PROCEEDINGS
International Conference on Literature
Himpunan Sarjana-Kesusastraan Indonesia (HISKI)
E-ISSN 2988-4357

East-West transnationalism: A comparative analysis of Sapardi and Snyder's eco poetry for BIPA green pedagogy

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Abstract: *The global ecological crisis calls for Indonesian language instruction for foreign speakers (BIPA) to cultivate cross-cultural ecological literacy alongside communicative competence. This comparative literature study examines the ecological opposition structures in the poetry of Sapardi Djoko Damono and Gary Snyder, and identifies challenges of transliteration and cross-linguistic equivalence relevant to designing green pedagogy for poetry-based BIPA instruction. Grounded in the American School of Comparative Literature and the ecocritical theories of Lawrence Buell and Cheryll Glotfelty, the study applies qualitative descriptive close reading to ten poems from each poet. The findings reveal six results: contrasting modes of ecological relation, nature as an active co-agent, culturally loaded vocabulary requiring specific transliteration strategies, transnational parallelism of ecological spirituality, a shift in the source of ecological threat, and the persistence of topophilia. These findings inform a prototype poetry-appreciation module based on green pedagogy for intermediate to advanced BIPA classes. Comparative literature thus proves capable of generating ecological and cross-cultural literacy relevant to teaching Indonesian to foreign speakers.*

Keywords: *comparative literature, ecocriticism, BIPA, cross-cultural transliteration, green pedagogy*

INTRODUCTION

The global ecological crisis, marked by climate change, deforestation, and environmental degradation, has pressed many disciplines, including language and literature education, to reconsider their role in shaping the ecological awareness of younger generations (White, 1967). Ecocriticism, a framework that places the relationship between literature and the physical environment at the center of analysis, has developed rapidly since its systematic introduction by its pioneers (Glotfelty & Fromm, 1996). Buell (1995) argues that environmental imagination in literature does not function merely as a decorative backdrop but as an active agent that shapes how humans view nature, an idea later developed into a broader account of environmental crisis and literary imagination (Buell, 2005). Nuri (2020) traces the evolution of the field through three successive waves, moving from a localized focus on nature writing toward a pluralistic, transnational framework that includes multicultural and ecocosmopolitan concerns.

Despite this development, the potential of ecocriticism as a pedagogical foundation has not been applied optimally in Indonesian language instruction for foreign speakers (BIPA), which has so far remained focused on basic communicative competence. Poetry, which condenses cultural values and ecological imagery into

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How to cite (APA 7th): Sholikhah, H. A., Ernalida, E., Putri, A. Y., & Nuzula, K. (2026). East-West transnationalism: A comparative analysis of Sapardi and Snyder's eco poetry for BIPA green pedagogy. *Proceedings 35th KIK, 35*, 1214–1227. https://doi.org/10.68634/kik.v35i.190

compact form, offers a potential route to cross-cultural understanding, yet its pedagogical use in BIPA has received limited attention.

Sapardi Djoko Damono and Gary Snyder offer a productive pair for examining this potential. Sapardi, one of the most influential lyric poets in Indonesia, has long been known for poetry that places nature at its center rather than as an aesthetic ornament (Damono, 1994). Snyder represents American ecopoetry rooted in direct experience of wilderness and in the practice of Zen Buddhism, which he pursued intensively for more than a decade in Japan (Snyder, 1990). Although separated by geography, language, and religious tradition, both poets articulate human-nature relations through lyric form. This makes a comparative reading capable of revealing both shared structures of meaning and differences that carry pedagogical weight.

Comparing these two traditions also raises a pedagogical problem. Ecological vocabulary in Indonesian poetry often carries cultural and spiritual layers that do not survive literal translation, and foreign learners may miss them without explanation. The question of transliteration and cross-linguistic equivalence therefore becomes central to designing green pedagogy for BIPA. Based on this gap, the present study aims to analyze the structure of ecological opposition in the poetry of Sapardi Djoko Damono and Gary Snyder through a comparative ecocritical approach, while identifying the challenges of transliteration and cross-cultural equivalence relevant to designing green pedagogy for intermediate to advanced BIPA instruction. The study contributes a comparative ecocritical reading of two poets rarely studied together, and links that reading directly to BIPA pedagogy.

