounds and Languages

Natural sounds and language can be said to be how nature sounds and speaks language in interaction with surrounding entities. It is an intrinsic part of nature itself that nature poets describe as an entity that has language and sound.[7] These sounds and language of nature can be understood through two interconnected frameworks; the symbolic and the semiotic capabilities of nature. The first framework is communication that has a communicative effect through personification patterns, metaphors, and imagery, while the second, is a representation of nature as a non-human entity that has semiotic abilities in the text. The

ecocritical approach allows the reader to uncover the linguistic relationship between humans and other natural beings, as well as man's ethical sensitivity to the natural environment.[25]

Table 1. Voices and Language of Nature in Poetry I

No.	Arabic Text	Translation	Poetic device	Category
1	كَأَنَّ الطَّيْبَةَ تَنْتَابُهُمْ /ka-anna aṭ-ṭabī'ata tantābuhum/	It is as if nature possesses them	Personification	Intervention
2	ارْتِجَالِ الطَّيْبَةَ /irtijāl aṭ-ṭabī'ah/	Natural improvisation	Metaphor	Expressive
3	فَتَعَفُّوْا الطَّيْبَةَ... وَتُصَلِّي /fa-ta'fuwa aṭ-ṭabī'atu ... wa-tuṣallī/	Nature forgives... and pray	Personification	Moral-spiritual

The natural communication in the above data excerpt is constructed through imagery, action, and physical closeness in a symbolic framework. The appearance, the verb **تَنْتَابُ**, in addition to indicating the activeness of nature as a previously analyzed entity, this also, in the context of the language of poetry can be understood as interventional communication. The metaphor **ارْتِجَالِ الطَّيْبَةَ** completes the personification building, as an entity that expresses itself. Related to this, Maran asserts that semiotics shows us how nature, physically, acts as a medium of messages between other entities.[26] Thus, physical proximity, imagery, and metaphor personify not just language styles, but reflections on real ecological interactions that occur.

Another quote, **تَعَفُّوْا... وَتُصَلِّي** extends communication to the moral and spiritual realms. In semiotic perceptivism, this can be understood as the process of production of meaning or semiosis of the existing reality that emerges from the conscious subject. The same is true for individual human beings when communicating with their surroundings, involving the process of semiosis.[27] In other words, nature here is not only an object of representation, but a living entity that actively realizes and communicates with the surrounding reality.

Table 2. Natural Voices and Language in Poetry II

No.	Arabic Text	Translation	Poetic device	Category
1	فَتَأْخُذُكَ الشَّجَرَةُ /fa-ta'khuzuka asy- syajaratu/	The tree takes you	Personification	Directional
2	تَأْخُذُ يَدَيْكَ بِأَيْدِيهَا /ta'khuzu yadaika bi- aidihā/	Tree grasping your hand	Body metaphor	Relational

3	ترأف بحزنك /tar'afu bi-ḥuznika/	He is merciful to your sorrow	Personification	Affective
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The table above, when viewed in a symbolic framework, shows communication built through imagery and physical proximity. The verb تَأْخُذُ indicates that trees guide humans as a form of direct interaction. In other words, nature provides direction and directs. This is in line with what Wordsworth conveyed that nature functions as a teacher who guides humans to think and act. In the second quote, a metaphor appears, namely the word بِأَيْدِيهَا confirms the impression of interaction by presenting a tree touching with the hand, a form of personification to create a symbolic communication effect.[28]

Likewise, the ترأف بحزنك quote presents the emotional dimension of the tree entity in responding to the human condition. In the framework, semiotics shows that nature functions as a relational-affective agent, appearing as a description of the affective experience between humans and their environment. This, according to Wordsworth, is a form of nature as a provider of romantic language articulated through their deepest emotions. It is a picture of the human soul that reflects feelings of joy, sadness, awe and serenity.[28]

Table 3. The Voice and Language of Nature in Poetry III

No.	Arabic Text	Translation	Poetic device	Category
1	قَالَتْ لَهُ الْحِكْمَةُ /qālat lahū al-ḥikmatu/	The tree takes you	Personification	Direct- sional
2	نَصَحْتُهُ /naṣaḥathu/	Advising him	Verba epistemic	Epistemic
3	وَهِيَ تَبْكِي /wa-hiya tabkī/	When she cries	Emotional metaphor	Afektif

The above poem quotes show the most explicit communication in a symbolic framework. This is evident from direct speech with nature as the subject, not as the background. Nature being an active presence, قَالَتْ and نَصَحْتُ are two words that construct the illusion that nature speaks directly. This, as mentioned by Atiyah, shows like subtle communication between families, between humans and non-human elements.[12] However, this saying is metaphorical in the sense that nature is understood as a source of wisdom and a formative power for human identity itself.

