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Poetic strategies of ecological representation in poschmann's *Flomm Oder Matt* and Dorothea Rosa Herliany's *Gaun Burung Gagak*

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Abstract: *Contemporary poetry represents ecological issues not only through nature-based themes but also through poetic strategies that shape relationships between humans, animals, and space. This study compares the poetic strategies in Marion Poschmann's Flomm oder Matt and Dorothea Rosa Herliany's Gaun Burung Gagak and examine the ecological representations they construct. Using a qualitative descriptive study and a comparative literary approach, the study analyzes both poems stylistically and interprets the findings through Greg Garrard's ecocritical concepts of animals, dwelling, wilderness, and apocalypse. The finding reveals that both poems criticize anthropocentric tendencies in the relationship between humans and nature through different poetic strategies. Poschmann employs ironic personification, repetition, and metaphors of artificial space to depict animals in a human-controlled environment. In contrast, Dorothea uses symbolism, simile, metaphors, and personification to portray the raven as a symbol of hunger and an agent of change. These strategies produce distinct ecological representation. Poschmann's present nature as an entity subject to anthropogenic control, whereas Dorothea portrays nature as an active force shaping human environment relationships. This study demonstrates that poetic strategies function not merely as aesthetic devices but also as a means of constructing ecological perspectives across literary traditions.*

Keywords*: ecological representation, poetic strategies, poetry, comparative literature*

INTRODUCTION

The global environmental crisis and climate change are increasingly shifting people's perspectives on nature. Ecological discourse is no longer limited to the realms of science and environmental policy alone; rather, it has entered the realm of culture and literature as a form of cultural expression. Through literary works, concerns about ecological issues are voiced.

Contemporary poetry, as a form of literary work, has strong potential to address ecological issues. The density of language and the use of imagery, metaphors, personification, and symbols allow poetry to convey ecological experiences indirectly. In contemporary poetry, ecological awareness is not merely present through the choice of themes or descriptions of natural landscapes, but is also closely interwoven through the poetic strategies employed by poets to structure and reflect on the complex relationships between humans, animals, and the spaces they inhabit. This perspective is consistent with the field of ecopoetics, which views language and poetic form as important elements in representing the relationship between nature, culture, and humanity (Knickerbocker, 2012; Weston, 2016).

Various poetic strategies in poetry, such as metaphor, personification, repetition, symbolism, and irony, are not merely aesthetic elements that enhance the text, but active linguistic mechanisms that shape the reader's ecological perspective. Through

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language and poetic strategies, poets can reveal the connections between humans, nature, and the nonhuman world. Poetic strategies can also show how nature is either placed under human control or, conversely, given the space to play a role in shaping the meaning of a poem. Therefore, it is important to pay attention to poetic strategies in order to understand how ecological issues are constructed in poetic texts (Knickerbocker, 2012; Weston, 2016).

Ecological themes in contemporary poetry become even more intriguing when viewed from the perspective of comparative literature. Two contemporary female poets representing different literary traditions, Marion Poschmann from Germany and Dorothea Rosa Herliany from Indonesia, demonstrate a deep engagement with ecological issues. Marion Poschmann is an author of *Ökolyrik*, a literary movement that emerged in Germany in response to the ecological crisis and the crisis of trust. *Ökolyrik* began to gain traction in society as a means of saving the environment (Zemanek, 2018). In his two poetry collections, titled *Nimbus(Poschmann, 2020)* and *Die geliehene Landschaften(Poschmann, 2016)* , Poschmann wrote about his concern for the environment.

Dorothea Rosa Herliany is an Indonesian poet whose works have a strong ecological dimension. In one of her novels *Isinga: Roman Papua,* Dorothea expresses her criticism of environmental destruction in Papua (Hardiningtyas, 2016). In addition, some of her poems also explore the connection between the oppression of women and the oppression of nature (Bahardur et al., 2023). Dorothea also wrote several poems, one of which is titled "*Gaun Burung Gagak*" (The Raven's Gown), a work rich in imagination, symbolism, and reflections on nature and life (Anonim, 2025) .

