

ECOLOGICAL PRESERVATION AS REPRESENTED IN RENA PRIEST'S POEMS

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Abstract

This study examines ecological preservation in Rena Priest's poems *The Forest for the Trees*, *The Index*, and *Tour of a Salmonberry* through an ecocritical perspective. Literature plays an important role in raising environmental awareness by representing ecological crises and human relationships with nature. Although ecocriticism has been widely discussed in literary studies, few studies specifically examine ecological preservation in Priest's poetry through green literature discourse. The selected poems are significant because they represent contemporary environmental concerns, Indigenous ecological perspectives, and interconnected relationships between humans and nature. This study aims to analyze how ecological preservation is represented through imagery, symbolism, and narrative elements in the selected poems. The research employs a qualitative descriptive method using an ecocritical approach. Data were collected through documentation and close reading techniques and analyzed through thematic interpretation. The findings reveal three major ecological representations: wilderness destruction in *The Forest for the Trees*, environmental apocalypse in *The Index*, and ecological harmony and interdependence in *Tour of a Salmonberry*. The study demonstrates that Priest's poetry promotes environmental awareness, ecological responsibility, and sustainable relationships between humans and nature while contributing to contemporary ecocritical studies through Indigenous ecological perspectives and poetic representation.

Keywords: Ecocriticism, Environmental Preservation, Green Literature

INTRODUCTION

The societal contribution of literary studies is often perceived as limited, and their relevance within the social humanities is frequently questioned. However, literature is able to play an important role in addressing social and environmental problems by encouraging ethical reflection and public awareness. In the context of ecological preservation, poetry has become a medium through which writers express environmental concerns and encourage readers to protect nature. Function theory (Horace Theory) states that poetry serves two purposes, namely *dulce* and *utile*, meaning beautiful and useful (Ganie, 2015). Endraswara further contends that literary learning should remain straightforward and grounded in theoretical foundations (Endraswara, 2011). As a result, green poetry is expected to engage readers in identifying environmental problems and seeking solutions directly.

Ecocriticism investigates the relationship between the physical environment, including population growth, species extinction, soil and air contamination, wilderness loss, and literary works (Love, 2003). This approach demonstrates that literary works are intrinsically connected to environmental issues. In recent years, ecocriticism has expanded beyond merely analyzing representations of nature in literary works and now

functions as an interdisciplinary environmental humanities approach that explores the connections among literature, culture, ecology, climate crisis, and nonhuman life (Ryan, 2024). It means that ecocriticism has developed into an interdisciplinary field that studies the interconnectedness of literature, culture, ecology, climate change, and nonhuman existence.

Ecocritical studies are influenced by the modern environmental movement, which critically examines environmental issues. Greg Garrard identifies several major themes in ecocriticism, including pollution, wilderness, apocalypse, dwelling, animals, and the earth (Garrard, 2004). Ecocriticism is grounded in substantive philosophical perspectives, with ontology, axiology, and epistemology forming its philosophical foundation (Endraswara, 2016). This framework enables literature to be recognized as a discipline capable of addressing environmental issues. Recent flash floods and landslides in Aceh, North Sumatra, and West Sumatra have been attributed to land-use changes in upstream watersheds and to high rainfall (CNN Indonesia, 2025). Aceh was the most severely affected region due to environmental degradation, deforestation, and watershed damage (Antara News, 2025). These events highlight the need to reinforce ecological values in oral literature as a means of reflection and environmental education. Data from the Indonesian Disaster Data Geportal indicate that in 2025, natural disasters in Indonesia were predominantly hydrometeorological, accounting for 99% of all disasters, including floods, extreme weather, forest and land fires, landslides, and drought (Geportal Data Bencana Indonesia, 2025). These environmental disasters demonstrate the increasing impact of ecological imbalance caused by human exploitation of nature and unsustainable environmental practices. The situation also emphasizes the importance of strengthening ecological awareness within society through various cultural and educational media, including literature. In this context, green literature can function as a reflective medium that encourages readers to understand environmental crises, develop ecological sensitivity, and promote responsibility toward environmental preservation. Therefore, literary works that discuss nature and environmental destruction become increasingly relevant in responding to contemporary ecological challenges in Indonesia.

