

Ecological Crisis in *Di Ujung Arus Ikan Tak Lagi Tertipu*

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Abstract. The anthropocentrism paradigm creates an ecological crisis that can also be found in literary works, because literary works are products of human culture that reflect human knowledge and the environment. This study aims to explain the representation of the ecological crisis in the collection of poems *Di Ujung Arus Ikan Tak Lagi Tertipu* by Ibrahim Gibra. The data in this study are in the form of a number of poetry lines that reflect the ecological crisis in the collection of poems. This research is a qualitative descriptive research using content analysis method using eco-criticism. The results of the study show that there are a number of representations of the ecological crisis in the collection of poems *Di Ujung Arus Ikan Tak Lagi Tertipu*, including the ecological crisis of waste and forests. The representation of the ecological crisis in this collection of poems is a form of the poet's disappointment and criticism of the attitude and mindset of contemporary humans who are anthropocentric.

Keywords: Ecocriticism, Ecological Crisis, Ibrahim Gibra, Poem Collection

1 Introduction

The ecological crisis was born from an anthropocentric mindset or paradigm. White, Taylor and Nasr explained that this paradigm places and treats the environment only as an object, worthy of exploitation, and without considering the sustainability and sustainability of the environment [16], [15], [11]. The ecological crisis in Indonesia, especially related to waste problems as stated by Jambeck, et al., stated that in 2010, Indonesia became the second largest waste producing country after China. His research is based on an analysis of growth rates in 192 countries. The article also states that there will be an increase in the amount of landfill waste along with the increase in population in 2025 [8]. The research carried out was approved by the Indonesian Ministry of Environment and Forestry in his book entitled *Status Lingkungan Hidup di Indonesia 2020* which revealed that the amount of plastic waste accumulation has increased from 6.7 million in 2013 to 7.3 million in 2019. The average percentage -the average increase in plastic waste piles is directly proportional to the percentage increase in population with an aggregate average in cities and villages of 1.96% per year [12].

Apart from being found in the data that has been described, the ecological crisis that has occurred in all regions of Indonesia can also be found in the creative works of writers, both in the form of novels and in the form of poetry. In poetry, for example, the form of the environment is not only used as an analogy for exaltation and a form of admiration for something, but in poetry we can also find a number of ecological crises and the human anthropocentric paradigm. Endraswara once said that literature and nature need harmony, so that humans can live comfortably. When harmonization is disturbed, nature is in turmoil, humans will be upset. When there is environmental damage caused by humans, defense can be done through literary works about the environment [3]. Based on this, it can be understood that basically literary works are not only the product of the imagination or imagination of the authors, but literary works are also a representation of the environment, knowledge, and culture that support the authors. Pradopo also once said that poetry is an important recording and interpretation of human experience, composed in the most memorable form [14].

One of these recordings of human experience can be found in a collection of poems by Ibrahim Gibra entitled *Di Ujung Arus Ikan Tak Lagi Tertipu* (2021). Ibrahim Gibra is the pen name of Gufran Ali Ibrahim, a professor of Anthropinguistics at the Faculty of Cultural Sciences, Universitas Khairun. He is also the former Chancellor of Universitas Khairun for the 2009-2013 period and has also been appointed as Head Center for Development and Protection of Language and Literature, Badan Pengembangan Bahasa dan Perbukuan (2019-2020), and was once assigned as the executor of the duties of the Head of the Language and Literature Development Center, Badan Pengembangan dan Pembinaan Bahasa, Kementerian Pendidikan dan Kebudayaan (2020). A number of his writings have been published in a number of newspapers, both local and national, both in the form of popular scientific works (opinions and essays) as well as poetry and short stories. Several of his books have been published under a number of titles, such as *Mengelola Pluralisme* (Grasindo, 2004), *Metamorfosis Sosial dan Kepunahan Bahasa* (LepKhair, 2008), collection of poems *Karang Menghimpun Bayi Kerapu* (2019), *Musim yang Melupa Waktu* (2021), and *Bertutur di Ujung Jempol: Esai Bahasa, Pendidikan, Agama, dan Demokrasi* (Penerbit Kompas, 2022) [5].

