

Environmental Preservation in D. Zawawi Imron's Poetry: Critical Discourse Analysis through Madurese Sufi Perspectives

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ABSTRACT

This study specifically aims to examine the ecocritical values of green environmental preservation in the poems of D. Zawawi Imron through the theoretical framework of Critical Discourse Analysis (CDA). The research data are obtained through an analysis of selected D. Zawawi Imron's poems, including "Gray Musings," "Learning from Fish," and "Land." The findings reveal that D. Zawawi Imron's poetry mirrors an ecological awareness interwoven with local wisdom, specifically in accentuating religious and cultural values of the Madurese community. At the textual level, the use of metaphors such as "mute," "eternal," "sin," and "blood" in "Gray Musings" first expresses criticisms against environmental destruction and loss of ecological balance. Second, in "Learning from fish," D. Zawawi Imron's work conveys a Sufi perspective that views nature as humanity's spiritual counterpart and fellow creations of God, thereby emphasising the centrality of a harmonious relationship among all beings. Third, "Land" functions as a symbolic medium of resistance against the ideologies of capitalism and anthropocentrism that exploit nature. This study demonstrates the notion that literary works, particularly poetry, play a strategic role in the exaltation of ecological campaigns and ethical reflections in modern societies. Moral and spiritual consciousness, therefore, permeates these poems, seemingly restoring the stabilisation of human-environment relationships.

Keywords: critical discourse analysis; green environment; D. Zawawi Imron; literary ecocriticism

INTRODUCTION

The world of literature sees a period of dynamic growth, generally indicated by stylistic experimentations, thematic explorations, and the rise of alternative literary schools. In the 1970s, literary practitioners began to leave the classical and romantic styles, investigate the role of humans in the ecosystem, and criticise the exploitation of nature perpetrated by modern civilisation; they no longer emphasised aesthetics and emotions but worked toward highlighting realistic and naturalist styles that magnify social reality (Abrams & Harpham, 2012; Foulkes, 1996; Mishra, 2016; Pandey, 2024). During this period (1970s to the 1990s), literature not only evolved in terms of aesthetics and techniques but also ethically and ideologically, reflecting the challenges concerning social and natural quandaries, including ecological crises (Barry, 2009; Eagleton,

1996; Wellek, 1986; Zhang Longxi, 2018). Likewise, D. Zawawi Imron, a poet who colored modern literature in Indonesia in the 1970s, is prominent in the literary and cultural stages, renowned for his focus on centralising environmental preservation (Awan, 2015; Darni, 2025; Faruq & Ambarwati, 2025; Yuriananta, 2018).

D. Zawawi Imron was born in Madura Island, specifically in Sumenep Regency, on September 19, 1946. Known as "*Pak De*" (Sea Litterateur), he is known among literary practitioners and critics as the "*Sastrawan Laut*" (Poet of the Sea), a title that mirrors the recurring maritime and coastal themes (Merliana et al., 2020; Tabarok et al., 2024; Zawawi Imron, 1996, 2000, 2009). Through his distinctive narrative style, Pak De crafted themes and characters imbued with local wisdom. These themes not only feature poetic expression but also mirror the lived realities of Madurese society, a community renowned for its deep religious values, rich culture, enduring customs, and vibrant regional traditions (Rahman, 2019; Rosalia & Ratih, 2021; Zawawi Imron, 2013). On the one hand, research on ecological criticisms within Indonesian literature generally follows two dominant patterns. First, environmental criticism is often approached from a single linguistic perspective, for example, as seen in studies by Siswo Harsono (2008) and Yuniawan et al. (2017). Methodologically, besides allowing for bias, such a single approach has the potential to generate shallow and rigid analyses because it has theoretical limitations in 'situating' the problems (Damono, 2014; Harsono, 2008; Yuniawan et al., 2017). Second, ecological literary studies tend to focus on earlier literary figures (Pratiwi, 2019; Utamie & Singgih, 2021; Visiaty et al., 2020) such as W.S. Rendra (1935–2009), Chairil Anwar (1922–1949), and Taufik Ismail, while contemporary ecological poets lag behind in the scholarly focus (Ibrahim et al., 2024; Wadji, 2021). On the other hand, few, if any, ecological studies focusing on literature have examined contemporary environmental literary figures (Ibrahim et al., 2024; Pratiwi, 2019; Utamie & Singgih, 2021; Wadji, 2021). And while there are many contemporary environmental literary critics in the development of modern literature whose works are interesting and important to study, poets by D. Zawawi Imron stand out for the aforementioned reasons.

