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Comparing ecological imagination in Ahmad Tohari's fiction: An intracorpus ecocritical study from an environmental humanities perspective

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Abstrak: *Existing ecocritical studies of Ahmad Tohari have generally examined individual works or specific environmental issues, leaving the continuity and transformation of ecological imagination across his fiction insufficiently explored. This article compares six analytical units comprising eight narrative texts: Kubah; the Ronggeng Dukuh Paruk trilogy (Ronggeng Dukuh Paruk, Lintang Kemukus Dini Hari, and Jantera Bianglala); Di Kaki Bukit Cibalak; Bekisar Merah; Lingkar Tanah Lingkar Air; and Orang-Orang Proyek. Employing qualitative comparative reanalysis, the study examines selected textual evidence through Lawrence Buell's environmental imagination, Greg Garrard's six ecocritical topics, and an Environmental Humanities perspective. Textual excerpts are selected for ecological relevance, contextual clarity, and comparative significance, while the prominence of topics is assessed qualitatively through their narrative functions and recurrence across units rather than numerical frequency. Dwelling, animals, and earth provide persistent relational orientations, whereas pollution, wilderness, and apocalypse vary across sociopolitical contexts. The findings identify overlapping agrarian, critical, and political layers of ecological imagination. Tohari's ecological ethics thus develop through changing pressures of deforestation, poverty, conflict, and infrastructure without abandoning human–nonhuman interconnectedness.*

Keywords: *Ahmad Tohari, ecocriticism, environmental humanities, ecological imagination, comparative literature*

INTRODUCTION

Ecological crises are not only related to changes in the earth's biophysical conditions, but also to human values, culture, language, and imagination. The way humans understand their position among other living things also determines how the environment is treated. In the framework of ecocriticism, literature is important because it is able to show how nature is given meaning, how human-nonhuman relations are narrated, and how ecological damage becomes a social experience. Glotfelty et al. (1996) laid the foundation for ecocriticism as a study of the relationship between literature and the physical environment, while Buell (1995) emphasized the importance of imagination that does not make the non-human world just a background (Buell, 1995; Glotfelty et al., 1996). Garrard (2012) then expanded the reading through the topics of pollution, wilderness, apocalypse, dwelling, animals, and earth (Garrard, 2012). This

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development shows that ecological issues in literature need to be read as issues of representation, ethics, history, and culture.

In Indonesian literature, Ahmad Tohari's works provide a productive terrain for such reading. The fictional world is firmly rooted in rural life in Java and is inhabited by farmers, penderes, timber seekers, fishermen, laborers, and the lower strata of society. Nature is almost never present as a neutral setting. Drought determines the availability of food, plants function as food and medicine, animals become part of the ecological rhythm, forests function as shelters as well as conflicts, and rivers become places where local knowledge meets development. This locality is in line with Heise's (2008) idea that the ecological imagination can move from attachment to place to broader ecological awareness (Heise, 2008). Therefore, local spaces in Tohari's work can be read as an entrance to understanding environmental problems that transcend geographical boundaries.

Research on the ecological dimension of Tohari's work has developed, but it generally focuses on specific works or issues. Suroso et al. (2022) show that nature in Tohari's works is represented through settings, characters, and narrative elements that carry the message of preservation (Suroso et al., 2022). Aji et al. (2023) found human interaction with flora and fauna, plastic pollution, fauna extinction, landscape change, deforestation, and criticism of human dominance in *Di Kaki Bukit Cibalak* (Aji et al., 2023). Khasanah et al. (2023) identified the principles of environmental ethics in *Kubah* and *Orang-Orang Proyek* (Khasanah et al., 2023). Khasanah's (2024) research further shows that myths and descriptions of natural beauty in Tohari's works function as a vehicle for ecological awareness. Myths about natural phenomena and representations of biological and non-biological diversity show the connection between humans and nature while emphasizing the importance of maintaining ecological balance (Khasanah, 2024b). Putri et al. (2024) show that the exploitation of nature in *Orang-Orang Proyek* is related to economics and power and has an impact on pollution and ecosystem damage (Putri et al., 2024). However, these studies have not specifically compared the development of ecological imagination across Tohari's work by combining Buell's concept of environmental imagination, Garrard's six ecocritical topics, and Environmental Humanities perspectives.