Two poems by these two poets, Marion Poschmann's *Flomm oder Matt* and Dorothea Rosa Herliany's *Gaun Burung Gagak* are interesting to compare because they both explore the relationship between humans, animals, and the environment, yet stem from different literary traditions and cultural contexts. Marion Poschmann's *Flomm oder Matt* presents various depictions of animals and spaces related to human life, while Dorothea Rosa Herliany's *Gaun Burung Gagak* positions the figure of the raven and the landscape as key elements in shaping the poem's meaning. This difference raises questions about how poetic strategies are used to represent the relationship between humans and nature in both poems. Therefore, this study compares the poetic strategies used in both poems and examines how these strategies shape ecological representations from an ecocritical perspective.

Studies of Marion Poschmann's poetry have been conducted by Haryati, Zahro, and Megawati (Haryati et al., 2024), which discuss *Flomm oder Matt* and *Schierklar* from an ecocritical perspective, particularly the relationship between humans, nature, and environmental issues. Haryati and Zahro (Haryati et al., 2025) examine the stylistic features of the poem *Kunststoff* and their connection to ecological criticism. Bosco (2021) discusses contemporary German nature poetry, including Poschmann's work, in relation to the evolution of the genre and the ways in which nature is conveyed through poetic form. Schmidt (2022) analyzes Poschmann's poetry through the concepts of vanitas and contemplation of nature from a post-anthropocentric perspective.

Meanwhile, Dorothea Rosa Herliany's poetry has been analyzed by Bahardur, Afrinda, and Sartika (Bahardur et al., 2023) from an ecofeminist perspective, particularly focusing on the relationship between nature and the body, power, violence,

and resistance. Asmara and Kusumaningrum (Asmara & Kusumaningrum, 2018) examine gendered language in Dorothea's poems as a counterhegemonic strategy.

These studies show that the poetry of Poschmann and Dorothea has been analyzed from various ecological, stylistic, gender, and ideological perspectives. However, research comparing the poetic strategies in the works of Poschmann and Dorothea to examine the formation of ecological representations remains limited. This study fills that gap by comparing the poems *Flomm oder Matt* and *Gaun Burung Gagak*, focusing on poetic strategies and ecological representations.

Based on the above discussion, this study is important in order to compare how poetic strategies function in Marion Poschmann's poem "*Flomm oder Matt*" and Dorothea Rosa Herliany's "*Gaun Burung Gagak*." By employing a stylistic analysis combined with Greg Garrard's ecocritical framework (specifically the concepts of "animals," "dwelling," and "wilderness"), this study aims to explore how poetic strategies serve as the primary mechanism for shaping representations of the relationship between humans and nature, as well as critiques of anthropocentrism, in contemporary cross-cultural poetry. Comparative literary theory is applied to compare the poetry of Poschmann (Germany) and Dorothea (Indonesia). The comparison focuses on the poetic strategies employed by both poets to represent the relationships between humans, animals, and the environment. Thus, the analysis examines not only similarities and differences in poetic form but also how distinct literary traditions give rise to different approaches in constructing ecological representations.

LITERATURE REVIEW

In this study, poetic strategy is understood as the use of specific linguistic choices and devices to construct meaning in poetry. From a stylistic perspective, examining how language is used in literary works allows for the analysis of various elements such as figurative language, repetition, metaphors, and forms of linguistic deviation or emphasis (Leech, 1969), (Simpson, 2026). In this study, poetic strategies focus on personification, metaphor, repetition, symbolism, and irony.

To explore how literary works represent the relationship between humans and nature and the nonhuman world, the theory of ecocriticism is also applied. Ecocriticism is the study of the relationship between literature and the physical environment (Clark, 2019; Glotfelty, 1996). In this study, ecocriticism is used to interpret the ecological meanings constructed through poetic strategies in both poems.