The article proceeds as follows. The literature review outlines the theoretical and pedagogical background, the method section describes the corpus and analytical procedure, the results present six findings, and the discussion interprets them in relation to existing research and BIPA pedagogy before the conclusion.

LITERATURE REVIEW

Comparative literature and ecocriticism

Comparing two literary traditions that are geographically and culturally distant rests on the long-established paradigm of comparative literature, which holds that literary study should transcend the boundaries of a single language and nation in order to discover aesthetic patterns across cultures (Wellek & Warren, 1949). Remak (1961) defines comparative literature as a field that extends beyond the boundaries of a single country while engaging other fields of knowledge, a definition that remains relevant today. Recent world literature scholarship shows that literary works continuously circulate and are re-read across cultures in ways that reshape their meaning according to new contexts of reception (Sievers & Levitt, 2020).

Within ecocriticism, a recent review confirms that poetry holds a distinctive capacity to articulate environmental imagination and raise ecological consciousness across a wide range of cultural and thematic contexts (Sahoo, 2025). A bibliometric review maps the expansion of the field over nearly three decades, from its early literary roots toward an increasingly interdisciplinary and global scope (Yadav & Sinha, 2024). McKusick (2020) further shows that the roots of ecocriticism can be traced back to

renewed readings of the poems in *Lyrical Ballads*, reminding us that ecological reading practices have long been embedded in literary history.

Sapardi Djoko Damono and Javanese ecopoetics

Sapardi's poetry has been examined from several ecocritical and cultural angles. His collection *Kolam* has been read as a symbolic space of negotiation between human love and nature, in which the two are mutually dependent and mutually meaning-making (Damono, 2009; Akun, 2024). Other studies show that his poems carry representations of Javanese ideology, including the concept of human harmony with the cosmos rooted in Javanese cosmology and Sufi tradition (Isnaini, 2020). An ecocritical analysis of *Hujan Bulan Juni* reads images of rain, trees, and roots as representations of a human relationship with an environment that must be wisely protected (Setiawan et al., 2023). An in memoriam tribute also remembers Sapardi for elevating delicacy of feeling and closeness to nature as defining features of his lyrical aesthetic (Sarumpaet, 2020).

Gary Snyder and bioregional ecopoetics

Snyder's early collection *Riprap and Cold Mountain Poems* presents mountains and physical labor as a medium of ecological contemplation fused with a minimalist Zen aesthetic (Snyder, 1959). In *Turtle Island*, he introduces bioregionalism as a way of life rooted in deep familiarity with the local ecosystem in which one lives (Snyder, 1974). Recent ecopoetic scholarship identifies his fusion of Buddhist-animist spirituality with bioregional politics as a foundational contribution to place-based literary practice in America (Marques, 2020). Philosophical studies place his ecological thought at the intersection of social ecology and deep ecology, the latter associated with the long-range ecology movement (Naess, 1973), blending anarchism, Mahayana Buddhism, and bioregionalism (Messersmith-Glavin, 2022). A critical exposition of his selected poems further affirms that images of nature in his work are grounded in both scientific knowledge and profound spiritual insight (Wagmore & Kallimani, 2023).

Ecocriticism, green pedagogy, and language learning

In the pedagogical domain, ecocriticism has begun to be integrated into literature and language curricula as an effort to cultivate sustainability awareness from an early stage (Jacobs & Goatly, 2023). This framework has been expanded into the broader concept of educational ecology, which positions sustainability as an inherent element of language and literature instruction (Bartosch, 2021). In foreign language learning, research shows that the metaphors and environmental concepts embedded in a language can serve as rich teaching material for target-language learners (Kuchler, 2021). Integrating environmental education into the writing classroom can enhance learners' ecological awareness as well as their writing competence (Setyowati et al., 2022), and approaches that green language instruction have been associated with increased learner motivation (Hauschild et al., 2021). Within the wider field of cross-cultural ecocriticism, this green pedagogical framework becomes increasingly relevant (Yadav & Sinha, 2024).