Khasanah's dissertation (2024) is the basis for the data for this research. The dissertation identifies four main issues in Tohari's six analytical units, namely forest destruction, natural beauty and myth, climate change, and biodiversity, and finds cosmic harmonization as a recurring pattern (Khasanah, 2024a). In contrast to the previous research, this article does not simply repeat the classification of ecological problems. The data of previous research is reorganized through comparative reading to trace the continuity and transformation of the ecological imagination in the entire corpus. Thus, the unit of analysis shifts from the identification of ecological problems to cross-functional comparisons using Buell's concept of environmental imagination, Garrard's six ecocriticism topics, and the Environmental Humanities perspective.

The novelty of the research lies in the intracorpus reading that brings together three layers of analysis. Buell's concept is used to assess the position of the environment and ecological responsibility in the narrative structure. Garrard's six topics are used as a comparative tool to see the intensity of ecological issues between works. The

Environmental Humanities perspective of Rose et al. (2012) is used as an interpretive umbrella that connects the environment with history, politics, economics, culture, and ethics (Rose et al., 2012). This perspective also resonates with the environmental humanities' attention to multispecies relations and human-nonhuman interconnectedness as developed by Haraway (2016) and Tsing (2015) (Haraway, 2016; Tsing, 2015). This research aims to explain how Tohari's ecological imagination moved from the agrarian cosmos to a critique of modernization and development, as well as to identify ecological principles that persist in the midst of this transformation.

LITERATURE REVIEW

Ecocriticism views literary works as a space where human relations and the environment are represented, negotiated, and criticized. Glotfelty et al. (1996) assert that the physical environment needs to receive attention in literary criticism as well as class, gender, and race (Glotfelty et al., 1996). Buell (1995) then formulates the important characteristics of environmentally-oriented texts: the non-human world is present as more than a frame for human actions, human interests are not the only legitimate interests, responsibility for the environment is part of the ethical orientation of the text, and the environment is understood as a dynamic process (Buell, 1995). In this article, the concept of environmental imagination is used not as a mechanical list of criteria, but as a way of reading how the novel imagines the position of humans in the network of life. This view is relevant to Tohari's work because the changes of seasons, plants, animals, soils, forests, and rivers repeatedly affect human actions.

Garrard (2012) provides a more operational tool through six main topics. Pollution highlights pollution and the ecological consequences of modernity; wilderness discusses the construction of wild space and the limits of human domination; apocalypse deals with ecological threats or destruction; dwelling explains how humans inhabit and build attachment to place; Animals direct attention to the position of animals in the ethical and ecological order; while Earth expands the view on the interconnectedness of the Earth's life systems (Garrard, 2012)). These six topics are not treated as closed categories. A single data can show several topics at once. Deforestation, for example, can be related to wilderness, earth, and apocalypse, while fishing practices can be read simultaneously through animals and dwellings.

Environmental Humanities expands ecocriticism by placing environmental crises as problems that also concern history, values, politics, economics, and culture. Rose et al. (2012) emphasize the need for the humanities to be shaken by ecological challenges so that the boundaries between humans and the non-human world are not taken for granted (Rose et al., 2012). In a similar direction, Nixon (2011) shows that ecological damage often occurs slowly and is most severely experienced by poor or marginalized groups (Nixon, 2011). Haraway (2016) emphasizes the interconnectedness between creatures and the need to build more responsible relationships, while Tsing (2015) shows how multispecies life continues to take place in the midst of a landscape that has been disrupted by capitalism (Haraway, 2016; Tsing, 2015). This framework is useful for reading Tohari's because the destruction of nature in his novels is often intertwined with poverty, colonialism, conflict, markets, technology, and development.

METHOD

This qualitative descriptive study uses intracorpus comparative literary analysis and ecocriticism. Its corpus comprises eight individual narrative texts organized into six analytical units: *Kubah* (*Kbh*); the *Ronggeng Dukuh Paruk* trilogy (*RDP*), comprising "*Ronggeng Dukuh Paruk", "Lintang Kemukus Dini Hari*", and *"Jantera Bianglala"; Di Kaki Bukit Cibalak (DKBC); Bekisar Merah (BM); Lingkar Tanah Lingkar Air (LTLA); and Orang-Orang Proyek (OOP).* The trilogy is grouped as one unit because its interconnected narratives share *Dukuh Paruk* as a socio-ecological world. The terms "six units" and "eight texts" are used consistently; *RDP* denotes the trilogy as a whole, not only its first volume. Indonesian titles and these abbreviations are retained throughout the analysis.