Several of Garrard's concepts regarding ecocriticism (Garrad, 2012b; Plumwood, 2002) are important for understanding how ecological representations are portrayed in both Poschmann's and Dorothea's poetry. These concepts include, among others, animals, dwelling, and wilderness. The concept of animals is used to examine how animals are represented in relation to humans. Dwelling refers to the relationship between humans and other living beings and the space or environment they inhabit, while wilderness refers to the construction of nature or space that is viewed as being beyond human control or structure. These three concepts are used in this study to analyze the position of animals and space, as well as the relationship between humans and the environment, in both poems.

Discussion of ecocriticism cannot be separated from the perspective of anthropocentrism. Anthropocentrism is a perspective that places humans at the center

when viewing and evaluating the nonhuman world. From this perspective, nature and nonhuman entities tend to be viewed primarily in terms of their importance or benefit to humans. Criticism of anthropocentrism has become a key focus in environmental ethics and ecocriticism because it challenges humanity's privileged position and the possibility of assigning value to the nonhuman world (Garrad, 2012a; Plumwood, 2002).

This study combines poetic strategy with ecocriticism to examine how personification, sumile, metaphor, repetition, symbolism, and irony shape ecological representations. Next, Garrard's (2012) concepts of animals, dwelling, and wilderness, as well as the concepts of anthropocentrism and nonhuman agency, are used to interpret the relationship between humans, animals, and space in Marion Poschmann's *Flomm oder Matt* and Dorothea Rosa Herliany's *Gaun Burung Gagak*.

To compare the poetry of Poschmann and Dorothea, who hail from different cultural traditions, comparative literature theory is employed. Comparative literature is an approach used to examine literary works from diverse traditions, languages, or cultures. Over time, the field has evolved to focus not only on the similarities and differences between works but also on the relationships between these works and their underlying cultural contexts. Bassnett (1993), explains that comparative literature examines cross-cultural texts and considers the interrelationships between works across space and time. Meanwhile, Damrosch (2020) positions comparison as a vital component of literary studies in the global era, and Zhang (2015), emphasizes the importance of cross-cultural comparison that is not centered on any single tradition or culture.

METHOD

This study is a qualitative descriptive study. It employs an objective approach and draws on Greg Garrard's theories of stylistics and ecocriticism. The data sources and subjects of this study are Marion Poschmann's *Flomm oder Matt* and Dorothea Rosa Herliany's *Gaun Burung Gagak*. The data collection method used in this study was the read-and-record technique. The instrument used was a data card. Data validity was assessed using data, theory, and source triangulation. The data analysis method employed the Miles & Huberman technique (Miles & Huberman, 2014) The steps to be taken in this study are as follows (1) reading the poem "*Flomm oder Matt*" by Marion Poschmann and "*Gaun Burung Gagak*" by Dorothea Rosa Herliany (2) identifying poetic strategies in the poems "*Flomm oder Matt*" by Marion Poschmann and "*Gaun Burung Gagak*" by Dorothea Rosa Herliany and interpreting their ecological implications using the concepts of animals, dwelling, and wilderness, (3) comparing the poetic strategies in both poems, (4) drawing conclusions.

RESULT AND DISCUSSION

Result

A comparison of ecological representations through poetic strategies in Marion Poschmann's poem "*Flomm oder Matt*" and Dorothea Rosa Herliany's poem "*Gaun Burung Gagak*" can be seen in the following table.