The next quote also illustrates in a clearer way, وَهِيَ تَبْكِي 'crying' an emotional expression that affirms human subjectivity. This is a complementary aspect of the previous natural speech. Emotions are the typical part that rational and active entities have. It is the pulse of feelings, that is, nature has the ability to interact emotionally with humans. In this context, the environment is positioned as the main stimulus for poets in producing deep meaning. That is, in a semiotic context, here nature becomes the epistemic subject that produces human knowledge. Nature is the existential partner of humans themselves. The existing reality, including nature, is not used by humans to produce meaning, but both create reality together.[29]

Table 4. Voices and Language of Nature in Poetry IV

No.	Arabic Text	Translation	Poetic device	Category
1	نَهَيْتَنَا /nabbahatnā/	It makes us aware	Personification	Reflective
2	تتحرَّرُ من نهرها /tataḥarraru min nahrihā/	Breaking free from the river	Metaphor	Existential-
3	تُؤَلِّفُ... جَنَّةً /tu'allifu jannah/	Setting up a paradise	Creative metaphors	Transformational

The poetry quotes in the table above are natural communication that arises from reflection and transformation symbolically. The verb نَهَيْتَنَا 'awakens' human beings with grammatical subjects is nature. This, also by Alia Kassem, is understood as an illustration of the role of nature in constructing meaning by poets. This means that nature and humans jointly develop ecological awareness.[30] Meanwhile, the metaphor تُؤَلِّفُ جَنَّةً 'create/arrange heaven' presents nature as the creator of meaning, nature is the partner of the poet in arranging meaning that can provide the poet's inner and ecological healing. The data, from a semiotic perspective, can be understood as an agent of change that conveys verbal messages while constructing humans into new meanings. It is the power of nature to help humans in the form of an identity from nature.

3. Natural Autonomy as an Entity with a Will

The affirmation of the subject of nature as well as a sharp critique of anthropocentrism reaches its peak when the poems of Ḥaddād depict nature as a will-like entity with its own moral values. This is a crucial aspect of Buell's thought, that is, the ethical aspect of the text voiced by the writer. In the following poem excerpt, nature seems to have a free and moral will, in the form of forgiveness. The act of forgiveness, in this poem, is attached to nature, expanding what Buell calls an ethical orientation towards the environment. But in this poem, Ḥaddād illustrates it further; nature practices moral values just as humans do. Take a look at the poem excerpts below:

Table 1. Natural Autonomy as an Entity That Has the Will of Poetry I

No.	Arabic Text	Translation	Category
1	كَأَنَّ الطَّبِيعَةَ تَنْتَابُهُمْ /ka-anna aṭ-ṭabī'ata tantābuhum/	It was as if nature possessed them.	Interventions and influences of nature
2	وَالكَائِنَاتُ تَفْضُ الْهَدَايَا وَتَأْخُذُ صُورَتَهَا الْفَاتِنَةَ	The creatures open the gifts and take on their alluring appearance.	Regeneration and formation

	/wal-kā'inātu tafuḍḍū al-hadāyā wa-ta'khuẓu ṣūratahā al-fātinah/		
3	فَتَعَفُّو الطَّبِيعَةَ عَنْ خَالِقِ عَابِثٍ وَتُصَلِّي إِلَيْهِ /fa-ta'fuwa aṭ-ṭabī'atu 'an khāliqin 'ābitin wa-tuṣallī ilaih/	Then nature forgives the creator who plays with it and prays for it.	Forgiveness and morality

The first poem quote, contains two main points, namely will and morality. The first point appears in the action of influencing and responding. Meanwhile, the second point can be seen from the ethical attitude taken by nature towards the surrounding entity, namely forgiveness. The first grammatically pronounced الطَّبِيعَةَ 'nature' is the subject. That is, in grammatical nature is an active subject that acts upon man. This position is important because it indicates that this poem shifts unequal relations to more equals—nature and humans are both subjects. Furthermore, in the quote, man appears to be under the influence of nature.[22]

The second quote shows nature as an entity that has regenerative powers; providing livelihood. This can be seen through the verbs تَفُضُّ 'open' and تَأْخُذُ 'take' which shows the active actions of non-human entities. When viewed from the symbolic aspect, active action builds the impression that nature has the ability to continuously renew life and continuously create life itself. It produces an ontological ecological meaning, that is, nature becomes the source of the existence of other entities and becomes the basis for the overall transformation of ecological entities including humans. In the perspective of ecocriticism, this is the role of nature in shaping human and non-human identities.[13] The culmination of the representation of the subjectivity of nature in the ethical aspect appears in the expressions فَتَعَفُّو الطَّبِيعَةَ and تُصَلِّي إِلَيْهِ. These two verbs "to forgive" and "to pray" are generally human ethical actions. However, in this poem the action is attached to nature through symbolic personification. In other words, in this quote, the poet presents that nature has an ethical orientation and becomes a critic of exploitative anthropocentric behavior.