Contrary to the two dominant trends above, this paper aims to address the limitations of prior research by examining contemporary literary ecocriticism through the poetry of D. Zawawi Imron. In modern Indonesian literature, D. Zawawi Imron is recognised for his *ecocritical* poetics, employing concrete symbols drawn from local cultures, personal experiences, and religious spiritualities as exemplified in his poem, "*Mother*" (Bagus Agam Triambada, 2022; Djafar et al., 2025; Mubarok et al., 2025). First, this differs from other Indonesian poets, such as Goenawan Mohamad, who focuses more on the use of broad and abstract natural imageries in psychological, existential, and metaphorical atmospheres (Aveling, 2021; Damono, 2014; Mohamad, 1998; Sutardjo, 2017). Second, to enhance its uniqueness and novelty, this study might present a more in-depth and holistic reading, combining approaches undertaken by scholars in the fields of literary studies and critical discourse analysis (Amoli, 2016; Fairclough, 1993, 2013; Sabir, 2023). By combining the two theoretical frameworks, the investigation concerning criticality in literary works centralising contemporary environmental issues and green concerns might replenish ongoing debates on ecological criticism by taking an Indonesian poet as an example.

The significance of this research lies in its argument that the emergence of ecological criticisms in D. Zawawi Imron's poetry enriches the corpus of modern Indonesian literature, seemingly contributing to environmental awareness campaigns. Two key propositions support this argument. First, the literary ecological criticisms of D. Zawawi Imron feature a series of poems that highlight contextual environmental issues prevalent in society, such as pollution, deforestation, and habitat destruction. Second, the views, criticisms, and assessments embedded

in literary ecocriticisms might generate the values of environmental wisdom, thereby building ecological awareness and encouraging changes to be more sensitive to the preservation and sustainability of the green environment by examining the aforementioned poems.

LITERATURE REVIEW

ECOCRITICISM IN THE D. ZAWAWI IMRON POEMS

D. Zawawi Imron's literary character and style are generally influenced by his daily interactions with past (traditionalist) values. For instance, in many of his poems, including "*Land*," D. Zawawi Imron explicitly constructs nature not only as an aesthetic setting, but also as a spiritual entity that must be protected and cared for by humans (Faruq & Ambarwati, 2025; Yurianta, 2018; Zawawi Imron, 1994, 1996). This perspective aligns with the principles of ecocriticism as articulated by Glotfelty and Fromm, who define ecocriticism as an interdisciplinary study that examines the reciprocal relationship between humans and the environment with the intention of cultivating ecological awareness and fostering a love for nature (Glotfelty, 1996; Glotfelty & Fromm, 1996).

What distinguishes D. Zawawi Imron from other Indonesian poets is the profound use of religious and natural symbolism in his works. In many of his poems, *Pak De* often positions nature as a *ayat kauniyah* (signs of God). Nature is part of the evidence of God's greatness and majesty; therefore, any act of environmental damage is tantamount to denying God's greatness (Dhiyana, 2009; Rahman, 2019; Zawawi Imron, 1982, 1993). Conversely, maintaining ecological balance mirrors not only human morality as fellow living beings but also an act of worship and devotion to the Creator. In the context of modern Indonesian literature, D. Zawawi Imron's poetic style represents an integration of prophetic literature and spiritual ecocentrism, simultaneously marking a shift in poetry's function, from aesthetic expression to spiritual ecological ethics (Kuntowijoyo, 2006; Wahab, 2025).

In accordance with this perspective, Faik (2021) and Rahman (2019) affirm that D. Zawawi Imron's poetry introduces a new dimension to Indonesian literary discourse by harmoniously merging religious and ecological values (Faik, 2021; Rahman, 2019). This makes D. Zawawi Imron's works not only aesthetically seminal but also important for maintaining the balance of nature. Through his keen imagination and critical thinking, he successfully explored nature and his surroundings within the framework of religiosity, humanity, and universality (Hasanah, 2014; Merliana et al., 2020; Rosalia & Ratih, 2021; Wasniah et al., 2021). His imaginative reflections and critical visions are immortalised in his poetic collections, such as "*Grey Musings*," "*Land*," "*Learning from Fish*," and his most monumental work, "*I'm Your Blood, Madura*" (McGlynn et al., 2017; Zawawi Imron, 1978, 2003).