Table 1. Poetic Strategis in "Flomm oder Matt" and "Gaun Burung Gagak"

Poetic Strategies	A poem "*Flomm oder Matt*"	A Poem "*Gaun Burung Gagak*"
Personification	Animals are attributed human actions, such as *langweilen sich* (to feel bored) and *bewacht* (to guard).	Ravens exhibit behaviors that drive change, such as molting to replace their "*gaun*" (dress).
Metaphor	Spatial metaphors, such as *Aquarienbecken des Fernsehgeräts* (Like an aquarium on TV) and *Immobilienblasen* (real estate bubbles) depict spaces that are enclosed and controlled by humans.	Towards the end, the crow's feathers are positioned as a "gaun": "Bulu-bulu sayapnya. Untuk mengganti / Gaunmu yang telah tua. "This metaphor connects the animal's body with the human body.
Simile	Not prominent	"Dan sajak-sajak, bagai sungai, / Terus mengalir" comparing a poem to a river to illustrate continuous movement and change.
Rehearsal	The repetition of *blasen* in various forms underscores the dominance of buildings and man-made spaces.	Not dominant; repetition serves more to reinforce the connection between the crow, the poem, and the landscape.
Symbolism	Artificial spaces (*Parkmechanismen and Kunst des Geheges*) have become symbols of the restriction and regulation of animal life.	The raven is both a symbol of hunger and darkness and a medium for conveying meaning.
Irony	The irony is striking, particularly in the phrase "*Parkmechanismen und Kunst des Geheges*", which alludes to the confinement and management of animals.	Not dominant; emphasizes a somber and reflective atmosphere.
Imagery	Dominated by images of artificial spaces: cages, rubble, tiles, buildings.	Dominated by landscape imagery; hills, grasslands, uninhabited villages.
Rhetorical question	Nothing stands out.	"*Tanah siapakah ini?*" (Whose land is this?) challenges human ownership and domination of nature.
Poetic tone	Ironic and satirical.	Gloomy, reflective, and contemplative.

The table shows how the two poems differ in terms of poetic strategies such as personification, metaphor, repetition, symbolism, irony, imagery, rhetorical questions, and poetic tone.

Discussion

This study shows that the poem "*Flomm oder Matt*" by Marion Poschmann and "*Gaun Burung Gagak*" by Dorothea Rosa Herliany both address ecological issues through their depictions of the relationship between humans, animals, and space. The ecological issues in both poems are not conveyed directly through statements about environmental destruction, but are constructed through linguistic choices and poetic strategies, particularly personification, metaphor, repetition, symbolism, and irony.

Ecological Representation in Marion Poschmann's Poem "Flomm oder Matt"

In the poem *Flomm oder Matt*, ecological representations are constructed through various poetic strategies, particularly personification, metaphor, repetition, symbolism, irony, and imagery. These strategies are used to depict the relationship

between animals, nature, and spaces that have been largely shaped by humans. Animals do indeed feature as an important element in the poem, but their presence is often situated within human-made spaces such as cages, buildings, and urban environments.

Personification is one of the most prominent strategies. This is evident in the lines "*Tiere langweilen sich*" (the animals are bored) dan *"Das Nilpferd bewacht seine schmutzigen Kacheln"* (the hippopotamus guards its dirty tiles). Animals are given the ability to experience feelings and perform actions like humans. This personification portrays animals as subjects with their own activities and experiences. However, these activities take place within a space shaped by humans. Thus, personification not only brings the depiction of animals to life but also reveals the condition of animals living in an artificial and confined environment.

Metaphors are used to describe a space increasingly dominated by man-made structures. One example is the phrase "*Im Aquarienbecken des Fernsehgeräts*" which literally means "in the television's aquarium." The television is depicted as an aquarium, so that life and the environment seem to be something that can only be viewed from the outside. Another metaphor is evident in the use of the word *Blasen*, or "bubbles," as in "*Immobilienblasen*" "*Hausblasen*" "*Plattenbaublasen*" and "*Gebäudeblasen*". "*Bubbles*" convey the impression of a closed-off and isolated space. Through these metaphors, living spaces are depicted as increasingly filled with human-made structures and constructions.

