

# ***PRESERVING NATURE THROUGH FICTION: AN ECOCRITICAL ANALYSIS OF KOMET MINOR***

***(Melestarikan Alam melalui Fiksi: Analisis Ekokritis Komet Minor)***

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**Abstract:** *This study explores Tere Liye's novel Komet Minor using Greg Garrard's ecocritical approach, which covers seven main concepts: pollution, wilderness, apocalypse, dwelling, animals, earth, and ethical criticism. The analysis was conducted by examining text excerpts that represent environmental issues and human-nature relationships in the parallel world constructed by the author. The results of the study show that the novel highlights four main issues: (1) environmental destruction and animal genocide due to human greed, (2) hostile ecological conditions that encourage nomadic population mobility, (3) the representation of animals as biological and psychological beings that play a role in the balance of the ecosystem, and (4) the tradition of respecting nature through community behavior and rituals. The characters in the story are depicted as interacting with nature both as a threat and a source of life, and striving to preserve the environment amid conflict with destructive forces. This study confirms that despite its fantasy setting, Komet Minor reflects the reality of environmental destruction in the real world and conveys a moral message about collective responsibility in preserving the sustainability of the earth.*

**Keywords:** *Ecocriticism; Greg Garrard; Minor Comet; Environmental Issues; Tere Liye*

## **A. INTRODUCTION**

The global ecological crisis demands attention not only from scientific discourse but also through cultural and literary reflection, because environmental damage caused by pollution, deforestation, loss of biodiversity, and climate change has a real impact on human life, making ecocritical research important for reading representations of nature in literary works while strengthening collective ecological awareness (Garrard, 2012). This effort is in line with Fortuny's study, which highlights the Turkish-Islamic cultural attitude towards animals and the environment through the device of ecocriticism (Özdemir, 2022), as well as research on the representation of Alzheimer's, which confirms how literary narratives can reveal gender relations, aging, and feminist resistance in the cultural sphere (Haring, 2025). Furthermore, the study by Salisu Barau et al. (2016) shows how narrative-based environmental ethics can be a vehicle for transformation towards sustainability through landscape management, biodiversity, and natural resources. Research by Grubert and Algee-Hewitt found that American narratives about oil and coal contain cultural ambivalence: oil is seen as new and attractive but dangerous, while coal is described as nostalgic but disappointing, which shows that cultural meanings of resources can influence public awareness of energy infrastructure (Grubert & Algee-Hewitt, 2017).

Eco-critical research still leaves a significant gap, as international studies tend to focus more on European and American literature (Bai, 2023; Bracke, 2018; Carson, 2010), while Indonesian literary studies are still limited to thematic discussions without systematic analysis based on Garrard's ecocritical categories, even though critical

readings of time and environment in the humanities are important for a more comprehensive understanding of the contemporary ecological crisis (Huebener, 2018). Efforts to fill this gap are reflected in research analyzing the novels *Gemuruh* by Hilmi Faiq and *Komet* by Tere Liye, in line with the development of interdisciplinary scholarship that highlights the role of emotions in climate change issues with an empirical ecocritical approach (Haltinner et al., 2021). Furthermore, studies on “Alpine literature” show how fiction can communicate the fragility of ecosystems and climate change, both historically and contemporarily, through the cli-fi genre (Streifeneder & Piatti, 2024), while Mishra asserts that ecological misfortune in the Swat Valley is intertwined with the dominance of extremist religion that impacts women's freedom (Mishra, 2022, p. 1). On the other hand, recent research also emphasizes the importance of urban biodiversity, which can be enhanced through strategic green infrastructure to support ecological connectivity and the well-being of urban communities (Croeser et al., 2024, p. 1).

The contribution of this research lies in its attempt to bring together Indonesian literary studies with the global theoretical framework of ecocriticism. By analyzing Garrard's six categories—animals, pollution, apocalypse, earth, dwelling, and wilderness—this research provides a more measurable mapping of ecological representations. This approach is also in line with the ideas of Echeverri et al. (2018), who emphasize the need for a multidimensional perspective in viewing the relationship between humans, nature, and animals, as well as Cella (2013), who emphasizes the interconnectedness of the human body and ecology through the ecosomatic paradigm.

The root of this research stems from the fact that the exploitation of nature and environmental damage are often represented in literature, but critical readings of them are still not optimal. The research problem focuses on how ecological representations are present in contemporary Indonesian novels using Garrard's categories of ecocriticism, and the extent to which these novels function as a reflective medium on the ecological crisis.

Based on this, the objectives of this study are: (1) to identify ecological representations in the novels *Gemuruh* and *Komet* based on Garrard's six categories; (2) to explain how ecological narratives in these novels reinforce social, moral, and cultural criticism; and (3) to demonstrate the contribution of Indonesian literature to the global conversation on the ecological crisis. Thus, this research is expected to enrich the treasury of ecocriticism, both at the local and global levels.

This novel tells the story of Raib, Ali, and Seli who embark on an adventure accompanied by Batozar in the Minor Comet Clan, located in the belly of a giant fish. Raib, Ali, Seli, and Batozar are inter-clan adventurers who face the Crownless One, an evil hunter who wants to complete his power and rule the Minor Comet Clan. They fight to obtain heirlooms, destroying forests and settlements and even causing the death of ancient animals and the destruction of nature. This novel also explains and describes how the Minor Comet Clan is the most modern and advanced clan compared to other clans.

The Minor Comet Clan is an independent clan, one of the most important clans in the parallel world. It is a place where thousands of inter-clan adventurers come. It has a very challenging wilderness. Its animals, forests, rivers, valleys, mountains, every inch of the clan is a place to train. This clan is a favorite destination for inter-clan adventurers. This clan is a source of knowledge, technology, rare fighting techniques, as well as a place for

deadly and dangerous animals. Its inhabitants are nomads, moving around with the cities or villages they live in. There are hundreds of cities in this clan, as well as thousands of villages. The largest city is the capital of the Minor Comet Clan, the city of Archantum. The city is not only magnificent and beautiful, but also has the most advanced teleportation technology in the entire clan, capable of moving the entire city in an instant.

In addition, one of the main themes raised is the destruction of nature caused by human actions. This novel describes how humans often do not realize or even ignore the impact of their actions on the environment and ecosystem. The damage done to nature symbolizes the greater damage in the relationship between humans and the environment. Animals and other living creatures play an important role in maintaining the balance of nature. This novel reminds readers that every living thing, be it animal, plant, or human, has an interdependent role and relationship. Human life cannot be separated from nature and other living things, and preserving the ecosystem is a shared responsibility.

Tere Liye's novel *Komet Minor* reflects the complex relationship between humans and the environment in a parallel world landscape full of ecological symbols. The characters Raib, Ali, Seli, and Batozar face conflict with the Crownless One, which leads to the destruction of forests, settlements, and the death of ancient animals. This illustrates the paradox between technological exploration and ecological sustainability. Tere Liye presents a narrative that not only serves as entertainment but also as a critique of human greed that ignores nature conservation.

Previous studies have shown that Indonesian literature contains many ecological messages that can be analyzed through Greg Garrard's ecocritical approach. For example, research by Juanda and Azis (2018) confirms that local wisdom is a tradition and cultural identity closely related to ecology. Ramadhani et al. (2024) found that short stories on Kompas.com reflect environmental phenomena such as pollution, housing, and the earth that can be used for environmental education. Jannah et al. (2024) highlight local wisdom in Korrie Layun Rampan's novel *Upacara* as an ecological reflection rooted in traditional rituals. Meanwhile, Juanda & Afandi (2024) in his research on the novel *Negeri Lintasan Petir* by Gerson Poyk identifies criticism of development that is not ecological and cultural.

However, previous studies have focused more on short stories or novels with realistic settings, while *Komet Minor* presents a fantasy world rich in ecological symbols that has not been widely studied using Garrard's ecocritical approach. This is the research gap that we want to fill: examining ecological representations in popular Indonesian fantasy novels that are able to reach young readers. The research questions that arise are how ecological representations (pollution, wilderness, disasters, habitats, animals, and the earth) are presented in *Komet Minor* and what values are offered in relation to environmental ethics.