The study reanalyses textual material identified in Khasanah (2024a). Units of data are passages or connected narrative episodes representing landscapes, flora and fauna, seasons, resources, environmental damage, spatial change, and characters' responses. Excerpts are selected purposively using three cumulative criteria: (1) explicit or contextually demonstrable human–nonhuman relationships; (2) sufficient narrative context to support an interpretation rather than a decontextualized image of nature; and (3) value for comparing a recurring ecological orientation or a distinctive sociohistorical pressure across analytical units. A short passage is quoted or closely paraphrased when it most clearly exemplifies the interpretation; surrounding episodes are considered before assigning categories. The cited page numbers refer to the editions listed in References.

Analysis proceeds in four stages. First, selected passages are recontextualized within each narrative and its social and ecological circumstances. Second, they are read through Buell's indicators: the nonhuman world as more than background, limits to exclusively human interests, ecological responsibility, and environmental dynamism. Third, passages are coded with one or more of Garrard's topics: pollution, wilderness, apocalypse, dwelling, animals, and earth. A code is assigned only when its defining feature is narratively evident; for example, animals requires attention to animal lives or ecological relations, not merely an incidental animal name, while pollution requires a represented contaminant or damaging material practice. Fourth, codes are compared across the six units and interpreted through Environmental Humanities in relation to history, culture, economy, power, and ethics.

Topic prominence is determined interpretively, not statistically. A topic is described as recurrent when it has substantial narrative significance across several analytical units; it is described as especially prominent in an individual unit when it structures central events, sustained environmental description, or character decisions and is supported by multiple contextual episodes. An incidental mention alone does not establish dominance. Overlapping codes are permitted, and alternative readings are checked against nearby passages and other units. The comparative matrix reports the principal interpretive patterns, not counts or measured intensity. These procedures make the rationale for passage selection and thematic judgments traceable, although the article does not claim independent intercoder reliability testing.

RESULTS AND DISCUSSION

Result

The results of the reading show that dwelling, animals, and earth are the most consistent patterns in the six analytical units. All three affirm the attachment of humans to places, non-human beings, and life systems. Pollution, wilderness, and apocalypse come with different intensities according to the socio-historical pressures of each novel. *Kbh* and *RDP* are stronger in displaying nature as a space for living, survival, spirituality, and the agrarian cosmos. *DKBC* is an important point when deforestation, plastics, technology, and consumption show a fracture of the ecological balance. The *BM* links ecology with subsistence and poverty, *LTLA* shows forests as an ecological space as well as a political space, while *OOP* brings the issue to the realm of development, technology, and professional ethics.

Comparisons also show that transformation is not in the form of an absolute paradigm change. Local ecological knowledge remains present when modernization enters the village. What changes are the layers of problems and forms of pressure on living spaces. Nature first appeared strong as a cosmos, a source of food, knowledge, and spirituality. Furthermore, nature was faced with exploitation, markets, poverty, political conflicts, and infrastructure. Therefore, the development of the Tohari ecological imagination is more accurately understood as an accumulation of complexity rather than a linear shift from “raditional" to “modern".

Tabel 1. Comparative matrix of ecological imagination across six analytical units

Analytical unit	Ecological configuration	Principal textual indicators	Garrard Topics	Environmental humanities context
Kbh	Survival and spirituality	Teak forest, *Lubuk Waru*, food and medicinal plants	Dwelling, wilderness, earth, animals	Memory and food security
RDP trilogy	Agrarian multispecies cosmos	Drought; myths; food plants; fauna	Dwelling, animals, earth, apocalypse	Local knowledge
DKBC	Ecological rupture and modernity	Deforestation; plastics; disappearing fauna and water	Pollution, wilderness, apocalypse, earth	Consumption and history
BM	Subsistence and poverty	Coconut tapping; sap; birds and squirrels	Dwelling, animals, earth	Sugar economy and inequality
LTLA	Forest refuge and political conflict	Teak forest; ferns; terrain; fauna	Wilderness, dwelling, animals, earth	Political survival
OOP	River and development ethics	Cibawor River; moss; fish; bridge works	Dwelling, pollution, animals, earth	Infrastructure and professional ethics

Discussion

Kubah: survival and spiritual reflection

In *Kbh*, Karman's political conflicts and experiences take place within an active ecological space. Lubuk Waru, teak forests, food crops, and medicinal plants are not just decorations. Lubuk Waru is described as a sacred space surrounded by old and lush trees (Tohari, 2012, p. 156). When the Karman family faced economic difficulties, cassava became an important food source, while oyong seeds were used when malaria drugs were difficult to obtain (Tohari, 2012, pp. 61, 184). This data shows that knowledge of the environment serves directly for survival. In Garrard's (2012) terms, the pattern brings dwelling and *earth together*: inhabiting a place means recognizing the resources, limits, and possibilities provided by the environment.