Drawing on the preceding research context, this study poses the following research questions: What forms of green literature narrative are depicted in Rena Priest's poems *The Forest for the Trees* (Priest, 2021a), *Tour of a Salmonberry* (Priest, 2021b), and *The Index* (Priest, 2020), and how do these three poems contribute to ecological preservation? This study utilizes an ecocritical approach to address environmental problems through literary criticism. The selected poems by Rena Priest, *Tour of a Salmonberry*, *The Index*, and *The Forest for the Trees* explore global issues related to nature, the life cycles of living organisms, and the destruction of nature caused by human activity.

Among the many poets who write about nature, Rena Priest is selected because her poetry conceptualizes environmental issues not merely as aesthetic representations of natural landscapes, but as complex intersections of ecological, cultural, and political dimensions. As an Indigenous poet and former Washington State Poet Laureate, Priest incorporates Indigenous ecological knowledge, environmental ethics, and cultural memory into her literary discourse. Her poems foreground reciprocal relationships between humans and the natural environment by representing forests, rivers, plants, and ecosystems as active and meaningful agents rather than passive scenic elements. Such a

perspective distinguishes her works from conventional nature poetry, which frequently privileges anthropocentric appreciation of nature.

Moreover, Priest's poetry demonstrates substantial relevance to contemporary ecocritical scholarship due to its engagement with urgent environmental concerns, including ecological degradation, climate crisis, species vulnerability, and environmental imbalance generated by anthropocentric practices. Her literary works synthesize poetic expression with ecological advocacy, thereby encouraging environmental consciousness and ethical responsibility among readers. Consequently, the significance of this study lies not only in the limited ecocritical examination of Priest's poetry, but also in the distinctive manner through which her works integrate Indigenous ecological perspectives, environmental activism, and literary representation to contribute to discourses of ecological preservation.

A previous study by Middelhoff explored how German romantic literature depicts life and reconfigures the story of poplar trees by analyzing and translating the nonverbal sound landscape of poplar articulations into written text (Middelhoff, 2022). The same pattern was also observed in Marquis's research, which analyzed the novel *The Overstory* by Richard Powers and found that it depicts trees closely related to human life (Marquis, 2021). Both studies focus on the relationship between humans and trees. Meanwhile, Murti's research highlighted the issue of green literature in Indonesian literary works that aim to preserve nature (Murti, 2019). Meanwhile, Chikere and Wosu's research examined selected pandemic poetry, focusing on the interactions between the environment and the poems, drawing on ecocritical theory to inform environmental conservation efforts (Chikere & Wosu, 2022).

On another study, Studniarz analyzed the writings of Edgar Allan Poe, Nathaniel Hawthorne, and Herman Melville in relation to American environmental discourse (Studniarz, 2020). A similar finding was reported by Khomisah, who traced the development of literary ecology (ecocriticism), which appears to be a new phenomenon in Indonesian literary studies (Khomisah, 2020). Many people are turning to the power of the arts and humanities for sustainable solutions to global ecological problems in an era of climate change, deforestation, melting ice caps, poisoned environments, and species loss (Hubbell, J. A., & Ryan, 2021). Meanwhile, research by Risa Yanuarti Sholihah et al. notes that green literature exists to campaign for the preservation of the Earth. Green literature not only contains beauty but also invites people to contemplate environmental sustainability (Sholihah et al., 2021). Another study examined children's literature learning by developing a green literature model for contemporary poetry through environmental learning (Permatasari, 2018).

Recent ecocritical studies also emphasize that literature can shape environmental consciousness and strengthen ecological responsibility (Heise, 2020; Clark, 2021). Recent developments in the environmental humanities also highlight literature as a transformative space where ecological values, local knowledge, and sustainability narratives are articulated and disseminated across cultures (Iovino, 2021). Moreover, interdisciplinary ecocritical studies demonstrate that literary engagement with environmental issues fosters empathy, ecological responsibility, and public awareness, all of which are essential to sustainability discourse (Oppermann, S. & Iovino, 2022).

Nowadays, environmental sustainability has become an important topic of study. Our recent research found that literary works can be an effective medium for voicing environmental issues and building ecological awareness (Winarti et al., 2025). Another study found a relationship between gender and nature, manifested as a continuum and discontinuity in DH Lawrence's *The Woman Who Rode Away*, which raises the issue of ecofeminism. This research aims to eliminate the exploitation of women and nature, thereby maintaining environmental sustainability (Winarti et al., 2022). In the same year, research found that literature can expose global climate change and advocate sustainable living in ways often ignored in ecological praxis, which tends to celebrate only concrete results (Dewi, 2022).