The contribution of this research lies in two aspects: (1) providing an academic analysis of *Komet Minor* as a popular work of fiction laden with ecological criticism, and (2) offering alternative environmental literacy materials for education, both in schools and universities, to foster environmental awareness in the younger generation, as emphasized

by Juanda et al. (2024) that digital literary literacy can shape students' environmental awareness. Thus, the purpose of this study is to analyze the ecological phenomena in Tere Liye's *Komet Minor* through Garrard's ecocritical approach, while also revealing the moral and environmental education messages that can be used as ecological literacy in the modern era.

## **B. METHODS**

This study uses a qualitative approach with literary ecocritical analysis to examine the representation of the relationship between humans, nature, and the environment in Tere Liye's novel *Komet Minor* (Liye, 2019), which was chosen as the data source because it explicitly contains ecological descriptions, disasters, human interactions with nature, and environmental values. The data consists of narrative quotations, setting descriptions, and character dialogues related to the theme of ecology, with the unit of analysis focused on Garrard (2012) six categories of ecocriticism, namely pollution, wilderness, apocalypse, dwelling, animals, and earth. Data collection techniques were carried out through literature study by reading the text thoroughly, identifying and marking relevant quotations, then classifying them according to theme. Data analysis included reduction to filter quotations according to category, categorization to group data, interpretation to interpret ecological meaning based on story context, symbolism, and human-nature relations, and synthesis to compile findings showing how the novel builds ecological awareness. Data validity is maintained through theoretical triangulation by comparing the results of the analysis with Garrard's concepts.

## **C. FINDINGS AND DISCUSSION**

### **1. Pollution**

Pollution results from various human activities that directly interact with nature. Pollution is created because of human greed and indifference towards the natural environment. The following is data about pollution in the novel *Komet Minor*.

- (1) *“Bahkan sebelum Batozar memeriksanya, separuh aliran sungai jernih mendadak berubah menjadi hijau, seperti ada serum atau cairan pewarna yang mengalir di sana.”* Even before Batozar could check it, half of the clear river suddenly turned green, as if there was some serum or dye flowing there (Tere Liye, 2018, p. 24).
- (2) *“Kami belum pernah mengalami situasi seperti ini. Selama ini, dalam kondisi terburuk sekalipun, kami tidak kesulitan mencari air. Air selalu ada di setiap perjalanan. Tapi kali ini berbeda. Air memang ada di mana-mana, sungai jernih, mengalir deras, bahkan jaraknya sepelemparan batu dari tempat kami berdiri. Tapi Batozar menggeleng. Dia cukup mencelupkan jari telunjuknya, lantas mencecap selintas, lalu mendengus beracun.”* We'd never been in a situation like this before. Until now, even in the worst conditions, we'd had no trouble finding water. It was always available on every trip. But this time was different. Water was everywhere, clear, fast-flowing rivers, even just a stone's throw from where we stood. But Batozar shook his head. He simply dipped his index finger, took a quick taste, and then snorted venomously (Tere Liye, 2018, p. 35).
- (3) *Bukankah sungai ini jernih? Dan sejak tadi, belum terlihat warnanya mendadak berubah jadi hijau seperti sungai sebelumnya.”* "Isn't this river clear? And since

- earlier, it hasn't suddenly changed color to green like the previous river" (Tere Liye, 2018, p. 35).
- (4) *Air yang ditampung oleh daun rumput lebar seperti payung terbalik, juga beracun. Batozar juga mencicipi air yang menggelayut di kuncup bunga raksasa berwarna merah, begitu Batozar merobek kelopak bunga itu, air mengalir deras seperti pancuran. Sekali lagi dia mencecap, mendengus kencang, dan langsung meludah.*" The water held by the broad grass leaves, like upside-down umbrellas, was also poisonous. Batozar also tasted the water hanging from the giant red flower bud. As soon as he tore off the petals, the water poured out like a fountain. He tasted it again, snorted loudly, and immediately spat it out. (Tere Liye, 2018, p. 35).
  - (5) *"Aku langsung maju, meniru gaya Batozar, bergaya meletakkan jari telunjuk di pancuran air, lantas mencecapnya. Astaga! Aku langsung meludah. Pahit sekali! Batozar benar. Walaupun air dari pohon ini tidak beracun, tidak aka nada yang bersedia meminumnya."* I immediately stepped forward, imitating Batozar's style, putting my index finger in the water fountain, then tasting it. Good grief! I immediately spat. How bitter! Batozar is right. Even though the water from this tree is not poisonous, no one will drink it (Tere Liye, 2018, p. 37)
  - (6) *"Jangan ada sampah, jangan meninggalkan jejak sedikitpun. Batozar memberikan contoh. Dia juga merapikan lagi rumput tempat kami duduk agar terlihat seperti semula, seolah tidak pernah ada yang duduk di atasnya."* "No litter, no trace," Batozar set the example. He also tidied up the grass where we were sitting so it looked as if no one had ever sat on it. (Tere Liye, 2018, p. 42)
  - (7) *"Juga sungai-sungai raksasa, dengan aliran air berwarna gelap bercampur hijau. Aku menatapnya lambat-lambat dari jendela benda terbang. Entahlah, apakah ada hewan-hewan yang bisa hidup di sungai itu."* And giant rivers, with dark, green-tinged water flowing. I stared at them from the window of the aircraft. I wonder if any animals could live in those rivers. (Tere Liye, 2018, p. 150)
  - (8) *"Pepohonan hitam tumbuh. Di sana-sini terlihat lereng itu merekah, dan dari rekahannya menyembur asap tebal. Ini pegunungan aktif. Kabut yang menyelimuti pegunungan berasal dari rekahan tanah, yang sesekali mengeluarkan api terang, cahaya yang kami lihat dari atas tadi."* Black trees grew. Here and there, the slopes were cracking, and thick smoke was billowing from the cracks. This was an active volcano. The mist that enveloped the mountains came from cracks in the ground, which occasionally emitted bright flames, the light we saw from above. (Tere Liye, 2018, p. 162).
  - (9) *"Satu jam berlalu, lupakan sejenak soal Menara Kelabu. Berada di atas lereng-lereng hitam, dengan kepul asap panas dari celah-celah tanah, kami segera menghadapi masalah berikutnya. Panas dan gerah."* An hour passed, forget about the Gray Tower for a moment. Up on the black slopes, with hot smoke billowing from the cracks in the ground, we soon faced our next problem. Hot and sultry. (Tere Liye, 2018, p. 163).
  - (10) *"Mata kami menyapu semua lereng pegunungan, hitam sejauh mata memandang. Tanah gosong, pohon-pohon hitam meranggas, semak belukar hitam. Tidak ada menara itu."* Our eyes swept across the mountain slopes, black as far as the eye could see. Scorched earth, black, bare trees, black undergrowth. The tower was nowhere to be seen. (Tere Liye, 2018, p. 165).
  - (11) *"Setelah memastikan semua baik-baik saja, aku perlahan berjongkok di tanah gosong. Telapak tanganku terbuka lebar, menyentuh tanah yang panas. Aku berkonsentrasi, menghela napas, mulai mengeluarkan teknik tersebut."* After

making sure everything was okay, I slowly crouched down on the scorched ground. My palms were wide open, touching the hot ground. I concentrated, took a deep breath, and began to execute the technique. (Tere Liye, 2018, p. 174).