Kbh also presents wilderness through forests and sacred spaces that are not completely under human control. Nature can provide tranquility, but at the same time it has a character that goes beyond the interests of the characters. This is in accordance with Buell (1995), who rejects the reduction of the environment to a passive stage for human drama. In the perspective *of Environmental Humanities*, this relationship shows that political history is never completely separate from the history of living space. Karman survives and reflects through an environment that provides food, medicine, protection, and spiritual experiences. *Kbh* therefore lays one of the foundations of Tohari's ecological imagination: humans are fragile and dependent on a wider network of life.

Ronggeng Dukuh Paruk's Trilogy: kosmos agraris, myths, dan multispecies

The RDP shows the attachment of humans to the seasons, soils, plants, and animals more comprehensively. Long droughts affect food, human activities, and animal behavior. Gadung and iles-iles are food sources that require processing knowledge, while birds, insects, snakes, and livestock make up *multispecies* living spaces. The animals in this trilogy are not just symbols. Habitat changes and droughts affect animal behavior; birds have to search further for food when food sources are reduced (Tohari, 2004, p. 306). This condition shows that ecological vulnerability is experienced by humans and non-humans together.

Myths expand the ecological meaning of place. The comet (lintang kemukus), the image of jantera bianglala, and sandikala acquire significance as cultural signs of changing circumstances. The destruction of Dukuh Paruk is associated with collective memories of crisis (Tohari, 2004, pp. 242, 254). In an Environmental Humanities reading, these associations need not be opposed mechanically to scientific explanation; they show how environmental perception is mediated by cultural memory. Dwelling therefore encompasses material experience as well as shared interpretations of natural signs.

The apocalypse in *RDP* is local, not planetary destruction. Droughts, fires, famine, and loss of food sources threaten the survival of community living spaces. This kind of form is close to Nixon's (2011) attention to the damage suffered by vulnerable groups in their daily space. For small communities, the destruction of hamlets or the loss of food can mean the collapse of their entire socio-ecological world. Therefore, the local scale

does not reduce the weight of the crisis. *RDP* shows an agrarian cosmos where humans, animals, plants, myths, and natural changes are in a network that affects each other.

Di Kaki Bukit Cibalak: ecological damage and modernization

DKBC is the most decisive point in the shift from ecological dwelling to ecological disruption. The narrative of *Bukit Cibalak* begins with geological history, the succession of mosses and ferns, the formation of humus, tropical forests, and the life of *munyuk, langur,* and leopard (Tohari, 2014, pp. 67–68). This long time scale is in line with Buell (1995) because the environment is understood as a process, not a static object. Ironically, ecosystems that are formed over a very long period of time can be destroyed quickly by humans. Logging during the colonial period and Japanese occupation then gained social justification and was continued by the population. Ecological damage thus has a historical genealogy.

The peak of damage is marked by the loss of plants, animals, and water until Cibalak Hill turns into limestone and rock (Tohari, 2014, pp. 69–70). These findings corroborate the results of Aji et al. (2023) regarding deforestation, fauna extinction, changes in natural forms, and criticism of human domination. In Garrard's framework, wilderness, earth, and apocalypse meet in a single event. The loss of trees not only means a reduction in wood, but also the loss of habitat, water, and the ability of space to sustain life. Tohari thus demonstrates the ecological principle that damage to one element can spread throughout the system.

Pollution arises through the entry of plastics, aerosols, vehicles, advertising, and new consumption patterns. Plastic goods replace local objects and their waste begins to fill people's living spaces (Tohari, 2014, pp. 6–7). Consumer products also become a symbol of status and progress. Here Tohari's criticism is not directed solely at individuals, but at market networks, communication technologies, infrastructure, and modern aspirations. The perspective of Environmental Humanities helps to see that pollution is the result of cultural as well as material transformation. The *DKBC* therefore marks an important change: ecological crises are no longer only imagined as natural disturbances, but as a consequence of the history of power and modernization.