The collection of poems *Di Ujung Arus Ikan Tak Lagi Tertipu* by Ibrahim Gibra himself is a collection of poems published by Diva Press in 2021. Different from the other two collections of poems (*Karang Menghimpun Bayi Kerapu* and *Musim yang Melupa Waktu*), this collection of poems is more interesting than the readers invited to see and reflect on what humans have done to the surrounding environment. Based on a number of these things, this study aims to describe and explain the representation of the ecological crisis in a collection of poems by Ibrahim Gibra entitled *Di Ujung Arus Ikan Tak Lagi Tertipu*.

2 Research Methods

This research is a qualitative descriptive study using a literary ecocritical study approach. Garrard explained that ecocriticism is an exploration of ways to describe the relationship between humans and the environment in all areas of cultural output. Ecocriticism is also interpreted as a critical attitude of modern environmental movements. Related concepts of ecocriticism, such as *pollution, wilderness, apocalypse, dwelling, animals, and earth* [4].

The data in this study were collected using document analysis techniques using eco-critical literature studies. The data collected in this study were in the form of diction, arrays, and stanzas related to the ecological crisis in three collections of poems or poems by Ibrahim Gibra entitled

Di Ujung Arus Ikan Tak Lagi Tertipu, which in this study are referred to as research data sources. Data analysis techniques in this study used interactive model of analysis. Miles and Huberman describe a number of steps in data analysis of interactive analysis models, namely data reduction, data presentation, drawing conclusions, and verification [10].

3 Result and Discussion

3.1 Literary Ecocritical Studies in Poetry

Buell, Glotfelty, and Garrard explain that literary ecocriticism is a study of the assessment of literary works with an emphasis on the relationship between literary works and the representation of human relations with their physical environment, as well as the representation of the natural environment in a literary work [2], [7], [4]. This literary ecocritical study aims to understand human attitudes towards nature as represented in literary works, to instill awareness and ecological understanding in modern society through the study of literary works [1], [13]. Garrard more clearly explains that ecocriticism is an exploration of ways to describe the relationship between humans and the environment in all fields of cultural output. Eco-criticism is also interpreted as a critical attitude of modern environmental movements. Related concepts of ecocriticism, such as pollution, wilderness, disaster (apocalypse), housing/dwelling, animals, and earth. Ecocriticism can also help determine, explore, and even solve ecological problems in a broader sense [4].

Studies of crisis representation and criticism of human behavior in treating their natural environment in poetry by utilizing literary eco-critical studies have previously been studied by Khosravi, Vengadasamy, and Raihanah with the research title *Ecoethical Significance of Wilderness in Pablo Neruda's Selected Poems*. In a study of Pablo Neruda's poetry with a study of literary ecocriticism, they found that the selected Pablo Neruda's poems convey a number of criticisms and messages to readers [9]. His critique of arbitrary human behavior towards wild animals, especially in the forest, and the message conveyed by Pablo Neruda is related to ecological awareness, environmental ethics, moral responsibility, and empathy for both the environment and nature and specifically for wild animals. Apart from that, there is also research that was conducted by Yahya, Lazim, and Ravichandran entitled *Eco Resistance in the Poetry of the Arab Poet Mahmoud Darwish*. They agreed that three poems by Arab poets, namely Mahmoud Darwish, used nature as a form of resistance to colonialism [17]. By utilizing a study of literary eco-criticism, they show that poetry which is categorized as "green" poetry is a special way of Mahmoud Darwish educating Arabs to fight back.

Both of these studies are quite relevant to this research which also examines literary works in the form of poetry with the study of literary eco-criticism. Even though they both examine types of literary works and with the same study, the types of literary works in the form of poetry studied by the two studies are different from this research. This research examines a collection of poems by Ibrahim Gibra entitled *Di Ujung Arus Ikan Tak Lagi Tertipu*, while the research conducted by Khosravi, Vengadasamy, and Raihanah examines the poetry of Pablo Neruda, as well as research conducted by Yahya, Lazim, and Ravichandran which focuses on poetry composed by Mahmoud Darwis.

