



## **Eco-Theological Symbolism in *Raayatul 'Izz*, a Poem by Sayyid Idrus Al-Jufri: An Ecocritical Analysis Based on Greg Garrard's Six Dimensions**

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Ecocriticism;  
Eco-teology;  
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### **Abstract**

Using an ecocritical approach, this study examines the ecological and spiritual values embedded in *Raayatul 'Izz*, a poem by Sayyid Idrus Al-Jufri. Ecocritical studies of Arab-Indonesian religious poetry remain relatively limited, particularly those that explore natural symbolism in the works of Indonesia's archipelago scholars. This research positions literature as a moral-spiritual medium for fostering ecological awareness amid environmental degradation in Indonesia, such as air, marine, and terrestrial pollution. The study employs a qualitative descriptive method through close reading, coding based on Greg Garrard's ecocritical dimensions, and eco-theological interpretation. The findings indicate that the poem explicitly presents only the dimensions of "earth" and "wilderness", manifested through natural imagery such as the sky, the earth, and mountains within its stanza as symbols of fertility, cosmic balance, and submission to the will of God. These representations of nature construct an interconnection between religious nationalism, ecological consciousness, and spiritual responsibility within the poem's structure of meaning. The poem thus builds a synthesis of love for the homeland, environmental awareness, and spiritual responsibility, thereby enriching ecocritical discourse in the study of Arab religious literature through the integration of Garrard's ecocriticism and Islamic eco-theology.

### **Kata kunci:**

Ekokritik;  
Ekoteologi;  
Greg Garrard;  
Sayyid Idrus Al-Jufri.

### **Abstrak**

Dengan menggunakan pendekatan ekokritik, penelitian ini mengkaji nilai-nilai ekologis dan spiritual dalam puisi *Raayatul 'Izz* karya Sayyid Idrus Al-Jufri. Kajian ekokritik terhadap puisi religius Arab-Indonesia masih tergolong terbatas, khususnya yang menelaah simbol alam dalam karya ulama Nusantara. Penelitian ini memosisikan sastra sebagai media moral-spiritual dalam meningkatkan kesadaran ekologis di tengah kerusakan lingkungan di Indonesia, seperti pencemaran udara, laut, dan daratan. Penelitian ini menggunakan metode kualitatif deskriptif melalui pembacaan dekat (*close reading*), pengodean berdasarkan dimensi ekokritik Greg Garrard, serta interpretasi eco-teologis. Temuan menunjukkan bahwa puisi ini secara

eksplisit hanya menampilkan dimensi *earth* dan *wilderness* melalui citra alam seperti langit, bumi, dan gunung dalam bait sebagai simbol kesuburan, keseimbangan kosmik, dan ketundukan terhadap kehendak Tuhan. Representasi alam tersebut membangun keterkaitan antara nasionalisme religius, kesadaran ekologis, dan tanggung jawab spiritual dalam struktur makna puisi. Puisi ini membangun sintesis antara cinta tanah air, kesadaran lingkungan, dan tanggung jawab spiritual, sehingga memperkaya wacana ekokritik dalam kajian sastra Arab religius melalui sintesis ekokritik Garrard dan eco-teologi Islam

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## INTRODUCTION

Environmental degradation is a global problem that has become increasingly alarming in the contemporary era (Glottfelty & Fromm, 1996). Low levels of human awareness regarding environmental preservation have led to ecological degradation with far reaching impacts, affecting not only terrestrial areas but also interconnected aquatic and atmospheric systems (Buell, 1995). It has been reported that Jakarta was once recorded as the city with the highest level of air pollution under routine government monitoring at that time (Daniswara et al., 2024). In the marine sector, coral reefs and other forms of marine life are threatened by the growing and increasingly uncontrollable accumulation of plastic waste, as evidenced by the discovery of the carcasses of a whale and sea turtles whose stomachs contained large quantities of plastic debris. On land, various natural disasters such as landslides, forest fires, and floods have frequently occurred, recently dominating news timelines across multiple media outlets and platform (Yulianto et al., 2021).