THE CONCEPT OF ECOCRITICISM

Norman Cheryll Glotfelty (1996) provides a clear conceptual definition of ecocriticism as the study of the relationship between humans and nature, as well as how literary works reflect and shape our understanding of the environment (Balaev & Glotfelty, 2012; Glotfelty, 1996; James & Morel, 2018). Greg Gerrard (2004) expresses a relatively different view. According to him, ecocriticism is the art of literature to explore how we imagine and depict the relationship between humans and the environment in all fields as a cultural product (Gerrard, 2004, 2014; Rabani & Mishra, 2023). Despite differing terminologies, both perspectives converge on the understanding that ecocriticism

is a form of environmentally conscious literary criticism that focuses on six central environmental concerns: pollution, wilderness, apocalypse, dwelling, animals, and the Earth as a shared habitat (Buell, 1995; Gerrard, 2004).

Ecologically oriented literary criticism seeks to provide interpretive explanations that contribute to addressing environmental issues. From a literary ecological perspective, all forms of environmental damage stem from the construction of human thought through their subjective understanding of the environment and the social space in which they live within the entire ecosystem and biosphere of life (Heise, 2008; Lawrence Buell, 2011). Harsono (2008) emphasises that ecocriticism rests on the paradigm that every object should be viewed within the network of human–nature relations, revealing how humans position themselves and conceptualise their relationship with the natural and social environment (Harsono, 2008). Owing to this complexity, ecocritical analysis is inherently interdisciplinary and multidisciplinary, drawing insights from linguistics, culture, philosophy, sociology, psychology, environmental history, political economy, and religious studies. One of the most popular and widely used theoretical approaches in communication science for analysing literary ecology today is the critical discourse analysis approach to literature.

CRITICAL DISCOURSE ANALYSIS

Critical Discourse Analysis (CDA) undertakes a profound and radical investigation of the interrelationship among language, power, and ideology within society. CDA does not merely analyse linguistic structures and meanings within a text but also explores the social, cultural, and historical contexts embedded both implicitly and explicitly behind the text (Blommaert & Bulcaen, 2000; Riyanti, 2023). CDA assumes that no text or language exists autonomously; instead, they are produced within specific social contexts and shaped by individual subjectivities, scientific paradigms, lived experiences, and environmental conditions (Amoli, 2016; Sabir, 2023; Swaminathan & Chakravarthy, 2023). Consequently, literature, in its position as a composition of words, texts, and sentences, functions as a reflection of its author to reveal the writer's ideas, thoughts, and the social realities of the time in which they lived.

In the study of texts, language, and literature, CDA has gained increasing prominence with the emergence of scholars who have developed sharper frameworks of analysis and methodological approaches, two of whom are Teun A. van Dijk and Ruth Wodak. According to these scholars, CDA is founded on a multidisciplinary framework that integrates and complements five interrelated fields of study (Lin, 2018; van Dijk, 1993; Van Dijk, 2015; Wodak, 2014). Dabbagh (2025) describes CDA as a manifestation of modern scholarly transformation designed to address methodological needs in textual and linguistic studies, including those in ecocritical research, particularly amid growing social complexities, climate change, and ecological crises (Dabbagh, 2025).

At the practical level, Fairclough (1993) delineates three principal dimensions of CDA within literary studies (Fairclough, 1993, 2013): 1) Textual analysis, which critically examines every lexical choice, metaphorical expression, and syntactic structure employed by D. Zawawi Imron to depict the ideal relationship between humans and nature. For example, the metaphor "*The soul sings and hope dances/oxen and cows greet the morning with joy*" from the poem "*Gray Musings*" may be read as an imaginative representation of harmony between humans and the natural world. 2) Discourse practice analysis, which identifies how each textual element in the poetry reflects social, religious, cultural, and ecological values as constructed within the poet's

system of knowledge and self-understanding. For instance, the depiction of nature as a sign of divine existence in the poem “*Land*” conveys an awareness of the spiritual relationship between humans and the environment. 3) Social practice analysis, which examines how Imron's poetry promotes ecological awareness and challenges ideologies or social movements that contribute to environmental degradation.