3.2 Ecological Crisis in a Collection of Poetry *Di Ujung Arus Ikan Tak Lagi Tertipu* by Ibrahim Gibra

The collection of poems *Di Ujung Arus Ikan Tak Lagi Tertipu* is Ibrahim Gibra's third collection of poems published by Diva Press in September 2021. Kumpulan puisi merupakan kumpulan puisi ketiga Ibrahim Gibra yang diterbitkan oleh Diva Press pada bulan September 2021. This collection of poems is divided into several sections, including the *Kepada Laut*, which consists of thirty-four poems or poems, and the *Laut Kepada*, which consists of eighteen poems. There are a number of poems that represent the ecological crisis in the collection of poems *Di Ujung Arus Ikan Tak Lagi Tertipu* by Ibrahim Gibra, both in the first and second parts. In the first part, there is the poem *Di Ujung Setangkai Arus, Ikan Tak Mau Tertipu*, for example.

*tapi mengapa ikan- ikan
tak mau lagi tertipu kailmu?*

tak birukah lautmu?

*bukan
bukan karena bulan belum sempurna*

*bukan
bukan karena bulan kuyu di atas bayang riak*

*bukan
bukan karena bulan pucat bersisa sabit
di kaki langit*

*juga bukan
bukan karena arus
tak bisa lagi mendandang serumpun karang*

*tapi di palung- palung
syahwat kota telah menanam
plastik
popok
dan pembalut
lalu merimbunlah rumpun karang baru*

*di ujung setangkai arus
ikan- ikan tak mau lagi tertipu*[6, pp. 36]

The universe of the poem tells about the quantity and quality of fish that inhabit the sea less and less. The decrease in fish in the sea is not caused by changes in weather and also not due to the ability of fishermen to catch fish. The reduced quantity of fish in the sea is caused by human activity which continues to pollute the sea with various rubbish which causes fish to no longer be comfortable living in dirty seas and corals which are supposed to be the place where fish live are filled with increasingly diverse and piling up rubbish, so that fish lose their place. stay them.

The ecological crisis related to the accumulation of garbage in the sea is also told in the following poem entitled *Tragedi Laut*.

*berabad- abad sudah
ikan- ikan berteduh dari
terik dan hujan
tapi ia tak bisa sembunyi dari plastik kota [6, pp. 40]*

Similar to the previous poem, the poem *Tragedi Laut* also represents an ecological crisis related to plastic waste that has fallen into the sea which is present and caused by human activities. City waste, especially plastic waste that cannot be decomposed, continues to be poured into the sea and makes fish lose their homes, corals that should be sustainable are replaced with dirty plastic waste that can kill fish. Regarding the sea and the ecological crisis related to plastic waste that has fallen into the sea, this is also represented in the following poem *Semalam Kulihat Ikan Berkubang Plastik*.

*sedang bila sumpek di kantor
kita rindu pantai
kalau bosan di rumah
kita bergirang di tepi laut
bila penat di akhir pekan
kita bermain riak*

*tapi mengapa kita mengirim
plastik
popok
pembalut
dan masker sisa nafas kita
menjadi sehampar racun
yang merundung karang dan ikan?*

*tadi malam kulihat ikan- ikan
tak berumah di rumah sendiri [6, pp. 62]*

The poem tells about the sea and everything in it, namely corals and fish which are victims of human selfishness. The human in the poem is told that he does not have ecological intelligence so that he is unable to take care of the beach, sea and everything in it, even though the beach, sea and everything in it are a necessity for the humans themselves. Ibrahim Gibra seemed to want to satirize humans who have so far been unable to repay God's kindness that God has conveyed through the goodness of the beach, sea and everything in it. Humans have instead damaged it, polluted it with various kinds of rubbish and become toxic to the sea and everything in it, namely to fish and corals.

Marine pollution, especially pollution by plastic waste, seems to be a special concern for Ibrahim Gibra in writing poetry in this collection of poems. *Sajak Tawaf Arus [2]* in a collection of poems *Di Ujung Arus Ikan Tak Lagi Tertipu* also displays the damage to the marine environment due to plastic waste sent by humans from cities where humans live. Fish have lost their homes and corals have died because of the plastic waste that doesn't decompose. This is narrated in the following verse of Tawaf Arus [2].