Table 2. Autonomy of Nature as an Entity That Has the Will of Poetry II

No.	Arabic Text	Translation	Morality/Will Category
1	فَتَأْخُذُكَ الشَّجَرَةُ إِلَى ظِلِّهَا الدَّافِي /fa-ta'khuẓuka asy-syajaratu ilā ṣillihā ad-dāfi'/	The tree takes you to its warm shade.	Protection
2	شَجَرَةٌ تُمْسِكُ بِأَكْثَرِ أَعْضَائِكَ خَوْفًا وَتَقُودُكَ نَحْوَ نِعْمَتِهَا /syajaratun tumsiku bi-akṣari a'dā'ika khaufan wa-taqūduka nahwa ni'matihā/	The tree grasps the most feared part of you and leads you to its grace.	Caring and guidance

3	<p>شَجَرَةٌ كَرِيمَةٌ لَطِيفَةٌ الْمَعَشَرَ كَثِيرَةٌ الْبُكَاءِ تَرَأْفُ بِحُزْنِكَ /syajaratin karīmatun laṭīfatul-ma'syari kaširatul- bukā'i tar'afu bi-ḥuznika/</p>	A noble tree, gentle in company, weeping much, and merciful to your sorrows.	Empathy and compassion
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The second poem describes the nature of the 'tree' as an entity that has the will to maintain the sustainability of human life. In this structure, humans are not the dominant subjects, on the contrary, the party who receives actions from nature. Symbolically, these actions from nature build an image of ecological protection. The next phrase *ظِلِّهَا الدَّافِي* 'warm shade' reinforces the affective dimension of the protection. Warmth is the harmony of relationships in a large biotic ecosystem. Harmony is built physically and emotionally. Trees as representatives of nature or non-humans become a space of calm for humans who are in isolation. Thus, the relationship between humans and nature in this poem is built in an intimate, relational, and harmonious manner.

In the next quotation, the verbs *تُمْسِكُ* 'grasp' and *تَقُودُكَ* 'to guide you' show that the tree has intentional, directed, non-random or only temporary actions. The expression *بِأَكْثَرِ أَغْضَابِكَ خَوْفًا* shows that what the tree touches is human emotions, the deepest side of human fear. This builds affective communication between humans and nature. Meanwhile, the phrase *تَرَأْفُ بِحُزْنِكَ* presents the tree as an empathetic entity towards humans, creating the effect of meaning that nature is able to understand the suffering felt by humans. In the framework of ecocriticism, this image serves to show that humans and nature are in an interconnected emotional relationship.

Table 3. Natural Autonomy as an Entity with a Will Poem III

No.	Arabic Text	Translation	Morality/Will Category
1	<p>نَصَحْتَهُ بِفَهَارِسِ الْأَرَقِ /naṣaḥathu bi-fahārisi al-araq/</p>	Advising him with anxiety lists.	Advice and warnings
2	<p>أَلَّا يَعْزُبَ تَحْتَ مَوْجِهَا الْأَزْرَقِ وَهِيَ تَبْكِي /allā ya'bura taḥta maujihā al- azraqi wa-hiya tabkī/</p>	So that he does not pass under his blue waves when he is crying.	Emotional expression and warnings

The third poem shows the ethical will to give something to an entity outside of nature. The verb *نَصَحْتَهُ* 'advises' strengthens the position of nature as a subject that gives moral direction to man that arises from nature itself. It is the free will of nature after nature is able to feel what man feels about anxiety and alienation. Natural knowledge of human feelings is one of the characteristics that nature has epistemic abilities as a characteristic of a conscious and rational entity. This picture reverses the anthropocentric paradigm that has placed humans at the center of rationality. In the *وَهِيَ تَبْكِي* expression 'he cries' presents an emotional dimension in the relationship between humans and nature. Tree cry is an ecological metaphor for environmental suffering. The suffering caused by a group, following the language of another poem, the 'bad boy' named human. This expression of emotion connects human actions and nature as a form of realization that nature also has emotions just like humans. Humans,

because they have emotions, cannot be treated arbitrarily. Likewise, nature has emotions and can cry, even if symbolically.