- (12) *Tapi saat itulah, tanah yang kami injak merekah. Dan sebelum kami menyadarinya, menghindar atau membuat tameng transparan, dari rekahan itu menyembur uap panas. Seli mengaduh—lebih karena kaget. Juga Ali yang mengomel. Uap itu menyiram telak tubuh kami, membuat wajahku terasa perih.*” But that's when the ground beneath us cracked. And before we knew it, we could dodge or create transparent shields, and hot steam gushed from the cracks. Seli groaned—more from surprise. Ali grumbled, too. The steam splashed us all, making my face sting. (Tere Liye, 2018, p. 175).
- (13) *“Kabut tipis mengambang di udara. Kabar baiknya, udara di tempat kami berdiri tidak sepanas tempat kadal-kadal raksasa berkeliaran. Udara di sini lebih segar, lebih sejuk, tidak ada rekahan tanah yang mengeluarkan uap panas.”* “A thin mist hung in the air. The good news was, the air where we stood wasn't as hot as where the giant lizards roamed. The air here was fresher, cooler, and there were no cracks in the ground emitting steam.” (Tere Liye, 2018, p. 190)
- (14) *“Tangan bercahaya Batozar terangkat, dan... Bum, bum,bum! Tiga kali pukulan berdentum Batozar menghantam telak si Tanpa Mahkota. seluruh tubuh pangeran galau itu terkubur pasir. Debu mengepul tinggi. Itu pembalasan untuk kejadian yang sama di lereng gunung sebelumnya.”* Batozar's glowing hand rose, and... Boom, boom, boom! Batozar's three resounding blows struck the Crownless One squarely. The troubled prince's entire body was buried in the sand. Dust billowed high. It was retribution for the same incident on the mountainside earlier. (Tere Liye, 2018, p. 303)
- (15) *“Kami bahkan masih separuh jalan meninggalkan air terjun, dan... Blar! Dinding sebelah kanan kami hancur berkeping-keping. Lantas di antara kepul debu dan puing bebatuan, keluarlah sosok itu.”* We were even half way from the waterfall, and... Blar! The wall to our right was blown to pieces. Then, among the clouds of dust and rocky debris, the figure emerged (Tere Liye, 2018, p. 338).

The data shows that pollution in Komet Minor is depicted through various forms of environmental damage. Data (1)-(5) shows water pollution in the form of rivers and water sources that have changed color, become toxic, or bitter, so that even though they appear clear, they are actually dangerous to life. On the other hand, Data (6) provides a positive contrast by showing environmental awareness through the actions of the character Batozar, who does not leave trash behind and tidies up the surrounding nature. Furthermore, Data (7)-(13) shows damage to river and mountain ecosystems, marked by dark water flows, black trees, scorched earth, smoke, fog, and hot steam, which indicate extreme degradation and the difficulty of inhabiting the area. Finally, Data (14)-(15) highlights air and dust pollution caused by battles and cliff collapses, with clouds of dust and rock debris further emphasizing the physical and atmospheric damage to the environment in the novel.

The data in Tere Liye's novel Komet Minor depicts pollution as an integral part of the ecological damage occurring in the fictional world of the novel. Water pollution is a dominant issue, with vital resources turning into poison, becoming undrinkable, or contaminated with hazardous substances. This is reinforced by descriptions of damage to rivers, soil, and air, causing fog, smoke, and dust. This novel not only presents

environmental degradation as the backdrop of the story, but also slips in a moral message about the importance of awareness in protecting nature, as demonstrated by Batozar's behavior of not leaving trash behind. Thus, pollution in the novel is not merely a narrative element, but also a criticism of human negligence, as well as a reflection on the ecological crisis that could destroy the balance of life.

## 2. Wilderness

According to Garrard's Phenomenology, the concept of forest refers to a natural state that is uncontaminated by civilization and is a powerful natural construct. The following is data about wilderness in the novel *Komet Minor*.

- (16) "*Bukankah kami tadi ditelan ikan raksasa? Bagaimana mungkin sekarang sekitar kami adalah hutan lebat dengan langit biru.*" Weren't we swallowed by a giant fish? How is it possible that now all around us is a dense forest with a blue sky?" (Tere Liye, 2018, p. 19).
- (17) "*Tubuh kami hilang-muncul di tengah hutan, makin lama makin lambat.*" Our bodies disappeared and appeared in the middle of the forest, getting slower and slower. (Tere Liye, 2018, p. 22).
- (18) "*Pohon-pohon jamur raksasa mulai berkurang, digantikan semak belukar dengan daun-daun mirip pakis, berpendar-pendar di tengah remang. Batozar memperlambat gerakannya, memperlihatkan sekitar dengan seksama. Kami sepertinya tiba di tepi hutan jamur.*" The giant mushroom trees began to recede, replaced by undergrowth with fern-like leaves, shimmering in the dim light. Batozar slowed his movements, taking in his surroundings carefully. We seemed to have reached the edge of the mushroom forest. (Tere Liye, 2018, p. 33).
- (19) "*Kami melewati padang rumput pakis satu jam ke depan. Sosok kami hilang muncul di keheningan malam. Terus menitis pucuk-pucuk pakis*" We passed through the fern meadow for the next hour. Our figures disappeared into the stillness of the night. The fern shoots continued to drip. (Tere Liye, 2018, p. 43).
- (20) "*Usai padang rumput itu, hutan lebat kembali menghadang. Bukan pepohonan jamur, melainkan pohon berduri tajam. Menjulung tinggi puluhan meter dengan dahan, daun, buah, dan bunga yang juga berbentuk duri.*" Beyond the meadow, a dense forest loomed before us. Instead of mushroom trees, they were thorny trees. Towering tens of meters high, their branches, leaves, fruit, and flowers also resembled thorns. (Tere Liye, 2018, p. 43).
- (21) "*Satu jam lagi melesat tanpa henti di antara pohon-pohon raksasa berduri, kami akhirnya tiba di tepinya. Batozar kembali menghentikan gerakan teleportasi, berdiri di salah satu dahan tinggi, memperhatikan padang rumput luas di depan. Padang rumput itu terlihat remang, hanya cahaya bintang yang menyiramnya. Lenggang. Sesekali hewan terbang melintas dengan cahaya hijau.*" After another hour of non-stop darting through the giant, thorny trees, we finally reached the edge. Batozar stopped teleporting again and stood on one of the tall branches, surveying the vast grassland ahead. The grassland was dim, only the starlight bathing it. It was quiet. Occasionally, a flying animal flashed past, glowing green. (Tere Liye, 2018, p. 46)
- (22) "*Setengah jam kemudian, kami tiba di tepian padang rumput. Hutan lebat dan lereng gunung terjal menyambut kami. Aku mendongak. Hutan ini lebih normal, seperti hutan tropis di dunia kami.*" Half an hour later, we arrived at the edge of the

meadow. Dense forest and steep mountain slopes greeted us. I looked up. This forest was more normal, like the tropical forests of our world. (Tere Liye, 2018, p. 81).

- (23) "*Di bawah sana, kami menyaksikan hutan dengan pepohonan berwarna hitam. Batang-batang tingginya, dahan-dahan besarnya, daun-daunnya, seperti habis habis terbakar, tapi sepertinya memang begitulah bentuk hutan itu.*" Down below, we saw a forest of black trees. Their tall trunks, their large branches, their leaves—they looked like they'd been burned, but that's just how the forest looked. (Tere Liye, 2018, p. 149).
- (24) "*Gunung-gunung tinggi berbaris, berlapis-lapis ada di bawah sana. Tidak kurang dari ratusan gunung, hanya terlihat puncak-puncaknya. Lerengnya diselimuti kabut, entah apa yang ada di balik kabut itu. Mungkin lebih banyak lagi puncak gunung, hutan-hutan di baliknya, atau entahlah.*" Towering mountains lined the ground, layer upon layer, below. No fewer than hundreds of mountains, only the peaks visible. Their slopes were shrouded in mist, and it was unknown what lay beyond. Perhaps there were more peaks, forests beyond, or who knows what? (Tere Liye, 2018, p. 159).

The description of the wilderness data shows a natural construction that is still pure, mysterious, and dangerous, in accordance with Garrard's concept of wilderness. Data (16)-(17) shows the experience of a character who suddenly moves to a dense forest with blue skies, depicting an unfamiliar and unpredictable wild atmosphere. Data (18)-(20) show variations in vegetation, ranging from giant mushrooms, glowing ferns, to giant thorny trees that block the path, reflecting the diversity of the wild forest as well as its dangers. Data (21) depicts the mystical impression of the forest with vast starry grasslands and the presence of flying animals, emphasizing that the wilderness holds both beauty and mystery. Data (22) shows a more familiar tropical forest, providing a contrast between the unfamiliar forest and the forest that resembles reality in the human world. Meanwhile, Data (23) presents a black forest that appears to have been burned, showing the dark and terrifying side of the wilderness. Finally, Data (24) shows a row of misty mountains with the possibility of other forests behind them, emphasizing that the wilderness in this novel is vast, limitless, full of mysteries, and not entirely accessible to humans.

The conclusion from the data about wilderness in the novel *Komet Minor* shows that wilderness is depicted as a wild, foreign, and mysterious natural space, as well as a space of contrast between beauty and danger. Forests with giant vegetation, thorny trees, and black forests resembling burnt ruins create a frightening atmosphere, while starry meadows and more familiar tropical forests reveal their aesthetic and natural sides. Thus, the wilderness in this novel not only serves as a setting but also as a symbol of the autonomous power of nature, full of mystery and beyond the control of human civilization.