GREEN ENVIRONMENT

The concept of a green environment is a joint effort to maintain and improve the health of every living organism through the preservation of nature, including water, air, plants, and animals, which directly affects the quality of human life. The environment is a crucial component of the context that influences the relationship between organisms and their surroundings, ultimately contributing to a more sustainable and better ecological system in the future (İnce, 2018; Li et al., 2022). In line with the description above, Emil Salim emphasises that the environment is part of a life system that contains elements of vegetation and resources, its existence plays a vital role and function in maintaining the balance of natural diversity and sustain all life structures in their natural habitats so that they remain organised, not only for today's life but for the future (Manurung & Santosa, 2019, pp. 1972–1983). Because of its vital function, the existence, development, and behaviour of every natural organism need to be considered for its sustainability.

According to Xiong et al. (2023), environmental conservation necessitates systematic and collective efforts to maintain, protect, and preserve all existing resources (Xiong et al., 2023). In line with this, the concept proposed by Jun *et al.* (2022) states that environmental damage has the potential to cause various serious problems and disasters, affecting the existence and future of life. The potential threats are not only in the form of natural disasters such as global warming, water pollution, deteriorating air quality, and soil damage, but will also transform into social disasters such as declining quality of life, increasing poverty, and the emergence of social conflicts in society (Jun et al., 2022).

There are many ways to instill environmental awareness early in society, one of which is through education, changing the attitudes and behavior of a person or group of people by introducing the importance of ecosystems for the sustainability of human life, building harmonious relationships between humans and nature from an early age at the family level, and carrying out active and comprehensive campaigns by utilising all media. Also included in the environmental education section is an approach that utilises literary works to raise awareness and understanding of the importance of preserving the green environment and its correlation with the concept of global sustainable development (Archambeau, 2012). In the current context, this concept is also known as green literature or literary ecology, a literary theme that emphasises the importance of natural ecosystems for survival and the need for humans to interact with them sustainably.

METHODOLOGY

The subject of this study is the poetic works of D. Zawawi Imron, specifically his poems entitled “*Gray Musings*,” “*Learning from fish*,” and “*Land*.” The selection of these four poems is based on their structure and context, each of which embodies perspectives and critiques concerning contemporary environmental issues. This study is deemed significant and relatively novel as it represents the existence and development of ecological criticism within the realm of literature. D.

Zawawi Imron's poetry has not only attracted widespread attention but has also been successful in raising environmental awareness among other writers and the general reading public. The literary ecocriticism in D. Zawawi Imron's poetry possesses unique strengths and advantages in conveying critical messages about the preservation of natural ecosystems. Its presence, role, and function are increasingly compelling and essential to be promoted as an instrument for environmental conservation education.

This study employs a qualitative research method with a descriptive approach. The choice of this method is grounded in the research objective to conduct an in-depth exploration and examination of the messages of ecological criticism promoting green environmental preservation within D. Zawawi Imron's poetic works. The data for this research comes from primary and secondary sources. Primary data consists of documentation of D. Zawawi Imron's poetry, which addresses environmental issues, and is published in books, print media, online media, and presented at specific forums. Secondary data, on the other hand, consists of information from various previous studies, the discussion context of which is related to the primary focus of this research. To ensure the authenticity and validity of the data, the researcher conducted verification through triangulation techniques. This step aims to enhance the credibility of research findings, minimise bias, and ensure that the data accurately reflect the subject under investigation.

To achieve a comprehensive understanding of the studied phenomenon, identify research gaps or problems, and develop a strong foundational argument, the researcher first conducted a desk review. This activity involved reviewing some of D. Zawawi Imron's poems, which have been published across various media platforms, including books, journals, and online information outlets. The primary objective of this desk review was to identify and map the main issues of the study, specifically, the dimensions of ecological criticism related to environmental preservation within D. Zawawi Imron's poetic works, particularly those in *"Gray Musings," "Learning from fish,"* and *"Land."*

For data analysis, this study adopts the Miles and Huberman model of qualitative data analysis (Miles et al., 2014), which comprises four stages. First, data collection involves tracing and compiling D. Zawawi Imron's poetic works, followed by a comprehensive reading, with a particular focus on those poems that address environmental themes. Second, data presentation: the researcher presents the data in a detailed and structured manner using visual tables. Each column of the table contains specific categories that encompass three main themes: (1) harmony between humans and nature, (2) balance between humans and the environment, and (3) unity between humans and the environment. The researcher further includes selected quotations or excerpts from the poems under each theme while maintaining their authenticity and originality. Third, data reduction: This stage involves selecting and categorising the collected poems based on their relevance to the research focus. Fourth, conclusion drawing: the researcher conducts interpretation, providing theoretical meaning to the dimensions of ecological criticism concerning green environmental preservation as represented in D. Zawawi Imron's poetry, with attention to emerging patterns and tendencies (see Figure 1).