BIPA and the gap addressed by this study

In the BIPA context, cross-cultural literacy has been identified as a central potential of the program (Cahyani & Hadianto, 2018). Studies on second-language acquisition show that foreign learners acquire not only linguistic competence but also the cultural competence embedded in the target language (Rosiyana, 2020). This process demands sensitivity to culturally loaded vocabulary and concepts, as reflected in work on using local folklore as culturally embedded teaching material in BIPA (Saddhono & Erwinsyah, 2018). Experiences with literature- and arts-based BIPA instruction across institutions further show that local cultural materials, including poetry, can cultivate foreign learners' emotional attachment to the Indonesian language and culture (Purbarani & Muliastuti, 2023; Amin, 2021). Planning for beginner-level instruction likewise emphasizes contextual, locally grounded materials so that learners understand Indonesian more deeply rather than merely structurally (Tiawati, 2018; Tanwin & Rosliani, 2020).

Cross-linguistic equivalence and cultural vocabulary

Cross-linguistic equivalence is a central problem when literary texts are taught to foreign learners. Words that name natural phenomena or social relations often carry connotations that differ from one language to another, so that a dictionary equivalent may capture the referent while missing its cultural frame. Kuchler (2021) notes that environmental concepts and metaphors embedded in a language can serve as rich teaching material for target-language learners. Studies on locally grounded BIPA materials likewise emphasize that culturally embedded content helps learners engage with meanings that a purely structural syllabus would not reach (Cahyani & Hadianto, 2018; Saddhono & Erwinsyah, 2018). Such arguments suggest that transliteration, understood as retaining an original term alongside explanation, may serve learners better than substitution by a literal equivalent. This principle guides the analysis of ecological vocabulary in the present study.

Although these studies establish the value of local materials and cultural competence, the application of ecocritical and green pedagogy frameworks in BIPA remains rarely explored (Cahyani & Hadianto, 2018). The present study addresses this gap by combining comparative ecocriticism with poetry-based BIPA design.

METHOD

This study employs the American School model of comparative literature, which holds that literary comparison need not be limited to direct historical-genetic relationships between two works, but may instead be conducted on the basis of thematic, structural, or cross-cultural parallels (Wellek & Warren, 1949; Remak, 1961). This approach is combined with the ecocritical framework of Buell (1995, 2005) and Glotfelty and Fromm (1996) to examine the relationship between poetic texts and the physical environments they represent. The method is qualitative descriptive and employs close reading, that is, repeated and careful reading of each line of poetry to identify ecological metaphors, aspects of topophilia, and biocentric relations, as commonly applied in contemporary ecocritical scholarship (Nuri, 2020; Yadav & Sinha, 2024). The conceptual framework of the study is presented in Figure 1.

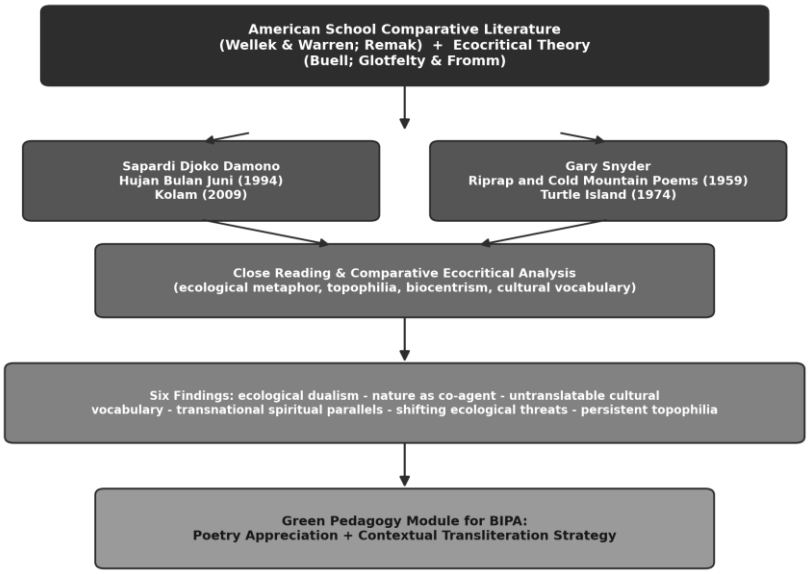


Figure 1. Conceptual Framework of the Study

The research corpus consists of ten poems from each poet, chosen purposively based on the density of their ecological content. Sapardi Djoko Damono's poems are drawn from *Hujan Bulan Juni* (Damono, 1994) and *Kolam* (Damono, 2009), while Gary Snyder's poems are drawn from *Riprap and Cold Mountain Poems* (Snyder, 1959) and *Turtle Island* (Snyder, 1974). Each poem was read repeatedly, its units of imagery were mapped, and the units were coded into five analytical categories: the representation of nature, the agentive position of nature, ecological spirituality, the source of environmental threat, and motifs of place attachment. These categories and their operational definitions are summarized in Table 1. Coding was carried out by two independent coders to preserve interpretive reliability, and discrepancies were discussed until consensus was reached.