Repetition is evident through the repeated use of the word "*Blasen*" (Bubbles). The word appears in various forms, such as "*Immobilienblasen*" (Real Estate Bubbles), "*Hausblasen*" (House Blowing) "*Plattenbaublasen*" (Prefab Housing Bubbles) and "*Gebäudeblasen*" (Building Bubbles). This repetition reinforces the image of the abundance of artificial spaces that surround our lives. It also creates the impression that anthropogenic buildings and structures are ever-present and increasingly dominate the environment. Thus, the repetition of the word "*Blasen*" (Bubbles) does more than simply create a sonic effect it reinforces the idea of spaces that are enclosed and controlled by humans.

Symbolism in the poem is particularly evident in the depictions of enclosures and man-made spaces. The phrase "*Kunst des Geheges*" or "the art of the enclosure," elevates the enclosure to more than just a physical space for animals. The enclosure can be interpreted as a symbol of human control and regulation over animal life. The presence of enclosures, along with depictions of rubble, buildings, tiles, and man-made spaces, reveals an environment that is increasingly distant from natural spaces. Thus, man-made spaces become a symbol of the dominance of human structures over nonhuman life.

The irony is striking in the phrase "*Kunst des Geheges*" (The Art of the Enclosure). The word "*Kunst*" meaning "art" typically carries positive connotations and is associated with creativity. However, when paired with "*Gehege*" (enclosure), the phrase takes on an ironic tone. The confinement of animals is, as it were, viewed as an "art." This irony can be interpreted as a critique of the way humans regulate and control the lives of animals. This strategy conveys an ecological critique indirectly, through a sarcastic expression.

The imagery in *Flomm oder Matt's* poetry is largely constructed through depictions of man-made spaces. Readers are invited to observe "*Bauschutt*"

(Construction debris) and "*Trümmer*" (construction debris), "schmutzigen Kacheln" (dirty tiles), pens, buildings, and various spaces associated with human life. These images create a picture of an environment dominated by man-made objects and structures. Animals are present within these spaces, so the relationship between animals and the environment is depicted as one that is strongly influenced by anthropogenic structures.

Rhetorical questions do not play a prominent role in the poem *Flomm oder Matt*. The ecological themes in this poem are conveyed primarily through imagery and wordplay rather than through direct questions posed to the reader. Critiques of the relationship between humans and nature are instead implied through personification, metaphor, repetition, symbolism, and irony.

All of these strategies then create an ironic and satirical poetic tone. The depiction of "bored" animals, cages referred to as "art," and the repetition of various forms of "*Blasen*" result in a tone that is neither entirely serious nor descriptive. This ironic tone prompts readers to take a critical look at the living spaces that have been filled and organized by humans. Thus, criticism of human domination over the environment is conveyed through wordplay and satirical depictions.

Overall, the poetic strategies in the poem *Flomm oder Matt* depict nature and wildlife within a space strongly influenced by anthropogenic structures. Personification does indeed grant animals an active role in the language of the poem, but their activities still take place within a space that is limited and regulated by humans. Through metaphors, repetition, symbolism, irony, and imagery, the poem illustrates how human-made spaces are increasingly dominating the environment and the lives of animals. These findings demonstrate that poetic strategies serve not only as aesthetic elements but also as a means of addressing ecological issues and questioning the relationship between humans and nature.

When read through Garrard's ecocritical framework, the ecological representations in the poem *Flomm oder* Matt relate to the concepts of "animals" and "dwelling." Animals take center stage, but their existence is situated within spaces shaped and controlled by humans. Cages, buildings, rubble, and man-made spaces highlight issues regarding the nature of the environment and human control over animals. The concept of "wilderness" is not particularly dominant, as natural spaces are increasingly displaced by anthropogenic structures. Meanwhile, apocalyptic elements emerge implicitly through depictions of rubble, ruins, and emptiness. These four concepts reinforce the interpretation that the poetic strategies in Poschmann's poetry represent nature and animals within an environment increasingly dominated by human structures.