These various forms of ecological damage cannot be separated from the role of humans as the primary agents who exploit nature without adequate moral responsibility. Therefore, ecological problems are not merely technical in nature but are closely related to the moral and spiritual dimensions of humanity (Nasr, 1996). In literary studies, representations of nature record the ethical relationship between humans and the environment while also opening up ecological and spiritual reading of literary texts (Rokhim et al., 2025). This poem was written to commemorate the independence achievement by the Indonesian nation under the leadership of President Soekarno, expressing a spirit of nationalism accompanied by spiritual and ecological

values. However, the poem functions not only as an expression of love for the homeland but also as an articulation of ecological awareness grounded in Islamic spiritual values. Sayyid Idrus portrays nature as a source of power, purity, and submission to the will of God, alongside its role in maintaining ecological balance, nationalism, and religiosity.

In this context, *Raayatul 'Izz*, a poem by Sayyid Idrus Al-Jufri, becomes a compelling object of study. The poem was written to commemorate Indonesian independence and represents a spirit of nationalism intertwined with Islamic spiritual values. However, beyond its nationalistic function, the poem also presents nature as a symbol of purity, strength, and submission to the will of God, as well as a foundation for ecological balance. The representation of nature in the poem reveals an interweaving of religious nationalism, spiritual awareness, and ecological responsibility.

From a theoretical perspective, the ecocritical approach offers a relevant framework for examining the relationship between literature and the environment. Greg Garrard conceptualizes ecocriticism as an interdisciplinary approach that highlights ecological issues through six main categories: pollution, wilderness, apocalypse, dwelling, animals, and earth (Abror & Sabila, 2025). In this study, Garrard's ecocritical framework is combined with an eco-theological perspective to interpret natural symbols in the poem as manifestations of human spiritual and moral awareness toward nature as God's creation.

A number of previous studies have examined the relationship between literature, ecology, and spirituality. Research on the novel *Nazif Al-Hajr* by Ibrahim Al-Kuni demonstrates that Greg Garrard's ecocritical approach in Arabic literature has been employed to highlight narratives of environmental destruction and ecological crisis, positioning nature as a space of conflict and degradation (Qoimah et al., 2025). Another study on *Cerita Bunga Rampai Sragen*, Using Garrard's ecocritical theory, emphasizes issues of environmental damage alongside conservation efforts rooted in local wisdom (Utama & Suryanto, 2025). However, existing ecocritical studies remain largely dominated by prose as their object of analysis and have not specifically focused on Arabic language poetry particularly works by Indonesia's archipelago scholars through an ecocritical approach integrated with eco-theological dimensions.

Based on these conditions, a research gap can be identified in the limited number of ecocritical studies on Arabic poetry written by Indonesia's religious figure, particularly

those that simultaneously integrate ecological, spiritual, and nationalistic values. Therefore, this study aims to analyze the representation of ecological and spiritual values in *Raayatul 'Izz*, a poem by Sayyid Idrus Al-Jufri, using Greg Garrard's six ecocritical categories enriched by an eco-theological perspective. This research is expected to provide a conceptual contribution to the development of Arab-Indonesian literary ecocriticism and to broaden understanding of the role of religious literature in fostering ecological awareness.

## METHOD

This study employs a descriptive qualitative method supported by library research, focusing on analyzing the meanings contained in the poem *Raayatul 'Izz*. The primary text analyzed is *Raayatul 'Izz* as presented in the written sources used by the researcher, with the units of analysis consisting of stanzas and lines that contain diction and natural symbols. The analysis is conducted through repeated intensive reading (close reading) of the text and its meanings in order to identify diction, imagery, and symbols that represent ecological and spiritual values. The stages of analysis include: (1) a comprehensive reading of the text, (2) identification of natural symbols and imagery, (3) classification of the findings into Greg Garrard's ecocritical categories that pollution, wilderness, apocalypse, dwelling, animals, and earth so (4) eco-theological and contextual interpretation of the symbolic meanings.

The secondary data consist of relevant supporting theories and literature, particular theories of Arabic poetry and literary ecocriticism. Since the primary source is an Arabic poetic text, commonly referred to as *shi'r* (An-Nabiil & Sarifudin, 2023). The analysis begins with Ahmad Syayib's theory, which defines poetry as a form of expression (either oral or written) bound by the elements of *wazan* or *bahr* (adherence to rhythm and traditional prosody) and *qafiyah* (end rhyme or line ending correspondence), with emotional expression and imagination occupying a more dominant role than in prose literary forms (Syayib, 1994). The second theoretical framework employed is Greg Garrard's ecocriticism, which emphasizes the relationship between ecology and its prevailing issues, focusing on six key aspects: pollution, wilderness, apocalypse, dwelling, animals, and earth. (Garrard, 2011)

To ensure the credibility of the analysis, this study applies repeated readings, presents textual quotations as evidence for interpretation, and maintains consistent use of the theoretical framework. A quantitative approach is not employed, as the objective of this research is to understand symbolic and contextual meanings rather than to measure data frequency or homogeneity.