### 3. Apocalypse

According to Garrard, disasters involve social psychology that tends toward paranoia and violence, extreme moral dualism, and canonization, and therefore always exist and always take the form of imaginative acts. The following is data about disasters in the novel *Komet Minor*.

- (25) "*Pohon-pohon sempat tertekuk, ada yang menyimpannya. Batu-batu sempat berguguran. Tanah sempat ditimpa sesuatu. Sekarang terlihat kembali normal, pulih*

seperti sedia kala. Tapi aku tahu, ada benda besar yang pernah menutupi seluruh lembah di depan kita; tapi jelas benda itu memiliki kemampuan mekanis, bergerak, entah dengan terbang, roda, belalai, atau kaki-kaki raksasa. Hanya manusia yang bisa membuat benda mekanik. Bukan hewan.” (Tere Liye, 2018, p. 44-45).

- (26) “*Aku bisa menghancurkan lereng gunungnya dengan pukulan berdentum. Menara itu roboh, orang buta itu jatuh diimpit bebatuan.*” I could shatter the mountainside with a thunderous blow. The tower toppled, the blind man fell crushed by rocks.” (Tere Liye, 2018, p. 218).
- (27) “*Kekuatannya besar sekali. Tanpa dia harus melakukan apa pun, bebatuan itu terpelanting saat berbenturan dengan energy yang keluar dari tubuhnya, dan hancur.*” “His power was immense. Without him having to do anything, the rocks were sent flying upon impact with the energy emanating from his body, shattering.” (Tere Liye, 2018, p. 219-220).
- (28) “*Suara ledakan kencang terdengar seiring teriakan mengamuk si Tanpa Mahkota. Dia benar-benar sekarang, balas mengerahkan seluruh tenaga, meledakkan tanah yang menjepitnya. Seli, aku dan Ali terpelanting.*” A loud explosion echoed along with the Crownless One's furious scream. He was really going for it now, retaliating with all his might, blasting the ground pinning him down. Seli, Ali, and I were thrown flying. (Tere Liye, 2018, p. 225).
- (29) “*Dari ketinggian enam puluh meter, dia melepas pukulan berdentum yang sangat hebat, yang bisa menghancurkan satu gunung. Dia tidak mengarahkannya kepada kami, tapi membidik lereng persis di bawah kami. Lereng itu runtuh seketika. Aku, Seli, Ali, dan Batozar menggelinding jatuh ke jurang; Tubuh kami berguling-guling bersama bongkahan tanah, batu, meluncur deras menuju jurang tanpa dasar.*” From a height of sixty meters, he unleashed a powerful, thunderous blow that could have shattered a mountain. He didn't aim it at us, but aimed at the slope directly below us. The slope collapsed instantly. Seli, Ali, and Batozar rolled down the ravine; our bodies rolled along with chunks of earth and rocks, hurtling toward the bottomless abyss. (Tere Liye, 2018, p. 226).
- (30) “*Aku menyaksikan lereng gunung yang runtuh ditelan jurang tak berdasar. Suaranya memekakkan telinga. Kepul debu bersatu dengan kabut.*” I watched as the mountain slopes collapsed into a bottomless abyss. The sound was deafening. The clouds of dust merge with the mist.” (Tere Liye, 2018, p. 228).
- (31) “*Si Tanpa Mahkota mengangkat tangan ke udara, dan miliaran butir pasir itu berubah menjadi tornado setinggi enam ratus meter, berputar-putar, hitam pekat, mengerikan; Pucuk tornado bergerak menekuk ke bawah, lantas tornado pasir dengan kekuatan masif itu menghantam Batozar. Kuat sekali serangan tersebut, hingga membuat tameng Batozar hancur lebur, tubuhnya terpelanting bersama butiran pasir tornado yang luruh ke bawah.*” “The Crownless One raised his hand into the air, and the billions of grains of sand transformed into a tornado six hundred meters high, swirling, pitch-black, terrifying; The tip of the tornado moved downward, then the sand tornado with massive force hit Batozar. The attack was so powerful that it caused Batozar's shield to be shattered, his body was thrown along with the tornado's sand grains that fell down.” (Tere Liye, 2018, p. 305)
- (32) “*Seperti yang telah kita ketahui bersama, separuh bangunan rumah Lady Oprah runtuh tadi malam. Beberapa saksi menyatakan mereka mendengar suara berdentum kencang dari dalam rumah. Menyusul kemudian tanah bergetar, hingga saat ini mengonfirmasi apa yang terjadi.*” As we all know, half of Lady Oprah's house collapsed last night. Several witnesses reported hearing a loud bang from

inside the house. The ground then shook, confirming what happened. (Tere Liye, 2018, p. 317)

- (33) *“Aku menatap kerumunan yang terus berteriak-teriak memanggil idola mereka, sambil terus melangkah mengikuti Batozar di atas puing-puing reruntuhan. Tidak ada yang tersisa dari satu bangunan kerucut yang runtuh. Hancur lebur.”* I stared at the crowd, who continued to shout for their idol, as I followed Batozar over the rubble. Nothing remained of the collapsed cone-shaped building. It was completely destroyed. (Tere Liye, 2018, p. 318).
- (34) *“Dia terbang ke udara, mengeluarkan cahaya terang bagai purnama, lantas berteriak kencang mengirim pukulan berdentum yang meruntuhkan lereng gunung.”* He flew into the air, emitting a bright light like the full moon, then shouted loudly sending a resounding blow that collapsed the mountainside." (Tere Liye, 2018, p. 324).
- (35) *“BUM! Pukulan itu membuat lubang raksasa di tengah ruangan. Tidak ada lagi rumah kayu, petak sawah kecil, dan kebun sayur. Semua hancur. Dinding ruangan bergetar, bebatuan runtuh.”* *“BOOM! The blow created a giant hole in the center of the room. Gone were the wooden house, the small rice paddy, and the vegetable garden. Everything was destroyed. The walls of the room shook, and the rocks crumbled.”* (Tere Liye, 2018, p. 344).

Data (25) depicts the destruction of the valley caused by a giant man-made mechanical object, which causes devastation but also mystery due to its extraordinary power. Data (26)–(30) shows destructive forces in the form of blows, energy explosions, and the collapse of mountain slopes, causing landslides, thick dust, and panic among the characters. This shows how fragile nature is when faced with supernatural and mechanical forces. Data (31) shows a massive and terrifying giant sand tornado, a symbol of both destruction and uncontrollable power. Data (32)–(33) shows the destruction of buildings, the collapse of Lady Oprah's house, and the complete destruction of cone-shaped buildings, leaving behind debris that shows the social impact of the disaster. Data (34)–(35) reinforce the apocalyptic image through light and thunderous blows that destroy mountains, houses, rice fields, and gardens—representing the loss of human living space as well as the collapse of civilization.

Data on disasters in *Minor Comet* confirms the representation of the apocalypse as total destruction encompassing nature, living space, and social structures. Images of explosions, landslides, sand tornadoes, and collapsed buildings evoke a destructive atmosphere that causes collective fear, panic, and boundless destruction. The presence of supernatural and mechanical forces further emphasizes moral dualism, 2018, p. humans versus nature, strength versus weakness, civilization versus destruction. Thus, disasters in this novel are not merely physical events, but imaginative constructions that display psychological tension, social paranoia, and ecological crises that threaten survival.

#### 4. Dwelling

According to Garrard, dwelling/housing is not a temporary thing; on the contrary, it implies a long-term accumulation of memories of the human landscape, ancestors and death, rituals, life and work. The following is data about settlements in the novel *Komet Minor*.