Ecological Representation in the Poem "Gaun Burung Gagak"

In the poem *Gaun Burung Gagak* ecological representations are constructed through several poetic strategies, particularly personification, metaphor, symbolism, imagery, and rhetorical questions. Through these strategies, the crow is not only presented as an object of observation but also becomes an integral part of shaping the meaning of the relationship between humans, animals, and the environment.

Personification is evident in the depiction of the crow, which is linked to human action through the lines " Untuk mengganti / Gaunmu yang telah tua." The crow's

plumage is framed as a "gaun" capable of substituting for human clothing. This portrayal blurs the boundaries between the human and animal worlds; the crow appears not merely as an object of observation but as an active participant in shaping meaning and the relationship between humanity and nature.

Metaphors and similes serve as important strategies in constructing ecological representations. The line "Dan sajak-sajak, bagai sungai, / Terus mengalir" constitutes a simile, as it uses the word "like" (bagai) to compare poems to a river. This comparison portrays poetry as something in constant motion and flow, thereby establishing a connection between language, nature, and change. Nature is not depicted as static but rather as something that is constantly moving and undergoing transformation. Meanwhile, the concluding section, "Bulu-bulu sayapnya. Untuk mengganti / Gaunmu yang telah tua", employs a metaphor, positioning the crow's feathers as a "gaun." This metaphor links the animal's body with the human body, simultaneously bringing together the animal and human worlds in the creation of the poem's meaning.

Unlike in *Flomm or Matt*, repetition is not a dominant strategy in *Gaun Burung Gagak*. The repetition of words or ideas serves more to reinforce the connection between the raven, the poem, and the landscape. Therefore, the aspect of repetition in this poem does not primarily create a sense of space, as in Poschmann's work, but helps maintain the interconnectedness among the poem's elements.

Symbolism is strongly conveyed through the figure of the raven. The raven is described as "*kehitaman dan kekeh kelaparan / Yang mengerikan*" (black and cawing with hunger / Terrifying). The color black and that cackling sound evoke symbols of darkness, hunger, and less-than-ideal environmental conditions. The symbol of the raven is further reinforced by the imagery of "*bukit-bukit, padang / Rumput, dan perkampungan tanpa penghuni*" (hills, meadows, and uninhabited villages). The raven, therefore, does not stand alone but is part of a desolate and gloomy landscape. The animals and the landscape reinforce one another in creating the poem's ecological atmosphere.

The irony isn't as strong as in the poem *Flomm oder Matt*, but it can be seen in the relationship between the raven and the "*gaun*" (dress). The raven, which is generally associated with something dark and terrifying, is actually depicted as giving its feathers to replace "*gaunmu yang telah tua*" (your old dress). This unusual connection between an animal, feathers, and human clothing results in a shift in meaning. The raven is no longer merely a symbol of something terrifying, but also an element that enables change and the reshaping of something that has long been.

Furthermore, the imagery in the poem is constructed primarily through depictions of the landscape. The lines "*bukit-bukit, padang / Rumput, dan perkampungan tanpa penghuni*" (hills, meadows / Grasslands, and uninhabited villages) present a visual image of a vast yet empty space. This imagery reinforces the somber atmosphere while simultaneously depicting an environment devoid of human life. The presence of a raven in the midst of this landscape makes the animal an important part of the ecological picture. Nature is not merely a backdrop for human experience, but a space that has a direct connection to the existence of animals.

The next strategy is the rhetorical question, particularly in the line "*Tanah siapakah ini?*" (Whose land is this?). This question is not intended to elicit an answer, but to challenge the relationship between humans and the land. The question is then

followed by "*aku atau satwa liar itu*" (me or the wild animals). The juxtaposition of "*aku*" (me) with "*satwa liar*" (wild animals blurs) the boundary between humans and nature. Thus, the rhetorical question serves to challenge the view that the land automatically belongs to humans and can be fully controlled by them.