Bekisar Merah: subsistence and ecological justice

BM shifts attention from consumption to subsistence issues. Karangsoga has rich vegetation and is the economic basis of the penderes community. Coconut trees, sap, soil, temperature, and squirrel disturbances determine life strategies. The community adjusts the use of coconuts to local ecological conditions through tapping sap (Tohari, 2019a, pp. 21–22). This pattern shows dwelling as knowledge born from long interactions with places. Nature is not just a commodity, but part of the relationship between the body, work, and the needs of life.

However, proximity to nature takes place under the pressures of economic structures. Penderes face a sugar trade that does not always provide adequate income. Under such conditions, forests can be a source of firewood to meet immediate needs. Nixon's (2011) perspective is relevant because poor groups often receive greater ecological burdens while having narrower options to reduce dependence on local resources. Therefore, the act of taking resources is not enough to be read through the

dichotomy of "destroyer" and "preserver". Sustainability also requires social justice and economic structures that allow communities to meet their needs without destroying their livelihoods.

Animals enrich this dimension. Chickens, birds, squirrels, eagles, and insects live with humans in the Karangsoga space (Tohari, 2019a, p. 171). Some help life, some are considered disturbing, but all have their own ecological needs. This view is close to Haraway's (2016) concern with the intertwining of multispecies. Humans cannot control all environmental dynamics and must adapt to non-human life. *BM* finally expands Tohari's ecological imagination by showing that environmental ethics cannot be separated from poverty, resource distribution, and life opportunities.

Lingkar Tanah Lingkar Air: a political ecology of the forest

In *LTLA,* the forest is a space where ecology and politics intertwine. Ferns, shrubs, trees, ravines, water, and fauna not only create the atmosphere, but determine the possible actions of the characters. Vegetation can be a place to hide, while the shape of the soil determines the escape route (Tohari, 2019b, pp. 131, 133–134). The environment therefore has a narrative agency: humans must adapt strategies to the character of the space. This fulfills one of Buell's characteristics of environmental imagination, namely that the environment has consequences for human actions and cannot be reduced to a setting.

Wilderness in *LTLA* is also different from the image of the wilderness that is empty of humans. Forests are multispecies living spaces as well as refuges for humans who are pressed by conflict. The lives of butterflies, dragonflies, birds, snakes, ferns, and trees continue to continue in the midst of political violence. In Tsing's (2015) sense, life can continue to grow in disturbed landscapes, even though the form of connectivity changes. The forest in Tohari's fiction is not a pure nature outside of history. It is a space that carries traces of conflict, survival needs, and traditional knowledge. Thus, wilderness meets dwelling and earth in a space that is both ecological and political.

Orang-Orang Proyek: river and professional ethics

OOP brings Tohari's ecological imagination into the arena of infrastructure development. The Cibawor River is not just the location of a bridge project, but a living space that has water quality, organisms, local knowledge, and social functions. Pak Tarya recognizes the clarity of water through moss and understands the behavior of fish. He also releases small fish or fish that are containing eggs so that the population continues (Tohari, 2019c). This practice brings together animals and dwellings: the use of nature is allowed, but limited by knowledge about the life cycle. These findings reinforce the research of Putri et al. (2024) who show that exploitation in OOP is related to economics and power.

This novel also shows the clash of two rationalities. The logic of the project sees space through materials, targets, costs, and institutional interests, while local knowledge reads the river as an ecosystem that has limits. Tohari's criticism does not reject development absolutely. What is at issue is development that ignores material quality, safety, sustainability, and professional responsibility. Therefore, *OOP* shifts ecocriticism from individual morality to institutional ethics. The environment becomes

an arena where technology, power, economics, and public responsibility confront each other.

In the perspective of Environmental Humanities, this position is important because it shows that ecological solutions do not depend solely on technology. Local knowledge, professional integrity, and resource utilization ethics are equally important. Abdurahman et al. (2025) also show that Indonesian local literature can challenge development narratives through ecological knowledge and concrete community experiences (Abdurahman et al., 2025). *OOP* provides a powerful example: rivers make the consequences of development morally perceptible, seen, and assessed. This is where Tohari's ecological imagination takes on a more political form.

Comparative synthesis: continuity and transformation

Comparatively, six analytical units show the movement from the agrarian cosmos to the ecology of development. *Kbh* and *RDP* affirm nature as a space of survival, knowledge, spirituality, and rhythm of life. *DKBC* shows the rift through deforestation and consumption. *BM* shows that environmental issues are related to poverty and justice. *LTLA* connects forests with political conflicts, while *OOP* brings ecology together with infrastructure and power. This motion is not a linear evolution that erases old patterns. Dwelling, animals, and earth remain as foundations, while pollution, wilderness, and apocalypse gain different weights according to the context.