## RESULT AND DISCUSSION

### Context and Characteristics of the Poem *Raayatul 'Izz*

*Raayatul 'Izz*, a poem by Sayyid Idrus Al-Jufri, embodies values of nationalism, love for the homeland, and national unity. The poem was written in the context of commemorate Indonesia's independence and represents collective pride in the nation's long struggle to achieve independence, while also marking the establishment of the Republic of Indonesia under the leadership of President Soekarno. The text of the poem *Raayatul 'Izz* is presented as follows:

قَالَهَا بِمُنَاسَبَةِ نَيْلِ إِنْدُونِيسِيَا اسْتِقْلَالَهَا الْوُطَنِيَّ وَ إِعْلَانِهَا جُمْهُرِيَّةً تَحْتَ زَعَامَةِ الرَّئِيسِ سُوكَارْنُو  
 رَايَةَ الْعِزِّ زَفَرِي فِي سَمَاءٍ # أَرْضِهَا وَ جِبَالِهَا خَضْرَاءُ  
 أَنَّ يَوْمَ طَلَعِهَا يَوْمٌ فَخْرٍ # عَظَمَتُهُ الْآبَاءُ وَالْأَبْنَاءُ  
 كُلَّ عَامٍ يَكُونُ لِلْيَوْمِ ذِكْرَى # يَظْخَرُ الشُّكْرُ مِنْهُمْ وَالْثَنَاءُ  
 لِلْإِلَهِ الْكَرِيمِ يَدْعُونَ جَهْرًا # حَيْثُ نَالُوا الْمُتَى وَ زَالَ الْعَنَاءُ  
 كُلُّ أُمَّةٍ لَهَا رَمَزٌ عِزٍّ # وَ رَمَزُ عِزِّنَا الْحَمْرَاءُ وَالْبَيْضَاءُ  
 يَا سُوكَارْنُو حَيِّتَ فِينَا سَعِيدًا # بِالدَّوَاءِ مِنْكَ وَالِ عَنَّا الدَّاءُ  
 أَهْمَا الرَّئِيسُ الْمُبَارَكُ فِينَا # عِنْدَكَ الْيَوْمَ لِلْوَرَى الْكَمِيَاءُ  
 بِالْإِرَاعِ وَالسِّيَاسَةِ فُقْتُمْ # وَ نُصِرْتُمْ بِذَا جَاءَتْ الْأَنْبَاءُ  
 لَا تَبَالُوا بِأَنْفُسٍ وَ بَنِينَ # فِي سَبِيلِ الْأَوْطَانِ نَعَمَ الْفِدَاءُ  
 خُذْ إِلَى الْإِمَامِ لِلْمَعَالِي بِأَيْدِي # سَبْعِينَ مَلِيُونًا أَنْتَ وَ الرُّعَمَاءُ  
 فَسَتَلْقَى مِنَ الرُّعَايَا قَبُولًا # وَ سِمَاعًا لِمَا تَقُولُهُ الرُّؤَسَاءُ  
 وَ اَعْمُرُوا لِلْبِلَادِ حَسًّا وَ مَعَى # وَ بَرَهْنُوا لِلْمَلَا أَنْكُمْ أَكْفَاءُ  
 أَيْدِ اللَّهِ مُلْكَكُمْ وَ كَفَاكُمْ # كُلُّ شَرٍّ تَحْكُمُهُ الْأَعْدَاءُ

The poem consists of thirteen stanzas. The first stanza ends with the rhyme خَضْرَاءُ, a type of qafiyah mutawatir which is characterized by the presence of only one vowel-bearing letter between two consonants marked with sukun. Thematically, the poem presents praise, gratitude, and a shared sense of pride over the attainment of independence after a long period of colonial rule. Expressions of reverence, prayer, and thanksgiving are explicitly directed to Allah as the source of the blessing of independence, as well as to President Soekarno as a symbol of national leadership and a central figure in the struggle to build the dignity of the Indonesian nation.