Ultimately, all of these strategies create a poetic tone that is somber, reflective, and contemplative. This tone emerges through depictions of a hungry raven, a desolate landscape, and questions about land ownership. However, the poem does not stop at depictions of destruction or loss. In the final section, the raven actually takes an action that brings about change through its feathers. Thus, nature and animals are not merely portrayed as victims or objects, but also as elements that help drive the formation of meaning in the poem.

Overall, *Gaun Burung Gagak* employs poetic strategies to present a more fluid relationship between humans, animals, and the environment. While *Flomm oder Matt* poetry tends to depict animals within spaces shaped and controlled by humans, *Gaun Burung Gagak* places greater emphasis on the relationship between animals, the landscape, and questions of ownership of nature. Through personification, metaphor, symbolism, imagery, and rhetorical questions, the crow is positioned not merely as an object of observation, but as a poetic agent that helps drive change and shape ecological meaning..

From Garrard's perspective, the poem *Gaun Burung Gagak* can primarily be interpreted through the concepts of animals and wilderness. The crow plays a crucial role in shaping ecological meaning, while the presence of wildlife, hills, grasslands, and the earth evokes a space that cannot be fully claimed by humans. The concept of dwelling emerges through depictions of uninhabited land and villages, which signify a shift in living spaces, whereas the apocalypse is implied through images of famine, darkness, and empty landscapes. These four concepts reinforce the ecological representation constructed through poetic strategies, particularly in questioning the boundaries between humans, animals, and the environment.

A Comparison of the Ecological Representations in the Two Poems

Based on the results of the analysis, both poems employ poetic strategies to construct ecological representations, but they place different emphases. Marion Poschmann's poem "Flomm oder Matt" primarily depicts nature and wildlife within a space shaped and controlled by humans, whereas Dorothea Rosa Herliany's poem "Gaun Burung Gagak" primarily presents wildlife and nature as active participants in questioning the relationship between humans and the environment.

Based on the analysis, both poems employ poetic strategies to construct ecological representations, but they place different emphases. Marion Poschmann's poem *Flomm oder Matt* primarily depicts nature and wildlife within a space shaped and controlled by humans, whereas Dorothea Rosa Herliany's poem *Gaun Burung Gagak* focuses more on. In *Flomm oder Matt*, personification portrays animals as subjects capable of action and experience, as seen in the phrases "*Tiere langweilen sich*" (Animals get bored) and "*Das Nilpferd bewacht seine schmutzigen Kacheln*" (The hippopotamus guards its dirty tiles). However, the animals' agency unfolds within spaces bounded by human-made structures. This is reinforced by the metaphor and repetition of "*Blasen*" (blow) which recurs in various forms such as "*Immobilienblasen*" (Real Estate Bubbles),

"*Hausblasen*" (House Blowing) and "*Gebäudeblasen*" (Building Bubbles). This strategy constructs an image of a closed-off space increasingly dominated by human constructions. The symbolism of the enclosure and the irony in the phrase "*Kunst des Geheges*" (The Art of the Enclosure) further reinforce the critique of the regulation and restriction of animal life. Images of rubble, tiles, enclosures, and buildings further underscore the dominance of anthropogenic space. Thus, the poetic strategies in Poschmann's poetry primarily result in the representation of nature as an entity subject to human-made control and structures, presenting animals and nature as active participants in questioning the relationship between humans and the environment.

Meanwhile, in the poem *Gaun Burung Gagak* (The Raven's Dress), personification gives the raven a more active role. The raven is not merely observed but takes action through the line "*Burung-burung gagak itu menggugurkan / Bulu-bulu sayapnya*" (Those ravens shed / The feathers of their wings). The metaphor "sajak-sajak, bagai sungai, / Terus mengalir" (poems, like a river, / Keep flowing) connects language to nature, which is constantly moving and changing. The symbolism of the crow, the imagery of hills, grasslands, and uninhabited villages, as well as the rhetorical question "*Tanah siapakah ini?*" (Whose land is this?) expand the issue from the existence of animals to the question of humanity's relationship with the land and the environment. Unlike in Poschmann's poetry, these strategies do not primarily present nature as something under human control, but rather as part of a relationship that remains open to question and negotiation. This becomes even more evident toward the end when the raven offers its feathers to replace "*gaunmu yang telah tua*" (your worn-out dress). The raven can be understood as a poetic agent driving change and shaping ecological meaning.