- (36) “Ada batas yang jelas antara tanah padang rumput dan tanah setelah gerbang. Aku memperhatikan, sepertinya fondasi besar dan kokoh dari seluruh kota terbenam di dalam tanah, menjadi lantainya. Lantas di atasnya dibangun rumah-rumah, bangunan-bangunan mirip kubus. Entah di mana mereka meletakkan mesin canggih yang bisa membawa tempat ini berpindah-pindah.” There was a clear boundary between the grassland and the land beyond the gate. I noticed that it seemed like the massive, sturdy foundations of the entire city were sunk into the ground, forming its floor. Then, on top of that, houses, cube-like structures, were built. I wonder where they installed the sophisticated machinery that could move this place around.” (Tere Liye, 2018, p. 85)
- (37) “Semakin jauh kami masuk ke dalam kota, penduduk semakin ramai. Benda terbang dengan orang menumpang di dalamnya lalu-lalang, berdesing melintas di atas kepala kami. Juga para pejalan kaki yang sibuk menuju tujuan masing-masing. Pagi yang sibuk.” The further we got into the city, the busier the people became. Flying objects with people riding in them passed by, whizzing past our heads. Also busy pedestrians going to their respective destinations. A busy morning.” (Tere Liye, 2018, p. 86)
- (38) “Kota ini nyaris sepuluh kali lebih besar dibanding kota yang kami kunjungi tadi pagi. Di kota ini bukan kubus favorit penduduknya, melainkan bangunan segi tiga, dan ada di mana-mana. Kalian tidak akan pernah menemukan bentuk segi tiga lebih banyak selain di kota ini.” “This city is almost ten times larger than the one we visited this morning. Instead of the familiar cubes, here, triangular buildings are everywhere. You'll find more triangles than anywhere else.” (Tere Liye, 2018, p. 119)
- (39) “Kami menyaksikan sebuah kota sedang bersiap-siap melakukan teleportasi. Kota itu hanya sedikit lebih kecil dibanding kota Barchantum. Bangunannya berbentuk tabung-tabung tinggi. Kami bisa melihat jelas kota itu sedang bergetar; perlahan-lahan terangkat dari tanah tempatnya berpijak di samping danau.” “We witnessed a city preparing to teleport. It was only slightly smaller than Barchantum. Its buildings were shaped like tall tubes. We could clearly see the city trembling, slowly rising from the ground beside the lake.” (Tere Liye, 2018, p. 152)
- (40) “Kami menemukan pemukiman penduduk, persis di lembah terakhir setelah barisan gunung-gunung. Indah sekali. Kami menatap ke lembah. Hamparan menguning terlihat sejauh mata memandang. Petak-petak tanah tertata rapi. Dan persis di tengahnya, tampak bangunan-bangunan berbentuk limas segi empat. Tidak banyak bangunan itu, hanya 30-40 rumah. Pemukiman ini lebih mirip desa yang permai di dunia kami.” “We witnessed a city preparing to teleport. It was only slightly smaller than Barchantum. Its buildings were shaped like tall tubes. We could clearly see the city trembling, slowly rising from the ground beside the lake.” (Tere Liye, 2018, p. 233).
- (41) “Salah satu bangunan limas segi empat di tengah desa terlihat ramai. Rumah itu terbuka lebar, dengan meja-meja dan kursi-kursu berbentuk limas segi empat yang terbalik berbaris di halaman.” “One of the pyramid-shaped buildings in the center of the village looked bustling. The house was wide open, with tables and chairs in the shape of an upside-down pyramid lined up in the yard.” (Tere Liye, 2018, p. 234).
- (42) “Setelah menjual hasil panen di sana, pemukiman akan melakukan teleportasi lagi ke titik berikutnya, lembah yang berbeda. Mereka akan menanam jenis tumbuhan yang berbeda lagi. Sepanjang tahun pemukiman ini akan terus berpindah-pindah,

*hingga siklusnya tiba, kembali lagi ke lembah ini ketika tanahnya siap diolah kembali.*” "After selling their crops there, the settlement would teleport again to the next point, a different valley. They would plant yet another type of crop. Throughout the year, the settlement would continue to move, until its cycle ended, returning to this valley when the land was ready to be cultivated again." (Tere Liye, 2018, p. 240).

- (43) *“Bangunan-bangunan indah dan mewah terlihat, dengan pemandangan menghadap sungai kota Archantum yang jernih. Itu bukan sungai biasa. Karena kota ini juga memiliki teknologi melompat ke lokasi lain, sungai tersebut jelas ikut berpindah.”* "Beautiful and luxurious buildings were visible, overlooking the crystal-clear river of Archantum. It was no ordinary river. Since this city also possessed location-hopping technology, the river had clearly moved with it. (Tere Liye, 2018, p. 316)

Data (36)–(37) shows a futuristic city with solid foundations, cube-shaped houses, hidden advanced machines, and a busy social life with flying objects and pedestrians. This depicts dwellings as spaces that are not only physical, but also full of human activity and symbols of civilization. Data (38)–(39) adds architectural variations in the form of triangular and tall tube-shaped buildings, and even a city capable of teleportation, showing that dwellings in the novel are dynamic, modern, and rooted in technology. Data (40)–(41) shows simple settlements in beautiful valleys, with square pyramid-shaped houses resembling charming villages, presenting a more traditional dwelling, close to nature and full of social intimacy. Data (42) reveals nomadic settlements that move according to agricultural cycles, showing the close relationship between humans, land, and survival. Finally, Data (43) shows the city of Archantum with its luxurious buildings and rivers that move with technology, emphasizing the connection between dwelling and power, aesthetics, and sophistication.

The representation of dwellings in *Komet Minor* shows the diversity of forms and functions of housing, ranging from futuristic cities with advanced technology, beautiful traditional villages, to nomadic settlements that are integrated with the cycles of nature. Dwellings are not merely depicted as physical spaces for shelter, but also as containers of collective memory, social activities, life cycles, and human relationships with nature and technology. This is in line with Garrard's concept that dwellings store the memories of human landscapes, ancestors, and daily activities, so that in the novel, dwellings appear as symbols of cultural continuity and identity, both in traditional and modern contexts.

## 5. Animals

According to Garrard, studies on the relationship between animals and humans in the humanities are divided between philosophical considerations of animal rights and cultural analysis of animal representations. Here is some data about animals.

- (44) *“Dari jarak sepuluh kilometer, dari dalam lautan melesat keluar seekor ikan raksasa—setidaknya bentuknya mirip ikan. Masih jauh, tapi sudah terlihat besar sekali, lebih besar dibanding gurita yang mengejar kami beberapa hari lalu. Ikan ini memiliki enam tanduk, ekor panjang, dan sirip-sirip melengkung.* "Ten kilometers away, a giant fish shot out from the ocean—at least it looked like one. It was still far away, but it already looked enormous, bigger than the octopus that

- chased us a few days ago. It had six horns, a long tail, and curved fins. (Tere Liye, 2018, p. 23)
- (45) *“Serombongan lalat terbang, bentuknya mirip lalat di dunia kami. Bedanya, tubuh mereka sebesar betis, mengeluarkan cahaya hijau. Sayapnya berpendar-endar, terbang di antara pepohonan.”* "A swarm of flies flew by, similar in shape to the flies in our world. The difference was that their bodies were as big as calves, emitting a green glow. Their wings shimmered, flying among the trees." (Tere Liye, 2018, p. 23)
- (46) *“Pohon-pohon berdera, tanah yang kami injak bergetar. Aku menelan ludah, menatap ke arah depan. Itu apa? Ada gajah? Hewan raksasa mendekat? Belum sempat kami menghindari atau melarikan diri, dari sela-sela pohon jamur raksasa, merangkak hewan yang bentuknya seperti tungau, dengan kaki-kaki seribu, belalai, tanduk, dan mata ada di mana-mana. Satu-dua mengeluarkan cahaya hijau. Hewan ini nyaris sepuluh meter tingginya, dan tidak hanya satu, melainkan ada belasan, merangkak dengan kaki-kakinya di depan kami.”* The trees rustled, the ground beneath us trembled. I swallowed hard, staring ahead. What was that? An elephant? A giant beast approaching? Before we could dodge or flee, from between the giant mushroom trees, crawled creatures that looked like mites, with millipedes, trunks, horns, and eyes everywhere. One or two emitted a green glow. These animals were nearly ten meters tall, and not just one, but dozens of them, crawling on their legs in front of us. (Tere Liye, 2018, p. 29)
- (47) *“Tubuh kami berempat terus melintasi pohon-pohon jamur. Sepanjang jalan lebih banyak lagi tungau raksasa yang kami lihat. Juga ular-ular yang terbang di sela-sela dahan jamur, mengeluarkan warna-warni. Mulut ular-ular itu terbuka lebar, giginya ratusan... Sementara itu serangga terbang, mulai dari ukuran jempol hingga sebesar kucing, berkeliaran.”* The four of us continued to traverse the mushroom trees. Along the way, we saw more giant mites. We also saw snakes flying between the mushroom branches, emitting a colorful display. Their mouths were wide open, their teeth hundreds of them... Meanwhile, flying insects, ranging in size from a thumb to as large as a cat, were scurrying about. (Tere Liye, 2018, p. 32)
- (48) *“Burung-burung aneh dengan warna hijau berkicau bernyanyi, bahkan ada yang seperti lenguh terompet ikut menyambut pagi.”* Strange green birds were chirping and singing, some even sounded like trumpets, welcoming the morning.” (Tere Liye, 2018, p. 54)
- (49) *“Cacing! Mirip cacing di dunia kami, tapi panjangnya hingga lima meter, dengan diameter tak kurang dari setengah meter. Ada dua mata hijau. Eh, cacing punya mata? Aku tak sempat memikirkannya. Juga ada tanduk berwarna hijau di kepalanya. Mulutnya terbuka menunjukkan taring-taring tajam yang mirip gading gajah. Belum habis kagetku, cacing itu mengeluarkan cairan hijau dari mulutnya, menyembur ke tubuh Seli. Cairan itu membentuk jaring—seperti jarring laba-laba, tanpa ampun mengikat Seli.”* A worm! It resembles the worms in our world, but it’s up to five meters long, with a diameter of no less than half a meter. It has two green eyes. Eh, worms have eyes? I didn’t have time to think about it. There’s also a green horn on its head. Its mouth is open, revealing sharp fangs that resemble elephant tusks. Before I could finish my surprise, the worm released a green liquid from its mouth, spraying onto Seli’s body. The liquid formed a web—like a spider’s web, mercilessly binding Seli.” (Tere Liye, 2018, p. 69).