### **Ecological Values in *Raayatul 'Izz***

The ecocritical analysis in this study does not impose the application of all six dimensions proposed by Geg Garrard, but instead adopts a selective, text based approach. The analytical process is carried out through close reading of the poetic lines, coding of natural imagery, and mapping of the ecocritical dimensions that appear dominantly or explicitly in the text. Based on this process, the study focuses on the dimensions of “wilderness” and “earth”, as these are most strongly supported by diction as form of the poem’s physical structure and imagery as a manifestation of its inner structure (Ainul Yaqin & Liza, 2024). These two dimensions are clearly evident in the first stanza of *Raayatul 'Izz*, as seen in the following lines:

رَايَةَ الْعِزِّ رَفَرَفِي فِي سَمَاءٍ \* أَرْضَهَا وَجِبَالُهَا خَضْرَاءُ

“O banner of glory, fly in the sky, above its land and its green mountains”

Based on textual reading, the ecological values in the poem are reflected through natural imagery that highlights the sky, the earth, and green mountains as a unified cosmic whole and an explicitly interconnected pattern. The emphasis on the color green and on natural elements that are relatively free from human presence represents “wilderness” as nature in a state of purity and harmony, while simultaneously presenting “earth” as the sacred foundation of life that must be preserved. Accordingly, this study does not claim the presence of all of Garrard’s ecocritical dimensions in a comprehensive manner, but rather selectively highlights those dimensions that are relevant and contextual to the ecological meanings constructed within the poetic text.

### ***The Dimensions of Wilderness***

The depiction of nature in this stanza is entirely dominated by non-human elements, namely the sky (سَمَاء), the earth (أَرْضِي), and mountains (جِبَال), with no representation of human activity. The absence of human subjects constructs an image of nature as a space that remains pure, protected, and situated under a divine order, rather than as an object of exploitation.

Mountains are described as green (خَضِرَاء), a designation that not only refers to a visual aspect but also carries symbolic meaning within the Arab-Islamic tradition as a symbol of fertility, blessing, and life. Thus, these green mountains represent wilderness as a harmonious ecological space that is subject to divine law. Although the mountains are not described in detail, their mention alongside the earth and the sky forms a holistic cosmic image linking the terrestrial realm with the higher heavens, while simultaneously affirming nature as system that maintains its order organically, relatively free from human intervention.

### ***Dimension of Earth***

The diction earth/land (أَرْضِيَا) in this poem positions the earth as the foundation of life as well as a pillar of national identity. The earth is not understood merely as a geographical territory, but as a divine trust that sustains human life and demands responsibility for its preservation. The imagery of land and mountains presented in the first stanza reinforces the interpretation of the earth as a sacred space, a site in which collective identity takes root and at the same time a symbol of ecological sustainability. The relationship between the sky, the earth, and the mountains forms a unified cosmic whole that affirms the existence of an ideal ecological order. Although the poem does not explicitly depict environmental degradation, its portrayal of a harmonious earth functions as a moral reminder of humanity's obligation to maintain the balance of nature. In this stanza, the "banner of glory" serves not only as a national symbol, but also as a symbol of ecological awareness grounded in religious values and moral ethics.

### ***Spiritual Values in the Poem Raayatul 'Izz***

The spiritual values in Raayatul 'Izz are clearly evident through the use of religious diction that explicitly links the event of independence with divine consciousness. This is strongly reflected in the third stanza of the poem, which reads:

كُلَّ عَامٍ يَكُونُ لِلْيَوْمِ ذِكْرِي \* يَظْخَرُ الشُّكْرُ مِنْهُمْ وَالنَّيَّاءُ

“Every year that day becomes a remembrance, from them appear expressions of gratitude and praise.”

Every year, on the same date, the Indonesian people express their praise and gratitude to God for the blessing He has granted so that we can live well and comfortably without the fear and worry that arise at any time. Every human being deserves freedom, without being limited by anything or anyone except divine law. Therefore, gratitude must continue to flow for the blessings that God has bestowed, both in worldly life and in the hereafter.

Another spiritual meaning appears in the fourth stanza:

لِلَّاهِ الْكَرِيمِ يَدْعُونَ جَهْرًا\* حَيْثُ نَالُوا الْمُنَى وَزَالَ الْعَنَاءُ

“To the Most Generous God they call out in prayer, for they have attained their hopes and their suffering has vanished.”