Table 1. Research Analysis Instrument

Analytical Category	Operational Definition	Reference Theoretical Framework
Representation of nature	The way nature is presented as imagery within the lines of the poem	Buell (1995, 2005); Nuri (2020)
Agentive position of nature	Nature as an active subject or merely a backdrop	Buell (1995)
Ecological spirituality	The religious or philosophical roots underlying the human-nature relationship	Marques (2020); Isnaini (2020)
Source of environmental threat	The type of ecological damage or threat implied	White (1967); Naess (1973)
Place attachment (topophilia)	The lyric persona's emotional bond with a particular place	Tuan (1974)

The stages of data analysis followed a linear yet recursive process, beginning with intensive reading of the corpus, coding of analytical units, cross-cultural comparison, and culminating in the synthesis of findings for the purpose of green pedagogy design, as visualized in Figure 2. To maintain analytical trustworthiness, this study applied source triangulation by referring to prior ecocritical studies of both poets (Isnaini, 2020; Akun, 2024; Wagmore & Kallimani, 2023) and conducted peer debriefing to test the consistency of interpretation. The final stage integrated the comparative findings into the design of a poetry-appreciation teaching module based on green pedagogy for BIPA classes, while taking into account the challenges of transliterating ecological-cultural vocabulary distinctive to foreign learners (Kuchler, 2021; Cahyani & Hadianto, 2018).

The choice of close reading as the principal technique follows from the study's focus on meaning in lyric language. In poetry, ecological relations are often encoded in single images, compound words, and sound patterns, so that a line-by-line reading is more likely to reveal these relations than a thematic summary of whole poems. The comparative dimension was handled in the same way: each category in Table 1 was applied to both corpora under identical criteria, so that differences between the poets reflect the texts rather than differences in the analytical procedure. The interpretive claims made in the results should therefore be read as analytic readings of the selected poems rather than as generalizations about the complete work of either poet.



Figure 2. Research Flow

RESULTS AND DISCUSSION

Results

The analysis yielded six findings, which are presented below and summarized in Tables 2 to 7.

Finding 1: ecological dualism between animistic contemplation and wild bioregionalism. Sapardi Djoko Damono's poems consistently present nature through calm, intimate, and personal imagery, such as slowly falling rain, a still pond, and a tree rooted in a home's yard. This positions nature as an animistic presence that interacts subtly with the human inner self (Damono, 1994; Setiawan et al., 2023). Gary Snyder's poems, by contrast, present nature through steep mountains, rocks that must be arranged through physical effort, and wilderness that demands full alertness, positioning nature as a wild space that must be confronted directly (Snyder, 1959). Table 2. compares these modes.

Table 2. Comparison of Ecological Dualism

Aspect	Sapardi Djoko Damono	Gary Snyder
Dominant image of nature	Rain, ponds, yards, tree roots	Mountains, rocks, forest trails
Mode of relation with nature	Contemplative, animistic, inward	Physical, wild, bioregional
Poetic tempo	Slow, waiting, patient	Dense, disciplined, fully alert

Finding 2: nature as an active co-agent. In both corpora, nature is not a passive decorative backdrop but a co-agent that helps determine the course of poetic meaning. In Sapardi's poems, rain and nature are depicted as holding secrets and choosing their own moment to appear, so that the relationship between the lyric persona and nature is dialogic rather than one-directional (Damono, 1994). The still surface of a pond in his poems functions as a mirror of the inner self (Damono, 2009; Akun, 2024). In Snyder's poems, mountains and rocks test the sincerity and alertness of those who cross them, and in *Turtle Island* the bioregional terrain requires humans to learn the patterns of seasons, rivers, and animal cycles before they can truly inhabit a place (Snyder, 1959, 1974). Table 3 summarizes this shared agentive position.