- (50) *“Lihatlah di atas sana, Batozar seperti membelah diri. Tubuhnya muncul menjadi enam belas Batozar, lantas keenam belas tubuh itu melesat serempak, melakukan gerakan totokan, menyambar setiap tanduk cacing—termasuk yang menggigit Seli; sekejap lengang. Enam belas tubuh cacing itu terbanting di atas tanah. Lumpuh. Kali ini mereka tidak bisa saling memulihkan.”* Look up there, Batozar seems to split apart. Its body emerges into sixteen Batozar, then the sixteen bodies shoot out simultaneously, performing a stabbing motion, grabbing each of the worm's horns—including the one that bit Seli. A moment of silence. The sixteen worm bodies slam into the ground. Paralyzed. This time they can't heal each other. (Tere Liye, 2018, p. 75).
- (51) *“Kami melihat hewan-hewan purba itu. Bentuknya seperti kadal di dunia kami, tapi tubuh mereka besar sekali. Panjangnya tak kurang dari delapan meter. Jumlah mereka ribuan, berkeliaran di dekat rekahan tanah. Mereka berguling-guling sepertinya menyukai panas yang keluar dari sana. Anak-anak kadal asyik bermain, saling piting, saling mengejar.”* We saw those ancient animals. They looked like lizards in our world, but their bodies were enormous. They were no less than eight meters long. There were thousands of them, roaming near the cracks in the ground. They rolled around, as if they loved the heat emanating from them. The baby lizards were happily playing, crawling around and chasing each other. (Tere Liye, 2018, p. 162)
- (52) *“Sekitarku lengang. Di bawah sana, di lembah, ribuan kadal masih asyik bercengkrama dengan uap panas. Hewan itu sepertinya aktif 24 jam. Aku mendongak, menatap bintang-bintang.”* *“It was quiet all around me. Down there in the valley, thousands of lizards were still happily chatting in the hot steam. They seemed to be active 24/7. I looked up and stared at the stars.* (Tere Liye, 2018, p. 193)
- (53) *“Aku bosan melihat ribuan kadal yang menghadangku, yang melemparkan bola-bola api, maka aku menghabisinya, mengirim energi dingin menutupi seluruh lereng.”* I got tired of seeing thousands of lizards blocking me, throwing fireballs, so I finished them off, sending cold energy covering the entire slope.” (Tere Liye, 2018, p. 217).
- (54) *“Pengunjung semakin riuh. Acara dimulai. Dua petugas kebun binatang menggondong hewan bertubuh gemuk berbulu tebal; Kita tinggal bersama ribuan spesies unik di klan ini. Satu-dua di antara mereka bernasib malang, terancam punah. Hewan ini misalnya, wombat, hanya tersisa beberapa saja di alam liar Klan Komet Minor; Mulai hari ini, kita harus bergandengan tangan menjaga spesies langka Klan Komet Minor.”* *“The crowds are getting louder. The event begins. Two zookeepers carry a thick, furry animal; We live with thousands of unique species in this clan. One or two of them are unfortunate, threatened with extinction. This animal, for example, the wombat, only a few remain in the wild of the Minor Comet Clan; Starting today, we must join hands to protect the rare species of the Minor Comet Clan.”* (Tere Liye, 2018, p. 256).
- (55) *“Hewan-hewan purba itu tewas dibantai. Itu jelas bukan karena perubahan iklim. Ada petualang antarklan yang membunuh hewan-hewan itu dengan teknik energi dingin; hewan-hewan liar itu bukan tanding, atau kurang pasir yang bisa digunakan untuk berlatih teknik bertarung.”* *The ancient beasts were slaughtered. It certainly wasn't due to climate change. There were inter-clan adventurers who killed the beasts with cold energy techniques; the wild beasts were simply too weak*

to compete, or lacked the sand to practice fighting techniques. (Tere Liye, 2018, p. 258).

- (56) *“Ayam berkotek-kotek—aku yakin sekali bentuknya seperti ayam di dunia kami. Juga kambing mengembik dan sapi melenguh. Hewan-hewan itu tahu ada yang datang, menyambut kami yang muncul dari balik cermin yang di sembunyikan di celah-celah bebatuan.”* "Chickens were clucking—I'm pretty sure they looked like chickens in our world. Goats were bleating and cows were mooing. They knew we were coming, welcoming us as we emerged from behind the mirrors hidden in the crevices of the rocks." (Tere Liye, 2018, p. 332)
- (57) *“Buk! Tinju si Tanpa Mahkota mengarah menyasar lawan, tapi Finale tidak menghindar. Finale balas meninju, dua tinju bertemu. Aku, Seli, dan Ali yang tidak jauh dari mereka terseret dua langkah ke belakang kena ekor serangan. “Bang! The Crownless One’s fist aimed for his opponent, but Finale didn’t dodge. Finale returned the blow, and their fists met. Seli, Ali, and I, who were not far from them, were dragged two steps back by the tail of the attack (Tere Liye, 2018, p. 343).*
- (58) *“Rerumputan terempas. Kandang sapi terangkat—sapinya melenguh lari, menyusul kambing yang sebelumnya sudah lari.”* Grass was knocked over. The cow pen was lifted—the cows bellowed and ran, following the goats that had already fled.” (Tere Liye, 2018, p. 343).

Data (44)–(47) describes the existence of giant and fantastical animals, such as six-horned fish, flies as big as calves that glow, giant thousand-legged mites, and flying snakes. The presence of these creatures confirms that the world of Comet Minor is filled with impressive yet terrifying alien fauna. Data (48)–(50) shows various interactions between humans and animals, ranging from strange birds with beautiful songs, giant poisonous worms that bind characters, to battles that paralyze these creatures. Data (51)–(53) shows thousands of ancient lizards living near hot fissures, interacting socially, but also capable of becoming deadly threats when they throw fireballs. Data (54) shows the conservation side with a zoo that preserves rare species such as wombats, which are nearly extinct. Data (55) shows the threat to fauna due to the slaughter of animals by adventurers, not because of climate change, but because of exploitation and violence. Data (56)–(58) brings a touch of everyday life with the presence of chickens, goats, and cows that are more familiar to humans, even getting involved in battles when the pens are damaged.