Table 4. Natural Autonomy as an Entity That Has the Will of Poetry I

No.	Poetry Quotes	Translation	Morality/Will Category
1	نَهَيْتُنَا لِمَا يَفْتَحُ لِلرُّوحِ طُرُقًا فِي الطَّرِيقِ /nabbahatnā li-mā yaftaḥu lir- rūḥi ṭuruqan fī aṭ-ṭarīq/	The forest awakens us to something that paves the way for the soul.	Spiritual awareness
2	غَابَةٌ تَتَحَرَّرُ مِنْ نَهْرِهَا /gābatun tataḥarraru min nahrihā/	A forest that frees itself from its rivers.	Autonomous will
3	وَتُوَلِّفُ مِنْ نَارِ أَخْطَائِنَا جَنَّةً /wa-tu'allifu min nāri akhṭā'inā jannah/	And from the fire of our mistakes, the forest composes heaven.	Recovery and transformation

The fourth poem presents that nature does not stand alone as we see. They are like humans who are in community and in groups. This characteristic is seen in the fourth poem, namely nature is displayed in the form of its collectivity called *forest*. In the first quote, the verb نَهَيْتُنَا 'awakens us' indicates that the community of trees or forests serves as a collective subject that guides humans towards spiritual consciousness. Nature is no longer represented as a misleading wild space, but as a source of reflection on life.

The second quote, غَابَةٌ تَتَحَرَّرُ مِنْ نَهْرِهَا, shows the autonomous will of the natural collectivity of the 'forest'. The verb تَتَحَرَّرُ 'to liberate oneself' places the forest as an entity that has the power and will to determine the sustainability of its own life. The action taken is symbolically an act of resistance to anything that threatens. The act of resistance in collectivity shows that the forest is organized like humans. It is an act of ecological resistance to the structures that limit natural life.

Nature maintains its sustainability through resistance to ecological structures and also maintains that sustainability through transformational capabilities. The phrase وَتُوَلِّفُ مِنْ نَارِ أَخْطَائِنَا جَنَّةً shows transformational capabilities—the forest is described as being able to turn the "fire of human error" into a "paradise". Symbolically, this image represents the regenerative power of nature that continues to restore life despite damage due to human actions. This means that the representation must still be understood as a poetic construction to build an ecological critique of anthropocentrism symbolically.

CONCLUSION AND IMPLICATIONS

A. Conclusion

Based on the above analysis and discussion, the four poems Qāsim Ḥaddād; *Shu'arā'*, *Fī Dīyāfah asy-Syajarah*, *Hikmah asy-Syajarah*, and *Gābah Ḥurrah fī an-Nahr* affirm the subjectivity of nature and fundamentally shift the relationship between man and nature. Such fundamental shifts are evident in each of the analyzed aspects which can be summed up in some of the points below:

First, the agency aspect, nature is described as an active force, able to "possess", "grasp", "carry", "reach", and even "fight". Through these expressions, nature is no longer just a setting, but it is a subject that protects, educates, and soothes. Meanwhile, forests are not just a collection of vegetation, but also a collective society that can resist the threat of its existence. Second, the communication aspect is seen in the expression *of trees whispering wisdom, giving advice*, and symbolically crying as an expression of emotional sadness. In this part, nature is a rational, emotional subject, capable of speaking and having knowledge. Third, the aspect of morality, in the above poems seems to have ethical values and practices ethics that—in the view of anthropocentric thought—are only possessed by humans. Some forms of ethical action are; Nature forgives, prays, protects and continues to give kindness even though she is often a victim of exploitation.

The three conclusions above affirm the subjectivity of nature as well as a critique of anthropocentrism. This analysis suggests a reversal in the three elements of human subjectivity from what was originally possessed by man to equal, possessed by nature as well. The poems above show us that nature through the tree speaks, reprimands, teaches, forgives, prays, protects and continues to give good after it is exploited by humans with its anthropocentric paradigm. Human beings, who have been understood as moral entities and marginalized non-humans, are actually equated by Ḥaddād in this poem. This means that the anthropocentrism paradigm shifted by Ḥaddād through the representation of the subjectivity of nature shifted to a more equal position between nature and humans.

B. Implications

This study aims to uncover the representation of ecological subjectivity in the poems Qāsim Ḥaddād using the perspective of Lawrence Buell's ecocriticism. The results of this study show that in these poems, nature is no longer only represented as a passive object, but it has become a non-human entity that has agency, communication skills, will, and moral orientation. The agency appears in various models, such as the personification, metaphor and ecological imagery of the poet, Qāsim Ḥaddād constructing the relationship between nature and man into an egalitarian relationship. Not only that, he is also, through these poems, able to shift the paradigm of anthropocentrism. In other words, this study shows that contemporary Arabic poetry has an important contribution in building ecological awareness and generating criticism of exploitative anthropocentrism towards nature. On the other hand, this research also has two implications for the study of modern Arabic literature; theoretical and cultural implications. First, theoretically, this research opens up the possibility of integration between ecocriticism, semiotics, deconstruction, and broader developments such as posthumanism, and ecofeminism in reading the representation of nature in the text of literary works. Second, culturally, the results of this study show that contemporary Arabic literature is not only centered on political, identity, and religious issues, but also presents ecological awareness as part of modern humanitarian criticism. Therefore, this research can be a starting point for the development of ecocritical studies in Arabic literature, especially those that focus on human–nature relations, nonhuman representations, and criticism of anthropocentric perspectives in modern culture.

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