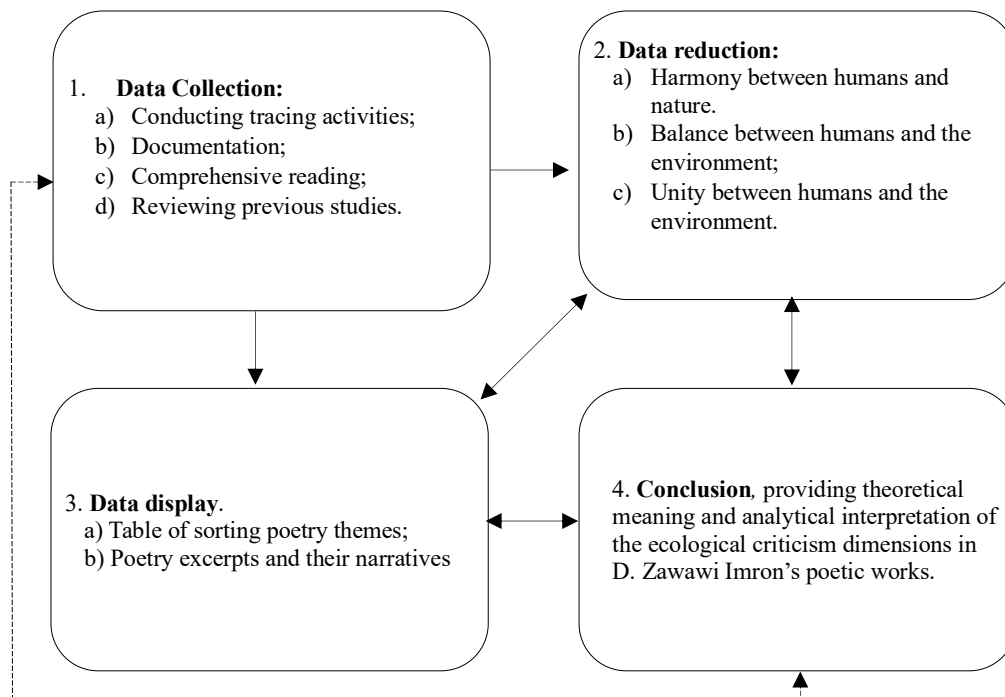


FIGURE 1. Huberman and Miles' model of qualitative data management

RESULTS

ENVIRONMENTAL ISSUES IN THE LITERATURE OF D. ZAWAWI IMRON

Environmental conservation issues in D. Zawawi Imron's literary works are readily apparent in many of his poems. His poems often contain appeals to readers to refrain from exploiting nature, calls to maintain environmental balance, and spiritual reflections on the relationship between humans and the natural world. He illustrates how the natural balance has been beautifully established and how the historical relationship between humans and their environment continues to influence present-day interactions. Based on research data collected from primary sources such as poetry anthologies and secondary data from previous studies, environmental issues in D. Zawawi Imron's literary works can be classified into three major themes: (1) harmony between humans and nature, (2) environmental balance, and (3) the unity of humans and the environment.

HUMAN HARMONY WITH NATURE

Nature serves as a shared and primary living space for all living entities. The same holds for humans, who draw oxygen from the air provided by nature to sustain their lives (Skleida, 2022). The relationship between humans and nature is symbiotic, mutually beneficial, and mutually sustaining. In fact, long before modern humans discovered their current civilisation, life taught us that humanity began on Earth, stood and thrived on its surface, survived on food and water derived from the Earth, and ultimately returned to its original state, becoming one with the Earth. Therefore, humans must cultivate an awareness of the need to protect and preserve nature, fostering a harmonious relationship with it so that life's continuity is maintained. In the context of modern

literature, these realities are precisely what D. Zawawi Imron seeks to reflect in his poetic works. Many of his poems convey messages about the harmony between humans and living organisms, two of which are “*Gray Musings*”. The following poetic excerpt exemplifies how such harmony and environmental balance are expressed:

*I meditate on the seeds sown,
nurtured with a cheerful soul
The soul sings and the hope dances,
Buffalo and cows always say good morning.
Fragrant farmer's heart,
azure blue sky,
until the rice is scattered, millions of grains
And finally, the farmer smiled while reaping*