The representation of animals in Komet Minor shows the complex relationship between humans and fauna, from admiration for foreign creatures, threats from dangerous animals, to awareness of the need to preserve endangered species. This novel presents animals as symbols of biodiversity as well as the fragility of ecosystems that can be damaged by human actions and conflicts. The presence of wild animals, ancient animals, and domestic animals enriches the ecological landscape of the story and emphasizes that the relationship between humans and animals is not merely one of domination, but also one of harmony, threat, exploitation, and ethical responsibility. This is in line with Garrard's thinking that the representation of animals in literary works always opens up space for philosophical reflection on the right to life of animals and the cultural values attached to them.

## 6. Earth

Efforts to preserve the earth can be made by working together to take on the task and responsibility of protecting the earth. Data related to the Earth is summarized in the excerpt below.

- (59) *"Kami berdiri di dahan sebuah pohon duri yang menjulang persis di salah satu bukit. Depan kami terhampar lembah. Cahaya bintang-gemintang membuatnya samar."* "We stood on the branches of a thorn tree that towered over one of the hills. Before us lay a valley. The light of the stars obscured it." (Tere Liye, 2018, p. 44).
- (60) *"Rumput yang kami injak tidak tinggi, lebih mirip rumput lapangan sekolah. Sejauh mata memandang, rumput terhampar luas, di belakang kami hutan pohon berduri, di depan kami pegunungan."* The grass we were treading on wasn't tall, more like a school field. As far as the eye could see, the grass stretched out, behind us a forest of thorny trees, and in front of us mountains. (Tere Liye, 2018, p. 51).
- (61) *"Persis saat bola matahari muncul dari balik pegunungan, saat cahaya pertamanya menyiram padang rumput, menyiram wajah kami, Batozar tiba di ujung latihannya; dia berdiri tersenyum menyambut pagi. Sekitar kami mulai terang. Burung-burung aneh dengan warna hijau berkicau bernyanyi, bahkan ada yang seperti lenguh terompet ikut menyambut pagi."* "Just as the sun rose from behind the mountains, as its first rays of light bathed the meadow, bathing our faces, Batozar arrived at the end of his training; he stood smiling, welcoming the morning. It was beginning to light up around us. Strange green birds were chirping, some even trumpeting their greetings." (Tere Liye, 2018, p. 54)
- (62) *"Matahari mulai tumbang di kaki langit. Pemandangan di luar sana amat fantastis. Ada pelangi indah yang muncul bersama tenggelamnya matahari kerumunan burung berwarna putih di atas hamparan padang rumput melengkapi lanskap."* "The sun was starting to set on the horizon. The view outside was fantastic. A beautiful rainbow appeared with the setting sun, and a flock of white birds over the expanse of grassland completed the landscape." (Tere Liye, 2018, p. 117).
- (63) *"Ruangan itu ternyata transparan, dindingnya tembus pandang. Kami bisa melihat 360 derajat seluruh kota, termasuk bola matahari yang siap terbenam di permukaan danau. Pelangi indah menghiasi kaki langit."* The room turned out to be transparent, its walls translucent. We had a 360-degree view of the entire city, including the sun about to set over the lake. A beautiful rainbow adorned the skyline." (Tere Liye, 2018, p. 122).
- (64) *"Tempat ini hebat sekali, karena memiliki alam liar yang sangat menantang. Hewan-hewannya, hutan-hutannya, sungai, lembah, gunung, setiap jengkal klan adalah tempat berlatih."* This place is truly amazing, with its incredibly challenging wilderness. The animals, the forests, the rivers, the valleys, the mountains—every inch of the clan is a training ground." (Tere Liye, 2018, p. 127)
- (65) *"Tiba di tepi lembah, kami segera tahu bahwa hamparan petak-petak tanah ini adalah persawahan dengan teknologi tinggi. Bulir padi merekah di seluruh batang. Saking lebatnya, batangnya sampai tak terlihat. Warnanya menguning, tanda siap dipanen. Sama seperti di dunia kami, padi ini tumbuh di petak tanah berair."* "Arriving at the edge of the valley, we immediately realized that these stretches of land were high-tech rice paddies. Rice grains were sprouting from every stalk. They were so dense, the stalks were almost invisible. They were turning yellow, a sign that they were ready to be harvested. Just like in our world, this rice grew in a patch of water." (Tere Liye, 2018, p. 233)

- (66) *“Ternyata tempat yang kami tuju jauh lebih baik. Sebuah ruangan tinggi, tak kurang dari lima ratus meter, berbentuk lingkaran dengan diameter lima kali tingginya. Bebatuan kokoh menjadi dinding. Ada air terjun di salah satu sisinya. Tanah yang kami pijak dipenuhi rerumputan hijau. Udara terasa sejuk, cahaya matahari lembut menerpa wajah—itu pasti matahari artifisial.”* “It turned out the place we were headed to was much better. A tall room, no less than five hundred meters long, shaped like a circle with a diameter five times its height. Solid rocks formed the walls. There was a waterfall on one side. The ground beneath us was covered in green grass. The air felt cool, and the sunlight gently hit our faces—it must have been an artificial sun.” (Tere Liye, 2018, p. 332)
- (67) *“Simetris empat sisi. Awan putih yang laksana kapas juga terlihat memerah, terkena cahaya matahari pagi. Di bawah sana, di tenah danau, Bor-O-Bdur menyambut anggun. Seperti bunga teratai elok di tengah danau berair sejernih Kristal. Dari sisi hutan, ada empat jembatan penghubung di atas permukaan danau yang sepertinya terbuat dari kayu menuju bangunan indah itu. Pepohonan di hutan sedang berbunga warna-warni terlihat menawan.”* Four-sided symmetrical. The white clouds that looked like cotton also looked red, exposed to the morning sun. Down there, in the middle of the lake, Bor-O-Bdur welcomed you gracefully. Like a beautiful lotus flower in the middle of a lake with crystal clear water. From the forest side, there are four connecting bridges above the lake surface that seem to be made of wood to the beautiful building. The trees in the forest are blooming with colorful flowers and look charming.” (Tere Liye, 2018, p. 371).

Data (59)-(60) displays the beauty of the earth in the form of valleys, grasslands, and mountains illuminated by starlight, presenting a peaceful yet magnificent natural landscape. Data (61)-(63) shows natural phenomena such as sunrise, the chirping of green birds, sunset, rainbows, and lakes reflecting light. This depiction presents the earth as a space of life full of harmony, where natural elements, animals, and humans are united. Data (64) first emphasizes that the earth is not only a place to live, but also a space for challenges and learning, with forests, rivers, valleys, and mountains as training grounds. Data (64) secondly shows the agricultural side of the earth, namely high-tech rice fields with rice ready for harvest, marking the connection between humans and the earth as a source of food and survival. Data (66) presents an artificial landscape in the form of a large room with a waterfall, green grass, cool air, and artificial sunlight, emphasizing that the earth can also be engineered by humans without losing its natural feel. Finally, Data (67) depicts an elegant panorama of a crystal lake, flowering trees, and beautiful buildings in the middle, showing the earth as an aesthetic, spiritual, and harmonious space.

The representation of Earth in *Minor Comet* shows that Earth is viewed as a complex living space: beautiful, fertile, full of resources, but also challenging. Earth is presented in two forms: first, natural Earth with mountains, valleys, grasslands, rivers, forests, and biodiversity; second, human-engineered Earth with technology, such as modern rice fields and rooms with artificial sunlight. This depiction shows an ecological awareness that the Earth is a shared home that must be cared for, appreciated, and used sustainably. This is in line with Garrard's concept that saving the Earth means involving humans, animals, plants, and technology in the collective responsibility of maintaining the planet's sustainability as the main living space.

Based on Table 1 and Figure 1, environmental phenomena in the novel *Komet Minor* have a varied distribution. The highest percentage is in the Animals category (21.52%), which

shows the dominance of animal representations both in the form of threats and symbols of ecosystem balance. Furthermore, the Pollution category (17.65%) is also quite dominant, reflecting the environmental damage caused by pollution as described in the text. The categories Apocalypse (13.84%), Earth (13.11%), and Dwelling (12.21%) are in the middle range, indicating that disasters, the earth, and dwellings remain important focuses in the narrative. Meanwhile, the Wilderness category (8.57%) received the lowest percentage, indicating that although wilderness is depicted, its proportion is relatively small compared to other phenomena.