In contrast to previous studies, this study investigates ecocriticism in Rena Priest's selected poems composed between 2020 and 2021, a period marked by escalating global environmental crises, including climate change, deforestation, biodiversity loss, wildfires, and ecological instability. According to the Intergovernmental Panel on Climate Change (IPCC) and the United Nations Environment Programme (UNEP), the years 2020 - 2021 represented a critical phase in global environmental discourse due to increasing climate emergencies, rising global temperatures, and accelerating ecosystem degradation (Intergovernmental Panel on Climate Change, 2021; United Nations Environment Programme, 2021). This context strengthens the relevance of Priest's poetry, as her literary works respond to urgent ecological concerns that emerged prominently during this period.

Previous studies discuss ecocriticism broadly, but few examine ecological preservation in Rena Priest's poems. To the best of the researchers' knowledge, Rena Priest's poems have not been previously analyzed using an ecocritical approach. This study aims to analyze how Rena Priest's poems represent ecological preservation through an ecocritical perspective. By examining the ecological narratives in the selected poems, this research also seeks to demonstrate the role of literature in promoting environmental awareness and responsibility toward nature.

METHOD

This study employs a qualitative descriptive method with an ecocritical approach in Rena Priest's selected poems. A qualitative approach is employed because the research focuses on interpreting meanings, ecological representations, and symbolic constructions embedded in poetic language. The study seeks to investigate how literary texts articulate environmental awareness and construct human–nature relationships within the framework of green literature discourse.

The research is grounded in qualitative literary inquiry informed by an ecocritical or green literature perspective. Ecocriticism provides an analytical framework for examining how environmental values, ecological ethics, and representations of nature are manifested in literary works. Through this perspective, the poems are analyzed as cultural texts that reflect environmental consciousness and ecological engagement.

The data sources consist of both primary and secondary data. The primary data comprise the poetic texts of the selected poems, which serve as the main corpus of analysis. The poems were selected because they strongly represent ecological issues and Indigenous perspectives on nature. Secondary data were obtained from scholarly journal

articles, academic books, and theoretical references related to ecocriticism, green literature, environmental humanities, and literary analysis. These sources function to support theoretical grounding and strengthen interpretative validity throughout the research process.

Data collection was conducted through documentation and intensive close reading techniques. The researcher engaged in repeated readings of the selected poems to achieve a comprehensive understanding of their narrative structures, imagery, and thematic patterns. Textual units relevant to green literature narratives were identified, highlighted, and systematically documented. The collected data consist of words, phrases, clauses, and sentences that represent environmental discourse, ecological imagery, human–nature interaction, and expressions of environmental preservation within the poems.

Data analysis was carried out using qualitative descriptive analysis. The analytical process began with data reduction by selecting textual excerpts relevant to environmental narratives while excluding data unrelated to the research focus. The selected data were subsequently categorized into thematic environmental dimensions, including environmental degradation and pollution, natural disasters, ecosystem interdependence, representations of animals and biodiversity, and conceptualizations of land and environmental preservation. Interpretative analysis was then conducted by examining poetic language, symbolism, imagery, and narrative voice through an ecocritical lens in order to uncover ecological meanings embedded in the texts. The analytical findings were synthesized to demonstrate how poetry operates as a medium for ecological reflection, environmental critique, and the promotion of environmental awareness.

The study applied theoretical triangulation by comparing several ecocritical references to strengthen interpretation. Furthermore, repeated close reading and systematic interpretation were undertaken to maintain analytical consistency and reduce interpretative bias, thereby enhancing the trustworthiness of the research findings.

FINDINGS AND DISCUSSION

Destruction of Wilderness In The Forest for The Trees

Garrard (2004) states that the idea of wilderness, signifying nature in a state uncontaminated by civilization, is the most potent construction of nature available to New World environmentalism. It is mobilized to protect particular habitats and species and is seen as a place for the revitalization of those tired of the moral and material pollution of the city. The concept of wilderness appears in Rena Priest's *The Forest for the Trees*. In this poem, the wilderness, a state uncontaminated by civilization, is destroyed by human action. People destroy forests by cutting down trees. They also destroy particular habitats and species.