Examining each line closely, the excerpt above vividly depicts how humans should treat nature with care and how they ought to build a harmonious relationship with it. The phrase “*the seed that is sown*” symbolises the importance of sustaining life through cultivation, whether by planting seeds or nurturing vegetation. Meanwhile, “*nurtured with a cheerful soul*” emphasises the necessity of preserving the environment with *aesthetics*, compassion, and sincerity. When humans protect and nurture nature with compassion, it naturally creates a serene landscape that soothes the mind, heart, and soul. Simultaneously, the existence and diversity of fauna are preserved, and the sky and air, as the roof of life, remain clean.

The line “*until the rice is scattered, millions of grains/and finally the farmer smiled while reaping*” implies that those (farmers) who daily preserve the environment, planting the Earth with plants and trees, will smile with joy as their farms flourish, yielding abundant harvests. Simply put, the above poem conveys the message that if humans build a harmonious relationship with nature, adorning the Earth with plants and trees, and preserving the air, nature will naturally fulfil its natural needs. Conversely, when nature is neglected, its balance is disrupted, and environmental disasters and ecological destruction are inevitable. Concerning such environmental degradation, D. Zawawi Imron expresses his concern in “*Gray Musings*” through the following lines:

*But who knows one day,
this land can be filled up, and
Above it stands a skyscraper
that towers very mightily.*

ENVIRONMENTAL BALANCE

The universe, as a unified organism of life, was created with a balanced structure and order. Although each organism within it, such as animals, plants, water, air, and soil, has distinct roles and functions, all move in harmony, complementing one another (Hopsch & Lilja, 2013). The harmonious relationship between humans and the environment plays a crucial role in maintaining the balance of nature. When humans protect their environment, they refrain from destroying surrounding trees and plants, avoid polluting the water and air, and otherwise cause no harm to nature. As a result, the balance of the natural ecosystem is maintained. Conversely, when natural resources are excessively exploited without regard for sustainability, the ecosystem becomes imbalanced, which in the long term can lead to disasters both natural and social.

In the context of modern literature, the issue of ecological balance is often conveyed through the use of nature as a background, symbol, or central theme to communicate the importance of maintaining harmony within the natural world. This is evident in several literary works by D. Zawawi Imron, including his poem “*Learning from Fish*.” The theme of natural balance is reflected in the following excerpt:

*Learning from fish is like reciting to the water
Within the fish's body, the water flows
In the sea where the fish dive, the water continues to flow
Within myself
Some words keep flowing
pursuing the glands born of the bitter wind.*

When examining each phrase and line in this poem, although the importance of maintaining ecological balance is not explicitly stated, the choice of words in “*Learning from fish is like reciting to the water*” metaphorically embodies the concept of natural equilibrium. It implies that, for the ecosystem to remain sustainable and preserved, humans must cultivate wisdom and a deep understanding within themselves by reflecting on every living organism, including fish and water. Efforts to maintain and preserve nature's natural state are not sufficient simply by building interactions between humans; more importantly, they also require fostering interactions with nature and the environment (Masthuroh & Prihantoro, 2020). “*Learning from Fish*” signifies learning from nature's living organisms and understanding that maintaining ecological balance is not only a lesson drawn from human relations but also from other entities of life, such as fish, water, wind, air, plants, and the sea. Learning from nature can foster ecological awareness, a love for the environment, and a sense of responsibility to ensure the long-term sustainability of natural ecosystems. Simply put, the phrase “*Learning from fish is like reciting to the water*” implies that cultivating awareness, attitudes, and behaviours to maintain the balance of nature requires a foundation of knowledge and understanding of living organisms universally and comprehensively.

THE UNITY OF HUMANS WITH THE ENVIRONMENT

The relationship between the environment and humans has been an inseparable bond since the beginning of life. Nature provides all that humans require: air to breathe, water to drink, soil for cultivation, and a diversity of animals and plants to sustain life. Humans and the environment form an interdependent chain of life. Although each organism plays a distinct role, its existence inevitably affects other components within the web of life (Ma et al., 2021). For this reason, neither nature nor humans can separate themselves from their connection to their surroundings. Humans, in particular, are inherently inseparable from nature. From the moment of their creation, humans were formed from the Earth, nourished by its produce, sustained by its water, and breathed the air it provides, an eternal cycle that defines their existence.