Table 3. Comparison of Nature's Agentive Position

Aspect	Sapardi Djoko Damono	Gary Snyder
Form of nature's agency	Nature as an inner mirror	Nature as a tester of sincerity
Example imagery	The still surface of a pond	Mountain trails and rocks
Effect on the lyric persona	Self-reflection	Learning and alertness

Finding 3: culturally loaded ecological vocabulary. Sapardi's poems contain ecological vocabulary charged with Javanese-Sufi connotation, such as the concept of surrender to the universe and the union of the inner self with the surrounding environment. Its meaning is considerably richer than its literal equivalent in English or other foreign languages (Isnaini, 2020). The word *pekarangan* (yard), for example, refers not only to the physical space around a house but also to a social-spiritual space in which Javanese people relate to their ancestors and to nature at once. This layer of meaning is not captured by the English equivalents *yard* or *garden* (Isnaini, 2020; Setiawan et al., 2023). Table 4 lists examples of such terms and the strategies proposed for BIPA instruction.

Table 4. Examples of Sapardi's Ecological Vocabulary Requiring a Transliteration Strategy

Original term	Literal equivalent	Lost cultural meaning	BIPA strategy
Pekarangan	Yard / garden	Social-spiritual ancestor-nature space	Transliteration with contextual explanation
Rintik rindu	Longing drizzle	Personification of longing within nature	Descriptive equivalent with cultural illustration
Sumeleh pada alam	Surrender to nature	Javanese-Sufi concept of surrender	Philosophical annotation in the teaching module

Finding 4: parallelism of transnational ecological spirituality. Sapardi and Snyder connect the human-nature relationship to the spiritual frameworks they embrace, although these stem from different traditions. Sapardi draws on Sufi-Javanese roots that emphasize the union of the human inner self with the cosmos and surrendered acceptance of a greater will (Isnaini, 2020). Snyder draws on Zen Buddhism, which emphasizes full awareness of the present moment and liberation from the ego in relating to nature (Snyder, 1990; Marques, 2020). The surrendered attitude of Sapardi's lyric persona toward the coming of the rain and Snyder's full attentiveness to each stone arranged in physical labor reflect these respective ethical stances (Isnaini, 2020; Snyder, 1959; Messersmith-Glavin, 2022). Table 5 compares the two frameworks.

Table 5. Parallelism of Ecological Spirituality

Aspect	Sapardi Djoko Damono	Gary Snyder
Spiritual roots	Javanese Sufism	Zen Buddhism
Ethical stance toward nature	Surrender and acceptance	Full awareness and liberation from ego
Textual example	Acceptance of the coming rain	Careful attention to arranging stones on a mountain trail

Finding 5: shifting sources of ecological threat. Ecological threat in Sapardi's poetry tends to be cosmic and unseen, appearing as a subtle unease about shifting seasons or an imbalance in nature that is not always explicitly attributed to human activity (Damono, 1994; Setiawan et al., 2023). In Snyder's poetry, the threat points far more explicitly to anthropocentric industrialization, such as deforestation and land exploitation that disturb the bioregional balance of the place where people live (Snyder, 1974; White, 1967). Table 6 summarizes this contrast.

Table 6. Comparison of Sources of Ecological Threat

Aspect	Sapardi Djoko Damono	Gary Snyder
Nature of the threat	Cosmic, subtle, unseen	Explicit, industrial, anthropocentric
Mode of expression	Inner atmosphere and quiet unease	Open critique of land exploitation
Implicit target	Cosmic imbalance	Industrialization and exploitative policy

Finding 6: the persistence of topophilia. Both poets display a strong emotional bond to particular places, a phenomenon Tuan (1974) terms topophilia, the human love of place that shapes identity and a sense of belonging. In Sapardi's work, topophilia is manifested in the lyric persona's attachment to the yard and home village, which becomes the space to which memory and feeling continually return (Damono, 1994; Setiawan et al., 2023). In Snyder's work, it is manifested in a deep familiarity with the watershed and the Sierra Nevada mountains that constitute his bioregional home (Snyder, 1974; Snyder, 1990). Table 7 compares these attachments and their pedagogical implications.