Here, the poet describes the moment when long-cherished hopes are finally fulfilled: freedom from centuries of oppression, the nation begins to recover from the wounds of colonialism, and prayers continue to be sent heavenward in hope of ongoing goodness for the future. Endless gratitude is offered for the divine decree that granted the nation independence.

The final spiritual element appears in the thirteenth stanza:

أَيَّدَ اللَّهُ مُلْكَكُمْ وَكَفَّاكُمْ\* كُلُّ شَرٍّ تَحَوُّكُهُ الْأَعْدَاءُ

“May Allah strengthen your sovereignty and protect you from every evil woven by enemies.”

Human beings are creations that come “from God, for God, and ultimately return to God”. Everything humans achieve is entrusted back to their Creator (Fitriyah et al., 2025). Therefore, the poem closes with prayers for protection and wellbeing, acknowledging that independence and prosperity can only be preserved through divine grace.

### **The Relationship Between Ecological and Spiritual Values**

From these explanations, it becomes clear that nature carries implicit messages directing humans toward monotheism because nature is considered one of the manifestations of God’s greatness, majesty, and power over His creation (Izutsu, 2002). Indonesia has been blessed with abundant natural wealth. Thus, gratitude should not be

expressed only through words or ritual worship but also through concrete actions that preserve nature as a divine gift whether the gift is national independence or environmental resources. This refers to the principle of eco-theology, which views environmental stewardship as a moral and religious responsibility (Khalid, 2002). The use of the terms gratitude (الشُّكْرُ) and praise (الثناء) signifies a spiritual dimension rooted in monotheism consciousness. Independence is understood not merely as a historical-political achievement, but as a divine blessing that demands a spiritual response in the form of gratitude and devotion to God. The prayer addressed to Allah, the Most Gracious, affirms that the nation's success and liberation from suffering are inseparable from divine will and mercy.

Sayyid Idrus's poem reflects to eco-spiritual values by presenting nature as both a symbol of divine glory and a direct responsibility entrusted by God, which must be upheld in the best possible manner. Loving the homeland and expressing gratitude for national independence, therefore, are inseparable from the obligation to protect and preserve the blessings of nature in this land.

This study is limited by its focus on a single poetic text and on only two of Garrard's ecocritical dimensions, namely "wilderness" and "earth". Other dimensions such as pollution, dwelling, animals, and apocalypse are not addressed, as they do not appear explicitly in the text. Future research may expand the corpus of Nusantara Arabic religious poetry and integrate ecocritical approaches with historical, political, or environmental theological perspective in order to enrich the mapping of ecological discourse in Arab-Indonesian literature.

## CONCLUSION

This study analyzes the ecological and spiritual values in *Raayatul 'Izz*, a poem by Sayyid Idrus Al-Jufri, through an ecocritical approach integrated with an eco-theological perspective. The findings indicate that the poem not only represents nationalism and the spirit of independence, but also construct an integrated ecological and spiritual awareness through natural symbols such as the sky, the earth, and the mountains, which are interpreted as signs of God's greatness as well as a moral trust bestowed upon humanity.

This study does not claim the presence of all six of Greg Garrard's ecocritical dimensions, but instead emphasizes the dominance of the "wilderness" and "earth"

dimensions, which are clearly supported by textual evidence. Nature is portrayed as a harmonious and pristine space situated within a divine order, thereby affirming humanity's obligation to maintain ecological balance. At the same time, spiritual values are expressed through prayers, praise, and gratitude to Allah for the blessing of independence, positioning God as the center of the relationship between humans and nature.

These findings demonstrate a synthesis between ecocriticism and eco-theology in Arab religious literature, emphasizing that environmental preservation constitutes a form of worship and ethical responsibility. The contribution of this study lies in strengthening Arab literary ecocriticism through a reading that integrates nationalism, Islamic spirituality, and ecological awareness. Nevertheless, this research is limited by the qualitative interpretative nature of its analysis, which may entail subjectivity, as well as by its focus on a single poetic text. Future studies may expand the object of analysis, apply ecocritical dimensions comparatively, or further deepen the dialogue between ecocriticism and eco-theology within a broader context of arabic literature.

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