



Environmental Exploitation in Chandra Bientang's Novel *Batu Berkaki*: An Ecocritical Study

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ABSTRACT

Chandra Bientang's novel *Batu Berkaki* (2024) depicts society's struggle to deal with environmental damage triggered by human greed and efforts to restore the balance of nature through moral values and ecological awareness. This study examines the representation of environmental exploitation and environmental ethics in the novel. Specifically, the study aims to (1) describe forms of environmental exploitation based on Garrard's perspective, and (2) describe forms of environmental ethics based on Keraf's perspective. The study uses Garrard's ecocritical theory as a basis for examining the relationship between humans and nature in literary works, and Keraf's environmental ethical theory to explain the moral values that guide humans in preserving the environment. The method used is descriptive qualitative. The research data consists of excerpts from the novel *Batu Berkaki* that depict acts of exploitation and ethical behavior towards the environment. Data sources come from the main novel and are supported by relevant theoretical references. Data collection techniques are carried out through reading and note-taking, while data analysis includes systematic reduction, classification, description, and drawing conclusions. The results of the study showed 42 data representing environmental exploitation, consisting of pollution (11 data), wilderness (8 data), natural disasters (1 data), residence (11 data), animals (7 data), and the earth (4 data). In addition, 19 data were found related to environmental ethics which include respect for nature, responsibility, solidarity, compassion, the principle of no harm, a simple and harmonious life towards nature, the principle of justice, the principle of democracy, and the principle of moral integrity. These findings confirm that the novel *Batu Berkaki* not only highlights ecological damage, but also offers moral values as a foundation for sustainable environmental recovery and supports the interests of the ecosystem.

Keywords: environmental exploitation, novel, ecocriticism

Eksplorasi Lingkungan dalam Novel *Batu Berkaki* Karya Chandra Bientang: Kajian Ekokritik

ABSTRAK

Novel *Batu Berkaki* karya Chandra Bientang, tahun 2024 menggambarkan perjuangan masyarakat menghadapi kerusakan lingkungan yang dipicu oleh keserakahan manusia serta usaha memulihkan keseimbangan alam melalui nilai moral dan kesadaran ekologis. Penelitian ini mengkaji representasi eksploitasi lingkungan dan etika lingkungan dalam novel tersebut. Secara khusus, penelitian bertujuan untuk (1) mendeskripsikan bentuk-bentuk eksploitasi lingkungan berdasarkan perspektif Garrard, dan (2) mendeskripsikan bentuk-bentuk etika lingkungan berdasarkan perspektif Keraf. Penelitian menggunakan teori ekokritik Garrard sebagai landasan untuk melihat relasi manusia dan alam dalam karya sastra, serta teori etika lingkungan Keraf untuk menjelaskan nilai moral yang menuntun manusia menjaga kelestarian lingkungan. Metode yang diterapkan adalah deskriptif kualitatif. Data penelitian berupa kutipan-kutipan novel *Batu Berkaki* yang menampilkan tindakan eksploitasi maupun perilaku etis terhadap lingkungan. Sumber data berasal dari novel utama dan didukung referensi teoretis relevan. Teknik pengumpulan data dilakukan melalui baca dan catat, sementara analisis data mencakup reduksi, klasifikasi, deskripsi, dan penarikan kesimpulan yang sistematis. Hasil penelitian menunjukkan adanya 42 data yang merepresentasikan eksploitasi lingkungan, terdiri atas pencemaran (11 data), hutan belantara (8 data), bencana alam (1 data), tempat tinggal (11 data), binatang (7 data), dan bumi (4 data). Selain itu, ditemukan 19 data terkait etika lingkungan yang mencakup sikap hormat kepada alam, sikap tanggung jawab, sikap solidaritas, sikap kasih sayang, prinsip no harm, sikap hidup sederhana dan selaras terhadap alam, prinsip keadilan, prinsip demokrasi, dan prinsip integritas moral. Temuan ini menegaskan bahwa novel *Batu Berkaki* tidak hanya menyoroti kerusakan ekologis, tetapi juga menawarkan nilai-nilai moral sebagai landasan pemulihan lingkungan yang berkelanjutan dan berpihak pada kepentingan ekosistem.

Kata kunci: eksploitasi lingkungan, etika lingkungan, ekokritik, novel

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INTRODUCTION

Chandra Bientang's novel "Batu Berkaki" (Legged Stone) is a relevant subject for analysis using ecocriticism and environmental ethics because it deeply explores the theme of natural exploitation. Released on May 27, 2024, the novel not only presents a powerful and suspenseful mystery but also reflects social realities such as structural injustice, the dominance of economic interests, and the impact of industrialization that disrupts the balance of the ecosystem. The environmental damage depicted in the novel demonstrates that nature is often treated as an object to be exploited without considering sustainability and the rights of future generations.