*I have seen a tree split in two
from the weight of its opposing branches. It can survive, even though its heart is
exposed. I have seen a country do this too.*

The stanza of *The Forest for the Trees* above presents the forest as a symbolic representation of wilderness, evoking a natural space relatively untouched by human civilization. Within the poem, the forest embodies ecological balance, where trees,

animals, and natural processes coexist in harmonious interdependence. This depiction aligns with the concept of wilderness commonly discussed in green literature and ecocriticism, in which nature is understood not merely as scenery but as an autonomous ecological system possessing intrinsic value beyond human utility. The poem emphasizes wilderness as a living environment that sustains biodiversity and ecological stability, highlighting the importance of preserving spaces where natural processes unfold without excessive human intervention.

*My neighbors clear-cut their trees,
leaving mine defenseless. The arborists say they'll fall in the first strong wind.
Together we stand. I see this now.*

The quote above portrays wilderness as vulnerable to human exploitation through the depiction of deforestation. Human activities such as infrastructure expansion, deforestation, and resource extraction disrupt ecological equilibrium and transform the forest from a thriving ecosystem into a degraded environment. Through this contrast, Priest critiques anthropocentric development practices that prioritize economic growth over ecological sustainability. The destruction of forests in the poem symbolizes not only environmental loss but also the erosion of ecological relationships that sustain life. Trees function as central ecological agents, contributing to atmospheric balance by converting carbon dioxide into oxygen, regulating climate systems, and supporting diverse forms of life. Consequently, the removal of forests represents a broader threat to planetary survival, reinforcing the idea that environmental degradation ultimately leads to the destruction of life itself.

The poem also frames the forest as a temporal state of wilderness, suggesting that natural landscapes exist within fragile historical moments shaped by human decisions. Wilderness is not portrayed as permanently secure but as increasingly endangered by human greed and unsustainable practices. By presenting the gradual disappearance of the forest, the poem evokes a sense of ecological urgency and mourning, encouraging readers to recognize the irreversible consequences of environmental exploitation. This temporal dimension underscores the notion that environmental preservation depends on ethical choices made in the present.

*When we speak, whether or not
we agree, the trees will turn the breath of our words from carbon dioxide into
air—*

The poem above emphasizes the vital ecological role of forests in sustaining human life. The poem portrays trees as natural agents that transform carbon dioxide into oxygen, symbolizing the interdependence between humans and nature. As an example of green literature, *The Forest for the Trees* advocates forest preservation by highlighting the ecological services provided by forests, including climate regulation, air purification, and habitats for living organisms. Furthermore, the poem demonstrates how literature can function as a medium of environmental awareness by presenting ecological issues through emotional and symbolic expression. Through this poetic representation, environmental concerns become more accessible and meaningful to readers, encouraging reflection on the importance of protecting nature.

Furthermore, the poem promotes the idea of harmonious coexistence between humans and nature, emphasizing mutual dependence rather than hierarchical domination. Humans are portrayed as participants within ecological systems rather than external controllers of nature. This perspective reflects a core principle of ecocriticism, which challenges anthropocentric worldviews and encourages recognition of ecological equality among living beings. The poem also suggests that environmental destruction ultimately threatens human survival, illustrating that the well-being of humanity is inseparable from the preservation of ecological balance. By foregrounding interdependence and environmental responsibility, *The Forest for the Trees* reinforces the role of forests as vital investments in human well-being and planetary sustainability, ultimately advocating responsible environmental management and long-term ecological stewardship.

Representation of Apocalypse In The Index

According to Garrard (2004), political rhetoric is a necessary component of environmental discourse. It can galvanize activists, convert the undecided, and, ultimately, perhaps, influence government and commercial policy. The news media often report environmental issues as catastrophes, not only because this generates drama and the possibility of human interest, but also because news reports are more readily understood than processes. Apocalyptic framing provides an emotionally charged context in which complex, long-term issues are reduced to monocausal crises that pit recognized opposing groups against one another.

The term apocalypse denotes a catastrophe resulting from human actions. This concept is explored in *The Index* by Rena Priest, which describes the destruction of the Earth due to human behaviors such as murder, trafficking, and exploitation of the vulnerable, including nature. Such destructive actions lead to environmental consequences, including melting ice, rendering the Earth uninhabitable, and prompting the search for alternative places to live.