*tetapi kau masih saja tega
meradang karang dengan plastik
dari segala tinja kotamu [6, pp. 72]*

The pollution of the marine environment by plastic waste which results in reduced quantity and quality of fish is also represented in the sixth stanza of the poem entitled *Bila Aku Pulang ke Kotamu* below.

*tapi saat aku di kotamu:
hutan pala cengkik hilang bukitnya
tumbuh tembok memanjat gunung*

*di pantai ini, dulu
tempat aku dan teman bermain ombak
sambil membujuk ikan
dengan pisang kepok dan segepok nasi
yang kucuri dari belanga ibu
kusaksikan ikan- ikan mati
di rumah sendiri
tersebab laut berkubang racun
karang berkalung plastik
[6, pp. 87]*

Sixth stanza on the array/*karang berkalung plastik*/ is a representation of the ecological crisis related to plastic waste that has fallen on the sea so that the dead fish seen in the previous line */kusaksikan ikan- ikan mati/ di rumah sendiri/*. We understand that diction *rumah sendiri* in the array refers to the sea and coral which is the habitat of the fish. The dead fish are caused by plastic waste that spreads in the ocean, filling the corals and containing a number of toxins. The poem not only talks about the ecological crisis that has occurred in the marine environment and affected fish and corals, but the poem also tells and represents the land and forest crisis that is also continuing to occur and in order to meet human needs. Array */hutan pala cengkik hilang bukitnya/* and array */tumbuh tembok memanjat gunung/* in the fifth stanza of the poem is a representation of an ecological crisis or environmental crisis related to forest clearing and conversion of land to human settlements, so that many plants and forests are lost and replaced by buildings with walls and concrete.

The second part, ie *Laut Kepada* in a collection of poems *Di Ujung Arus Ikan Tak Lagi Tertipu* Ibrahim Gibra's work also talks about the ecological crisis. The ecological crisis discussed in section *Laut Kepada* This is contained in the poem *Dayangku Laut: kepada Rida K. Liamsi* bellow.

*ada tali lelaki tali perempuan
pada layar di kampungku*

*itu moyangku bilang
nau se buheka
mono lo mapino
di sana ia menerbangkan angin*

tapi lautku tak lagi muda

*dayangku laut
sayangku laut
arus tak bisa lagi
membaca ikan dan plastik*

*tapi lautku tak lagi muda
dayangku laut
sayangku laut
:adakah plastik rasa ikan [6, pp. 98]*

The ecological crisis that is spoken of in poetry *Dayangku Laut* This is still similar to the ecological crises that were discussed in the poems in the previous section, namely the crisis related to plastic waste that has hit the sea. This similarity is very likely due to environmental background, childhood, knowledge, and experience of the author, namely Ibrahim Gibra, who has a lot of contact with beaches, sea, fish, and corals. The poem tells of the abundance of plastic waste scattered in the sea so that it forms an array /*arus tak bisa lagi*/ and /*membaca ikan dan plastik*/ represents marine pollution by plastic waste that can no longer be stopped, even in the last line of the last stanza Ibrahim Gibra analogizes the infinite amount of plastic waste by saying /*:adakah plastik rasa ikan*/.

4 Conclusion

A collection of poetry by Ibrahim Gibra not only talks about memories and love, but is far from that. As with Jambeck's research, et al, portraits of environmental crises, especially ecological crises related to solid waste are represented in by Ibrahim Gibra through his collection of poetry. Through *Di Ujung Arus Ikan Tak Lagi Tertipu*, Ibrahim Gibra describes emphatically and uses concrete words regarding a number of ecological crisis issues, which are related to the ecological crisis related to the waste problem and the ecological crisis related to forest land. The representation of the ecological crisis in this collection of poems is at the same time a form of Ibrahim Gibra's criticism of the contemporary human anthropocentric mindset which regards the natural environment as an object only for humans without thinking about its sustainability. Through his poems, Ibrahim Gibra protests against human behavior that is unable to respect the natural environment that has given him life and through his poems, Ibrahim Gibra protests against humans who are unable to establish good relations with their environment.

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