Table 7. Comparison of Topophilia in Both Corpora

Aspect	Sapardi Djoko Damono	Gary Snyder
Place of attachment	Yard and home village	Watershed and the Sierra Nevada mountains
Function of place	Space where memory and feeling return	Bioregional home and source of identity
Pedagogical implication for BIPA	Home village as an entry point for learners' place attachment	Bioregion as a model of local-global ecological consciousness

Taken together, the six findings show a consistent pattern. The two poets differ in the form and tone of their ecological imagery but converge in treating nature as an active participant and as a site of meaning. The differences are most visible in the tempo of the poems and in the source of threat, while the similarities are most visible in the agency of nature and in the role of place. These patterns provide the basis for the discussion and the pedagogical design that follow.

Discussion

The six findings show that the comparison of Sapardi Djoko Damono's and Gary Snyder's poetry reveals not only surface-level thematic similarities but also deeper structural patterns and differences in how the two traditions make meaning of the human-nature relationship. The discussion below interprets these patterns in relation to existing theory and prior research.

Ecological dualism and the agency of nature

Findings 1 and 2 reinforce Buell's (1995, 2005) argument that environmental imagination in literature shapes, rather than merely reflects, how humans view nature. They also affirm the relevance of the ecocritical framework of Glotfelty and Fromm (1996) for reading texts that are geographically far apart. The contrast between Sapardi's contemplative, animistic mode and Snyder's physical, bioregional mode shows that ecological relation can be organized in fundamentally different ways even when both poets place nature at the center. What is shared is the agency of nature itself. In both corpora, nature acts as a co-agent that tests, reflects, or instructs the human subject. This pattern indicates that the activeness of nature is not confined to one culture's poetics, and it resonates with the view that poetry is a distinctive medium for articulating ecological experience across cultures (Sahoo, 2025). For BIPA learners, this shared structure offers an accessible entry point, because the idea that nature responds to the human observer can be discussed across cultural boundaries without requiring prior knowledge of either tradition.

Ecological spirituality as a transnational ethic

Finding 4 contributes to the literature on religious roots in ecopoetry. Snyder's bioregional spirituality has been examined (Marques, 2020), as has his position between social ecology and deep ecology (Messersmith-Glavin, 2022). This study extends that discussion by presenting an equivalent within Sapardi's Sufi-Javanese tradition, which has so far been discussed largely in isolation (Isnaini, 2020). Read together, the two poets suggest that ecological spirituality is not the monopoly of any

single religious tradition but functions as an ethical framework governing how humans treat nature. Sufi surrender and Zen attentiveness arrive at a related ethic: acceptance of nature's rhythms together with full presence in ordinary acts. This convergence is significant for green pedagogy, because it allows teachers to frame ecological ethics as a cross-cultural conversation rather than as a foreign doctrine imposed on learners. The convergence also supports the broader view that poetry can articulate cross-cultural ecological experience (Sahoo, 2025).

At the same time, comparing spiritual traditions carries a risk of flattening them into interchangeable ethics. The parallel drawn here is structural rather than doctrinal: Sufi surrender and Zen attentiveness are compared as ethical stances toward nature, not as equivalent religious systems. Teachers should therefore present each tradition on its own terms, so that learners can appreciate both the shared ethic and the distinct cosmologies that sustain it.

Culturally loaded vocabulary and transliteration in BIPA

Finding 3 constitutes a contribution to ecocritical scholarship, which has rarely addressed explicitly the linguistic-pedagogical difficulty of translating cultural-ecological terms. The finding reinforces the argument for locally grounded teaching materials in BIPA instruction (Cahyani & Hadianto, 2018). It is also consistent with research on sensitivity to culturally loaded vocabulary in the use of folklore as BIPA teaching material (Saddhono & Erwinsyah, 2018). Furthermore, it extends the idea of environmental metaphor as foreign-language teaching material (Kuchler, 2021) into the BIPA domain, which has so far been little touched upon. The strategy that emerges from the data, contextual transliteration, retains the original term and accompanies it with cultural explanation rather than translating it literally. This approach is preferable to literal translation because it preserves the philosophical density of the word. The same logic can guide the design of teaching notes for other terms, such as *sumeleh pada alam*, as Table 4 illustrates. Such notes allow learners to encounter the term in its original form while gaining access to the cultural frame that gives it meaning.