*stolen, embezzled, poisoned, cheated, swindled,
or otherwise subdued nature to come by wealth
great enough to afford passage to the new earth;*

The stanza above implies a powerful apocalyptic vision that emerges from humanity's arbitrary and exploitative treatment of nature, particularly when ecological balance is sacrificed in favor of greed and unchecked consumption. Through the use of satire and critical irony, the poem exposes the consequences of anthropocentric ideology, in which humans position themselves as masters of the natural world rather than participants within an interconnected ecological system. The text suggests that environmental destruction is not merely a physical crisis but also a moral one; when humanity abandons ethical responsibility toward nature, the Earth gradually becomes inhospitable to virtuous individuals who seek harmony and sustainability. In this sense, ecological collapse is portrayed as the inevitable outcome of ethical failure and environmental negligence.

*shall inherit the earth; that was a promise
made in a treaty at the dawn of time
agreed upon in primordial darkness*

The motif of darkness above functions as a central symbolic element representing ecological decline and a potential future apocalypse. Darkness signifies environmental devastation, uncertainty, and the erosion of life-supporting systems caused by irresponsible human actions. It evokes imagery of a world deprived of balance, where natural cycles are disrupted and ecological stability is replaced by disorder. Rather than depicting apocalypse solely as sudden destruction, the poem frames it as a gradual process resulting from cumulative human decisions. This symbolic representation transforms the poem into an environmental warning, encouraging readers to critically reflect on contemporary environmental practices and their long-term implications. By presenting an imagined future shaped by ecological neglect, the poem underscores the urgency of environmental awareness and ethical transformation.

Moreover, the poem highlights the importance of environmental stewardship through the development of ethical and respectful relationships between humans and nature. It encourages ecological awareness based on responsibility, sustainability, and collective care for the environment. The poem suggests that environmental harmony can only be maintained when humans recognize their moral obligations toward the natural world. In this way, the poetic narrative not only criticizes environmentally destructive behavior but also promotes a vision of coexistence and balance between humans and nature.

*A new planet will be “discovered” 31 light-years away.
Space travel will advance rapidly,
making the journey feasible. The ice sheets will melt.*

The stanza of *The Index* above implies the principles of green literature through its engagement with environmental responsibility and future-oriented ecological thinking. The poem highlights the interconnected relationship between present human behavior and future planetary conditions, emphasizing that environmental crises are shaped by accumulated human choices over time. By foregrounding themes such as melting ice and environmental transformation, the poem situates local ecological concerns within a broader global environmental crisis, reinforcing the interconnectedness of ecosystems and human societies.

This perspective aligns with Garrard’s (2004) ecocritical argument that imagining the future of the planet fosters environmental responsibility and ethical awareness. The act of envisioning environmental futures encourages readers to recognize the long-term consequences of ecological exploitation and motivates preventive action against environmental destruction. In this regard, *The Index* functions not only as a poetic reflection on environmental degradation but also as a form of ecological activism. Through its apocalyptic imagery, ethical critique, and future-oriented perspective, the poem contributes to green literature by promoting environmental consciousness, urging sustainable practices, and emphasizing humanity’s responsibility to preserve ecological balance for future generations.

Representation of The Earth and Animals In Tour of a Salmonberry

Earth, as the home of humans, animals, and plants, symbolizes life itself. In Rena Priest's poem *Tour of a Salmonberry*, the earth and its animals are vividly depicted.

Garrard (2004) argues that the distinction between humans and animals is arbitrary and ultimately irrelevant, as both share the capacity to suffer. In the poem, birds symbolize animals. Garrard further notes that ecocriticism addresses themes including pollution, wilderness, apocalypse, dwelling, animals, and the Earth. In this context, plants, water, landscapes, rain, and sunshine represent the earth.

Rena Priest's *Tour of a Salmonberry* presents a poetic representation of ecological harmony through the interconnected relationship between birds, salmonberries, and the natural environment. The poem depicts birds as developing melodious voices after consuming salmonberries, symbolically emphasizing the reciprocal relationship between flora and fauna. Nature is portrayed as a system of abundance in which resources are shared among living beings, reflecting an ecological worldview that recognizes mutual dependence rather than human dominance over nature.

*I'm told that the birds
sing so sweet because
of all the berries they eat,
and that shows you
can have a sweet voice too.*

The relationship between birds and salmonberries in the poem illustrates a form of ecological mutualism. Birds depend on salmonberries as a source of nourishment, while the plants rely on birds for seed dispersal, enabling regeneration and ecological continuity. This reciprocal interaction highlights the interdependence inherent within ecosystems, where each organism contributes to environmental balance. Through this imagery, Priest underscores the principle that survival and sustainability emerge from cooperation among natural elements rather than exploitation.