Similar to the message of natural balance, the value of human unity with the environment has also become a concern for modern literary circles, particularly those of ecological criticism. This message is often reflected through the use of natural settings, symbols, or dominant themes that portray the interconnectedness and, indeed, the unity between humans and their surroundings. In the context of D. Zawawi Imron's poem works, the message or value of human harmony with nature is readily evident in many of his poems, one of which is the poem entitled “*Land*” (2012).

*This is my body made of land
Then how do I step on the land
Who polluted my homeland with sin and blood?
The birds perish, and nature is grievously wounded
Until the universe smiles and loses its direction of "Land"*

When reflecting on the poem "*Land*," particularly its opening line, "*This is my body made of soil*," it not only describes the relationship between human unity and the environment, but more importantly, it demonstrates a form of affirmation of this relationship. The relationship between humans and the environment as a unified natural ecosystem is so close and intimate. D. Zawawi Imron does not convey this relationship through symbols or metaphors, but rather through direct and explicit sentences, without requiring imagination or intuition to interpret it. The word "*body*" signifies the collective human organism that represents the existence of life. At the same time, "*Land*" reinvigorates the foundational element of life itself, the ground upon which all living beings stand and grow. Since the human body is composed of the very aspects of the Earth, it is a natural imperative for humans to act wisely, to care for and preserve their environment attentively and compassionately, whether it be the land, the air, or the sea.

DISCUSSIONS

Based on the data presented above, the findings of this study reveal that the dimensions of ecocriticism concerning green environmental preservation in the poetic works of D. Zawawi Imron, examined through the lens of critical discourse analysis, can be couched across three dimensions. First, in the poems "*Grey Musings*", D. Zawawi Imron's conjectures emphasise the centrality of maintaining stability between humans and all living organisms, including other life entities. Readers are informed of the potency of these harmonious relationships through two compartments, namely, promoting environmental conservation and demonstrating protests against varied forms of natural ecosystem destruction. This oppositional stance is articulated through a series of satirical lines that signify anxiety and condemnation toward environmental degradation as illustrated in the excerpt from "*Gray Musings*": "*The soul here feels mute and eternal/ But who knows one day/ this land can be filled up/ and above it stands a skyscraper/ that towers very mightily.*"

From the perspective of critical discourse analysis, a text functions as an ideological arena in which every lexical choice, metaphor, and syntactic structure embodies particular ideological and epistemological constructions (Amoli, 2016; Fairclough, 1993). In the context of this study, several essential keywords, for instance, "*mute*" and "*eternal*," contain metaphors and symbolic meanings related to preserving the green environment. The word "*mute*" in the literary world is synonymous with fear or depression, describing a person's psychological anomaly; one feels worried and anxious about the existence of something around them that might experience negative treatments such as threats and destruction. The term "*eternal*," while textually suggesting the permanence of things, its literary usage may suggest foolishness or even reproach (Suyana, 2014). Thus, the use of "*mute*" and "*eternal*" in this poem represents both the author's consent and implicit dissent against the ongoing environmental degradation and the diminishing balance of natural ecosystems.

In subsequent lines, the poem further portrays the deterioration of ecological balance, marked by rampant environmental destruction and the shrinking of green spaces due to land reclamation and construction. Land once filled with lush vegetation has become barren, replaced by towering skyscrapers that disrupt the natural order. In the context of this study, the disruption and destruction of nature through the narrowing of green spaces, the construction of high-rise buildings, and even skyscrapers, is metaphorically and symbolically depicted quite poignantly in the following lines, *"But who knows one day/ this land can be filled up/ and above it stands a skyscraper."*

Second, the ecological dimension of green environmental preservation in D. Zawawi Imron's literary works is evident in the poem *"Learning from Fish."* In both style and theme, D. Zawawi Imron frequently draws upon the horizons of local wisdom of Madura, which is deeply imbued with Sufi and cosmological values. For him, nature is not seen as an exploitative object, but as a spiritual partner that demands interconnectedness (Dhiyana, 2009; Zawawi Imron, 1993, 2013). From a critical discourse analysis perspective, Fairclough (1993) emphasises that the dimensions of discourse practices are closely related to how texts are created and interpreted within specific social and cultural systems. The production and consumption of literary texts are always rooted in established systems of knowledge and culture that accentuate the ideology, beliefs, and values of a society (Fairclough, 2013; Sabir, 2023). In this regard, the metaphor, *"Learning from Fish,"* reflects the poet's worldview, his conceptualisation of nature as the *"Book of God"* that might better be read with a pure heart. This aligns with the notion of *tauhid ekologis* (ecological monotheism), namely the unity between God, humanity, and the universe (Nasr, 1996, 2007).