Shifting threats and topophilia as a pedagogical bridge

Finding 5 is relevant to the long-debated philosophical roots of the modern ecological crisis. White (1967) located these roots in an anthropocentric worldview, and Naess (1973) proposed a deep ecological alternative that questions this centrality. Sapardi's unseen and diffuse form of threat can be read as a poetic expression of the slow and delayed character of ecological harm (Setiawan et al., 2023), while Snyder's explicit critique of industrial exploitation addresses its visible agents directly. For learners, these two registers offer complementary lessons about how environmental problems can be perceived. Finding 6 affirms the relevance of Tuan's (1974) concept of topophilia as a cross-cultural pedagogical bridge. Learners' own attachments to home villages and local landscapes can serve as a starting point for understanding the spatial meanings embedded in Javanese poetry and in Snyder's bioregional writing (Kuchler, 2021). This is consistent with the principle of educational ecology, which treats sustainability as an inherent element of language and literature instruction (Bartosch, 2021; Jacobs & Goatly, 2023).

Novelty and limitations

This study offers three aspects of novelty. First, to the authors' knowledge it is among the first comparative ecocritical studies to pair the poetry of Sapardi Djoko Damono and Gary Snyder across continents, a pairing that has not been widely brought together in existing academic literature. Second, it links comparative ecocritical findings directly with BIPA pedagogy, a combination rarely found in BIPA scholarship, which has focused more on structural and communicative competence (Rosiyana, 2020; Amin, 2021). Third, it treats the transliteration of ecological-cultural vocabulary as a central finding that can be applied directly in teaching-module design, complementing existing BIPA studies based on local materials (Purbarani & Muliastuti, 2023; Tanwin & Rosliani, 2020).

The findings also suggest a sequence for classroom use. Teachers might begin with the shared image of nature as an active participant, which gives learners an accessible entry point. They could then move to culturally loaded terms in Sapardi's poems, where transliteration and annotation become necessary, and finally invite learners to compare the source of threat and the experience of place in both poets. Such a sequence moves from shared experience toward cultural specificity, allowing learners to recognize similarities before confronting difficulty. It remains a hypothesis to be tested, since its effectiveness depends on classroom implementation rather than on textual analysis alone.

The study also has clear limitations. The analysis rests on a corpus of ten poems from each poet, and the teaching module has not yet been piloted with BIPA learners in the field. The resulting green pedagogy design is therefore a conceptual prototype that requires empirical validation through follow-up classroom-based research.

CONCLUSION

This study shows that the poems of Sapardi Djoko Damono and Gary Snyder, though shaped by very different cultural and spiritual traditions, both position nature as an active agent that shapes meaning rather than as a decorative backdrop. The dualism between animistic contemplation and wild bioregional awareness, the parallelism of ecological spirituality, the shifting sources of environmental threat, and the persistence of place attachment together form a rich comparative map for developing cross-cultural ecological literacy.

The implications extend to BIPA instruction. The richness of ecological-cultural vocabulary in Sapardi's poetry demands careful transliteration and contextual-explanation strategies so that its philosophical content is not lost when taught to foreign learners. A prototype poetry-appreciation module built on these findings can help intermediate and advanced learners approach Indonesian ecological poetry as meaningful material for language and cultural learning, and it offers a practical route for integrating green pedagogy into BIPA classes.

For BIPA educators, the broader lesson is that literary texts from distant traditions can be placed side by side without erasing their differences. Green pedagogy in this sense does not mean adding environmental topics to an existing syllabus, but using poetry to make learners attentive to the relationship between language, place, and ecological responsibility. This orientation is consistent with the view that

educational ecology treats sustainability as an inherent element of language instruction (Bartosch, 2021).

More broadly, these findings affirm that comparative literature can cross geographical and linguistic boundaries to generate ecological awareness and cross-cultural sensitivity. The restricted corpus and the absence of classroom piloting define the agenda for this next stage. Future research should pilot the module in BIPA classrooms, expand the corpus beyond ten poems per poet, and examine how learners from different linguistic backgrounds interpret the ecological opposition structures identified here.

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