Furthermore, the poem constructs an ecological cycle in which birds disperse salmonberry seeds after consumption, allowing new plants to germinate through the combined influence of water, soil, and sunlight. This continuous process reflects the regenerative rhythms of nature and emphasizes ecological sustainability as an ongoing cycle rather than a linear process. By portraying interconnected biological and environmental processes, *Tour of a Salmonberry* exemplifies the principles of green literature, demonstrating how poetry can articulate environmental awareness through representations of harmony among plants, animals, and the elements of the Earth.

*Each drupelet holds a seed
and the shimmering secret
kept by rain—of how to rise,
float above the earth, feel
the sun, and return.*

Natural components such as landscape, rain, and sunshine function symbolically as life-sustaining forces within the poem. The landscape represents the earth as a nurturing space that supports biodiversity, while rain signifies renewal and growth by providing essential water for plant development. Sunshine, similarly, operates as a vital ecological energy source necessary for photosynthesis and the survival of plants, animals, and humans alike. Within the poetic narrative, sunlight enables salmonberries to grow, which

subsequently sustain birds, reinforcing the cyclical flow of life supported by natural elements.

Although Rena Priest's *The Forest for the Trees*, *The Index*, and *Tour of a Salmonberry* explore different ecological themes, all three poems share a common concern for environmental preservation and the relationship between humans and nature. Each poem reflects the principles of green literature by portraying ecological issues through symbolic and narrative strategies that encourage environmental awareness and ethical responsibility. In all three poems, nature is presented as an interconnected system that is vulnerable to human actions, emphasizing the importance of ecological balance and sustainability.

Despite these similarities, the poems differ in their ecological focus and representation. *The Forest for the Trees* emphasizes wilderness destruction and critiques deforestation and anthropocentric exploitation of forests. *The Index* presents an apocalyptic vision of environmental collapse caused by human greed, moral failure, and environmental exploitation. In contrast, *Tour of a Salmonberry* highlights ecological harmony and interdependence among plants, animals, and natural elements, presenting nature as a sustainable cycle of mutual coexistence. Thus, while the first two poems focus on environmental destruction and crisis, *Tour of a Salmonberry* offers a more hopeful representation of ecological balance and harmony among plants, animals, and the elements found on the Earth.

CONCLUSION

This study examines ecological preservation in Rena Priest's poems *The Forest for the Trees*, *The Index*, and *Tour of a Salmonberry* through an ecocritical perspective. The findings reveal three major ecological representations within the poems: wilderness destruction, environmental apocalypse, and ecological harmony among plants, animals, and the elements found on the Earth.

The Forest for the Trees portrays the destruction of wilderness through deforestation and human exploitation of forests, emphasizing the vulnerability of ecosystems and the consequences of anthropocentric behavior. *The Index* represents an apocalyptic environmental crisis caused by greed, exploitation, and moral failure, illustrating how environmental degradation threatens planetary survival. In contrast, *Tour of a Salmonberry* presents ecological harmony through the interdependent relationship among birds, plants, rain, sunlight, and the earth, highlighting sustainability and coexistence within natural systems.

The study demonstrates that Priest's poetry not only reflects environmental concerns but also promotes ecological awareness and ethical responsibility toward nature. Her poems position nature as an active and interconnected system rather than a passive background for human activity. Through Indigenous ecological perspectives and poetic representation, Priest emphasizes the importance of environmental preservation and sustainable relationships between humans and the natural world. This study also contributes to ecocritical literary studies by examining ecological preservation in Rena Priest's poetry through the perspective of green literature. It also expands contemporary ecocritical scholarship by highlighting how Indigenous ecological values can be articulated through poetry to address current environmental crises.

Future research may further explore Indigenous ecological perspectives in contemporary poetry or compare Priest's works with those of other eco-poets from different cultural traditions. Comparative studies on green literature and environmental humanities may also provide broader insights into the role of literature in responding to global ecological challenges.

Ultimately, Priest's poetry demonstrates that literature can function as a powerful medium for ecological reflection, encouraging readers to develop a more ethical, responsible, and sustainable relationship with nature.

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