These findings show that nature in Tohari's work can be understood as an ethical subject. Nature does not have a human voice, but it has limits, rhythms, history, and capacities that demand response. Fish have a reproductive cycle, forests have the ability to sustain water and animals, plants have growing conditions, and rivers have health indicators. Humans can take advantage of the environment, but they are not free to ignore the consequences. This ethics is different from conservation that separates humans from nature. Tohari instead shows sustainability as the ability to live together and limit oneself in an ecological network.

Tohari's contribution to Indonesia’s Environmental Humanities lies in the intersection of ecological issues and local experiences. Deforestation in *Bukit Cibalak* brings a history of colonialism; Penderes poverty links ecology to the economy; *LTLA* forests bring together non-human life with political conflicts; and the Cibawor River shows the ethical consequences of development. Rose et al.'s (2012) framework helps explain that environmental crises are always related to the way societies shape values and institutions. Haraway (2016) and Tsing (2015) reinforce concerns about multispecies life, while Nixon (2011) warns that ecological impacts are often unfairly distributed.

The power of this locality does not limit the global relevance of Tohari's work. Heise (2008) shows the importance of connecting the sense of place with the sense of planet. In Tohari's corpus, the relationship is not built through the abstraction of planets, but through concrete experiences: hills that lose forests, birds that lose habitat, coconut-dependent penderes, and rivers that face project pressures. Literature makes ecological crises imaginable through everyday life. Thus, Tohari's work shows that Indonesian literature can participate in the global conversation about sustainability without letting go of its local cultural and ecological roots.

From all these patterns, three layers of transformation can be formulated. The first layer is the agrarian ecological imagination, when nature is present as a living space, knowledge, and cultural cosmos. The second layer is the critical ecological imagination, when modernization and economic structures reveal the fracture of the relationship between humans and nature. The third layer is the political ecological imagination, when development, power, and institutional responsibility are a direct part of environmental problems. The three layers overlap. Agrarian-oriented works can still contain crises, while works on development retain local knowledge. Therefore, transformation does not mean that Tohari abandons his previous view. He expands the ecological field by including increasingly complex social problems.

In the end, the perspective of environmental humanities allows Tohari's work to be read without separating nature from humanity. Poverty in *BM* is an economic as well as an ecological problem because it determines the choice of resource utilization. Conflict in *LTLA* is a political as well as an ecological problem because forests determine the possibility of survival. Development in *OOP* is both a technical and an ethical problem because the quality of rivers and the life of organisms are at stake. This perspective avoids anthropocentrism, but it also does not eliminate human needs. What is offered is an ethics of connectedness: human needs are recognized, but limited by the sustainability of living systems. In the Indonesian context, this formulation is important because it brings together local wisdom, social justice, and development criticism in one ecological horizon.

CONCLUSION

A comparative reading of *Kbh*, *RDP*, *DKBC*, *BM*, *LTLA*, and *OOP* shows the continuity as well as the transformation of Ahmad Tohari's ecological imagination. Continuity mainly lies in the principle of human connection with nature. Food, health, work, spirituality, conflict, and development are always related to land, water, flora, fauna, and seasons. Nature is therefore not only the setting, but also determines the possibilities of actions and the meaning of life. In Buell's perspective, the non-human world exists as a process that has its own history and dynamics, whereas humans are placed as part of a wider network of life.

Transformation can be seen in the increasing layers of ecological problems. *Kbh* and *RDP* mainly display the agrarian cosmos, survival, local knowledge, and spirituality. *DKBC* shows the rift through deforestation, plastics, technology, and consumerism. *BM* extends ecology to issues of poverty and social justice. *LTLA* presents forests as an ecological space as well as a political space, while *OOP* brings together rivers with technology, power, and development. Garrard's mapping shows that dwellings, animals, and earth are most consistent, while pollution, wilderness, and apocalypse change in intensity according to the socio-historical context.

These findings affirm Tohari's contribution to environmental humanities in Indonesia. His works show that ecological crises are inseparable from multispecies culture, history, economics, politics, and life. At the same time, local literature is able to bring global issues into the concrete experiences of society. Tohari's ecological imagination ultimately moves from the agrarian cosmos to an ecological critique of modernization and development, but remains united by the ethics of connectedness and

self-restraint. This principle places sustainability not as a slogan, but as a way of life that recognizes human dependence on the non-human world.

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