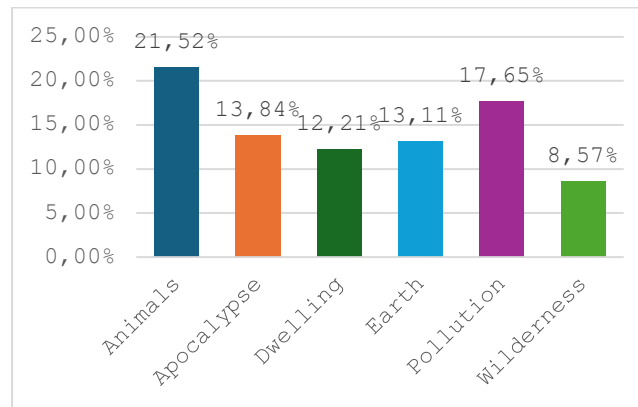
A comparison between Table 1 and Figure 1 shows the consistency of the distribution of environmental phenomena with a clearer visual emphasis. Figure 1 reinforces that the representation of animals and pollution are the author's main focus in constructing ecological criticism, while the wilderness plays more of a supporting role. These findings indicate that Tere Liye emphasizes human interaction with animals and the impact of pollution on ecosystems, while still incorporating elements of disaster, earth, and habitat to reinforce the ecological narrative. Thus, this analysis confirms the diversity of ecological dimensions in the novel, but with an emphasis on human-animal relationships and issues of environmental degradation.

**Table 1. Percentage Coverage Environmental Fenomenon in *Komet by Tere Liye***

Coding	Percentage coverage
Pollution	17,65%
Wilderness	8,57%
Apocalypse	13,84%
Dwelling	12,21%
Animals	21,52%
Earth	13,11%

An ecocritical analysis using Garrard's six categories in Table 1 shows that Animals is the most dominant aspect, covering 21.52%. This shows that the representation of animals, both as symbols and narrative subjects, is a critical point in describing the relationship between humans and nature. Meanwhile, the Pollution category ranks second with 17.65%, emphasizing that environmental pollution remains a strong and frequently explored issue in the text. The Apocalypse category obtained 13.84%, indicating that depictions of ecological destruction, threats of disaster, and pessimism about the future of the earth are quite prominent, although not dominant. Furthermore, the Earth category was at 13.11%, confirming that the earth as a shared home and symbol of sustainability is present as one of the important axes in ecological representation.

The Dwelling category was recorded at 12.21%, showing how literary texts highlight human living spaces—both as ambivalent places between alienation and attachment, and as ethical-social spaces in facing ecological crises. The Wilderness category has the smallest coverage, at 8.57%, showing that the depiction of wilderness as a reflective or transcendental space tends to be less dominant than other categories. Overall, this data shows that the main focus of ecocritical narratives is more on animals and pollution issues, while the wilderness category is relatively minimal, which can be interpreted as a shift from the romanticization of the wild to an emphasis on ecological crises that are more concrete and closer to human life.



**Figure 1. Percentage Coverage Comparison**

Figure 1 shows the distribution of Garrard's ecocritical categories, which include Animals, Pollution, Apocalypse, Earth, Dwelling, and Wilderness. The data shows that the Animals category has the highest percentage at 21.52%, indicating that the representation of animals is the most dominant aspect in the text. Next, the Pollution category ranks second with 17.65%, underlining the strong issue of pollution in the analyzed narrative.

The Apocalypse category is recorded at 13.84%, followed by Earth at 13.11% and Dwelling at 12.21%. These three categories are relatively balanced, indicating that the themes of ecological disaster, the earth as a living space, and the ambivalence of human dwelling spaces received significant attention. The Wilderness category received the lowest percentage, 8.57%, indicating that the depiction of wilderness as a free and transcendental space was relatively minimal compared to other categories.

Figure 1 shows that ecocritical narratives place more emphasis on the relationship between humans and animals and the issue of pollution, while wilderness tends to be less explored, indicating a shift in focus from the romanticization of wilderness to more concrete ecological issues that are closer to human life.

Figure 2 shows the dominance of words representing ecological phenomena in the novel *Komet Minor*. Words such as animals, soil, trees, forests, mountains, cities, buildings, and water appear most frequently, indicating that these elements are the main themes in the novel's ecological narrative. The presence of the word *Batozar* signifies the character's important role in interacting with the environment, while words such as clumps, green, fields, valleys, light, and lakes emphasize the depiction of a diverse natural landscape. In addition, words such as flying, giant, worm, snake, and blow reflect the dynamic conflict between humans, animals, and the environment, which is fraught with tension. Thus, this word cloud confirms that the representation of nature and ecology in *Komet Minor* is very dominant, both in terms of flora, fauna, and geographical elements, while also reinforcing the novel's major theme of the relationship between humans and the environment.



**Figure 2. Word Cloud**

Ecological representations in the novel emphasize the dominance of animals and pollution as the main themes. Animals are present as symbols of biodiversity richness as well as the fragility of ecosystems when faced with the threats of exploitation and conflict. These findings are in line with Garrard (2012, p. 152) and the views of Echeverri et al. (2018, p. 50) on the importance of reading human-animal relations multidimensionally. The pollution category emphasizes criticism of water, soil, and air damage. Carson (2010, p. 477) shows that since the colonial era, the image of pollution has been used to criticize domination. In line with this, Syahriati (2025, p. 5) finds that *Gemuruh* describes pollution as a social and cultural trauma, not just physical damage.

The apocalypse category (13.84%) highlights the narrative of ecological disaster as a narrative of anticipation (Ferguson et al., 2025, p. 3). Bracke (2018, p. 225) refers to humans as story-telling animals who use disaster narratives to reorganize their relationship with nature. In fact, Bosworth (2024, p. 1) asserts that dark humor in cave geopoetics can be an emotional strategy for dealing with ecological destruction, showing that apocalypse does not always mean despair, but also critical reflection.

The categories of earth (13.11%) and dwelling (12.21%) demonstrate the importance of the earth and human living spaces as ethical and existential arenas. Bai (2023, p. 1) emphasizes dwelling as a collective memory space that shapes ecological identity, while Cella (2013, p. 575), through the ecosomatic paradigm, views the human body and ecological space as a unity. Thus, dwelling is not merely physical, but a bodily experience that is integrated with nature. The wilderness category (8.57%) is the lowest proportion, indicating a shift from the romanticization of the wild to concrete ecological issues. Tan (2024, p. 1) found that forests in the historical chronicles of West Java became a historiographical metaphor that harbored conflict. This shows that contemporary texts emphasize real crises rather than merely romantic imaginings of the wilderness.

Overall, these results support Juanda's (2023, p. 44) finding that the short story *Pengelana Laut* represents the exploitation of marine animals as an ecological critique. In line with this, Iovino & Verdicchio (2020, p. 83) emphasize the importance of literary representation strategies in voicing the invisible—both migrants and marginalized ecosystems. Thus, the novel *Gemuruh dan Komet* presents ecology as the core of the narrative, voicing criticism of human behavior, emphasizing harmony with nature, and affirming collective responsibility for maintaining sustainability.

#### **D. CONCLUSION**

The relationship between humans and nature in a parallel world that depicts ecological aspects through the existence of animals and wildlife. Even though it uses a parallel world as its setting, namely a fantasy world, Tere Liye's parallel world is actually a reflection of the real world. Environmental damage is caused by the antagonist, Tanpa Mahkota. This character kills ancient lizards by emitting cold energy around their habitat and destroys several settlements due to his greed. Even though the environment is hostile, this novel also invites humans to make peace with nature. The humans in the story must move their city to protect themselves from the attacks of the pegworms. The characters in *Komet Minor* only fight against nature when protecting themselves. Thus, nature is not disturbed. The final issue is the tradition of respecting the environment. Efforts to respect the environment are manifested through the thoughts and actions of the characters. When Ali, Raib, Seli, and Batozar eat together, they do not forget to clean up their leftovers and tidy up the grass where they sat. They are also very careful when escaping into the wild so as not to disturb the animals. Then Tere Liye introduces a tradition in this novel, namely eating together followed by dancing together. This joy arises from the abundant harvest and the feeling of safety from pests. Thus, it can be concluded that there are four environmental issues in Tere Liye's novel, namely (1) the issue of natural destruction and animal genocide, (2) hostile ecological conditions, (3) animals as biological and psychological beings, and (4) the tradition of respecting nature.

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