This difference is also evident in the poetic tone of the two poems. The poem *Flomm oder Matt* employs a more ironic and satirical tone to critique man-made spaces and structures. In contrast, the poem *Gaun Burung Gagak* uses a more somber, reflective, and contemplative tone in questioning the relationship between humans, animals, and the environment. Thus, although both poems utilize poetic strategies to address ecological issues, the ways in which they represent nature differ.

Thus, two trends in ecological representation through poetic strategies can be identified. First, *Flomm oder Matt* poetry represents nature and wildlife as entities subject to anthropogenic control and structures, depicted through personification, metaphor, repetition, symbolism, irony, and imagery of artificial spaces. Second, the poem *Gaun Burung Gagak* represents nature and wildlife as entities that play an active role in reshaping the relationship between humans and the environment, a portrayal constructed primarily through personification, metaphor, symbolism, imagery, and rhetorical questions. This distinction demonstrates that poetic strategies not only serve to embellish the language of poetry but also determine how nature, wildlife, and the human-environment relationship are represented.

In addition to similarities in poetic strategy, both poems feature animals as important elements. In *Flomm oder Matt*, animals such as dogs and hippos are central to the depiction of an anthropogenic space. In the poem *Gaun Burung Gagak*, the raven is central to the symbolism and the development of ecological meaning. Thus, neither poem treats animals as merely supplementary or decorative elements. Rather, animals serve as a medium for questioning the relationship between humans and nature.

From an anthropocentric perspective, both poems question the relationship between humans and nature, but through different emphases. The poem *Flomm oder Matt* exhibits a more anthropocentric tendency through its depiction of animals in a space shaped, organized, and controlled by humans. Animals are indeed given agency through personification, but their existence remains within an anthropogenic spatial structure. In contrast, the poem *Gaun Burung Gagak* more directly challenges humanity's position as the center and owner of nature through the question "*Tanah siapakah ini?*" (Whose land is this?) and the juxtaposition of "*aku*" (me) with "*satwa liar itu*" (that wild animal). While in Poschmann's work criticism of anthropocentrism emerges primarily through depictions of human control over animals and space, in Dorothea's work this criticism emerges through a questioning of humanity's claim to nature. This difference reinforces two tendencies in ecological representation within the two poems: nature as an entity situated within an anthropogenic structure in the poem *Flomm oder Matt* and nature as an entity that plays an active role in renegotiating the relationship between humans and the environment in the poem *Gaun Burung Gagak*.

CONCLUSION

This study shows that Marion Poschmann's poem *Flomm oder Matt* and Dorothea Rosa Herliany's poem *Gaun Burung Gagak* both employ poetic strategies to construct ecological representations, though with different emphases. The poem *Flomm oder Matt* primarily represents animals and nature within a space shaped and controlled by anthropogenic structures. Meanwhile, the poem *Gaun Burung Gagak* positions animals and nature as active agents that question the relationship between humans and the environment.

This distinction is reinforced by Garrard's perspective and anthropocentrism. In the poem *Flomm oder Matt,* the concepts of "animals" and "dwelling" are more prominent, whereas the poem *Gaun Burung Gagak* places greater emphasis on the concepts of "animals" and "wilderness." From an anthropocentric perspective, Poschmann's poem primarily critiques human control over animals and space, while Herliany's poem questions humanity's position as the center and owner of nature. Thus, the poetic strategies in both poems serve not only as aesthetic elements but also as a means of exploring the relationship between humans, animals, and the environment.

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