Third, ecological critiques vehemently figure themselves in *"Land."* Among his numerous works, this poem most explicitly and directly articulates dissent against green environmental fragmentation. His critical stance is expressed through satirical lines such as *"Who polluted my homeland with sin and blood?"* A semiotic analysis reveals that the words *"sin"* and *"blood"* carry negative connotations, signifying destructive thoughts, attitudes, and behaviours toward nature. According to Grayston (1953), sin is an act that violates God's or religious law and wrongs those around us, such as parents, friends, and others (Grayston, 1953). The word *"blood,"* besides being synonymous with sacrifice, also conveys the meanings of pain, suffering, and social crisis resulting from the destruction of the natural ecosystem (Averill, 1976; McCarthy, 1969). The semiotic expressions of sorrow and suffering are powerfully depicted in the line: *"The birds perish, nature is grievously wounded."*

Fairclough (1993) proposes that every narrative or discourse within a text plays a role in reproducing and transforming social ideologies (Fairclough, 1993, 2013). Accordingly, poetry functions as a site of symbolic resistance against all forms of hegemony and the commodification of the natural world. In the context of D. Zawawi Imron's poetry, language becomes a tool of resistance against the ideology of capitalism and anthropocentrism that marginalises nature. In the poem entitled *"Land,"* this attitude of resistance is depicted in the satirical question, *"Who polluted my homeland with sin and blood?"* A line that calls for moral reflections, positioning the poet as a forward-thinking agent of ecological discourse who advocates for a renewed earthly consciousness. As Gerrard succinctly asserts, ecocriticism is not merely an aesthetic movement, but it might also be an ethical and political stance that opposes varied facets of exploitation and natural ecosystem destruction (Gerrard, 2004, 2014).

CONCLUSION

Based on the analysis of D. Zawawi Imron's poems through the lens of critical discourse analysis, it can be concluded that his poetic works embody ecological criticism interwoven with the local wisdom of the community, particularly religious and cultural values. In this context, D. Zawawi Imron's poetry serves not only as an aesthetic product or expression of individual imagination, but also as a form of social criticism that raises ethical and even political messages aimed at opposing all forms of exploitation and the destruction of natural ecosystems. At the textual level, the use of metaphors such as "mute," "eternal," "sin," and "blood" in "Gray Musings" mirrors the poet's anxiety and condemnation toward environmental degradation and the gradual decline in the balance of ecosystems. From the perspective of discourse practices, D. Zawawi Imron's poetry demonstrates the local wisdom of Madura, which is deeply rooted in Sufi and cosmological values that consider nature as a sacred spiritual partner, primarily captured in his poem, "Learning from Fish." In terms of social practice, Zawawi's poetry firstly possesses aesthetic values and secondly serves as a terrain for symbolic resistance against all forms of hegemonic practices and social capitalisation that harm the natural ecosystem, as exemplified in his poem, "Land."

The findings of this research can be streamlined with several previous studies, including those conducted by Darni (2025), Rahman (2019), and Tabarok et al. (2024). These studies similarly affirm that, as a contemporary environmental poet, D. Zawawi Imron, through his metaphor-rich poetic style and combination of local religious and cultural values, plays a significant role in fostering ethical conduct and ecological advocacy. It provokes and stimulates readers, as well as the general public, generating awareness concerning environmental issues and challenging all forms of actions leading to ecological fragmentation. Thus, it might not be a stretch to suggest that modern literature stabilises strategic proponents for environmental advocacy in contemporary literary studies. While this study is limited to the analysis of five poems, failing to fully capture the entire dimension of ecological criticisms in D. Zawawi Imron's poetic corpus, these analytical discussions underscore the centrality of prospective investigations of his other works, notably a transformative inquiry model that might promote ideas and actions to conserve the Indonesian environment and natural ecosystems.

DECLARATION OF GENERATIVE AI AND AI-ASSISTED TECHNOLOGIES

During the preparation of this work, the author(s) used *ChatGPT-4* and *Grammarly* to assist in language editing and improving the manuscript's readability. After using these tools, the authors reviewed and edited the content as necessary, taking full responsibility for the publication's content.

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