A healthy environment plays a fundamental role in sustaining human life, ecologically, socially, and morally. When the environment is damaged, the harmonious relationship between humans and nature is disrupted, leading to suffering for society, especially for groups directly dependent on natural resources. Through its narrative and conflict, "Batu Berkaki" emphasizes that protecting the environment is not merely a technical matter but also an ethical issue and a collective human responsibility towards nature. In this context, the novel serves as an effective medium for social criticism. Literature is not only a means of entertainment but also a vehicle for readers' reflection and critical awareness of the social realities around them. Batu Berkaki presents a critique of environmental exploitation practices and development ideologies that ignore humanitarian values and sustainability. Therefore, an analysis of the forms of exploitation and environmental ethics in this novel is crucial to uncovering its moral message and its relevance to the ecological conditions of today's society.

This research focuses on two questions. First, what are the forms of environmental exploitation in Chandra Bientang's novel Batu Berkaki? Second, what are the forms of environmental ethics in Chandra Bientang's novel Batu Berkaki?

For the first focus, the research applies Garrard's ecocritical concept, while the second

focuses on Keraf's principles of environmental ethics. This approach allows the researcher to identify forms of ecological damage as well as the moral values the novel offers as a critique of environmental exploitation. The researcher's interest grew after discovering that ecological criticism is a dominant aspect of the novel's narrative.

This problem formulation then serves as the basis for developing the research objectives: to describe the forms of environmental exploitation through Garrard's ecocritical perspective and to describe the forms of environmental ethics in the novel through Keraf's perspective. This research is expected to provide theoretical benefits in the form of contributions to the development of literary ecocriticism studies and serve as a reference for understanding ecological representation in literary works. Practically, this research is beneficial for researchers in broadening their understanding of environmental issues in literature, for education as a reference material in ecological literature learning, for the public as a medium to raise awareness of environmental exploitation issues, and for writers as inspiration in creating more ecologically informed works.

Literature exists as a medium for critiquing environmental issues. This aligns with Endraswara's view (Anggarista & Munasip, 2021:21) that literature and nature are always closely related. Literary works are not only aesthetic tools but also reflections of the social and environmental life faced by society. Novels, as a form of literature, are capable of conveying values, ideas, and criticism, including ecological criticism. Chandra Bientang's novel Batu Berkaki presents a powerful ecological representation through the stone mining and exploitation of nature by the people of Ledok Awu Village. This exploitation destroys nature and diminishes its sacredness, while local myths are used to mask the true ecological problems. Thus, the novel reflects the relationship between humans and nature, aligning with the concept of ecocriticism.

Ecocriticism, as a study that examines the relationship between literature and the environment,



is an important foundation for understanding representations of nature in literary works. Garrard (in Endraswara, 2016:40) proposes six aspects of ecocriticism: pollution, wilderness, disaster, habitat, animals, and the earth. Each aspect illustrates how humans treat nature and how ecological damage appears in cultural narratives. Furthermore, environmental ethics theory complements understanding moral values and ecological responsibility. Keraf (in Wahyudi & Andriyani, 2023:237) explains principles such as respect for nature, responsibility, solidarity, compassion, simple living, the principle of no harm, justice, democracy, and moral integrity. These principles broaden the scope of literary studies, highlighting not only aesthetics but also the moral and ecological dimensions underlying the behavior of characters in the text. The environment is a dynamic, interconnected system, where each element interacts and influences the others. Soemarwoto (in Berliana et al., 2021:257) emphasizes that the relationship between humans and the environment is circular, so that every human action ultimately affects itself. Ecosystem damage is influenced by both natural and human factors, as explained by Uar et al. (in Anggarista & Munasip, 2021:21), but damage caused by human activities tends to be sustainable and has long-term impacts. The exploitation of natural resources, including the conversion of forests to plantations or food estates, has led to land degradation and decreased soil fertility. In fact, a *Republika* report (February 5, 2025) showed that forest conversion in Malaysia and Australia has had a significant impact on soil loss and carbon levels. This situation demonstrates the need for environmental conservation efforts, as humans remain dependent on nature to meet their needs and build civilization.

This research is relevant to previous studies, such as those by Firmansyah & Turahmat (2019), Putri et al. (2023), and Cahyo & Sudikan (2024), which all addressed environmental exploitation through an ecocritical approach. All three studies used qualitative methods, using reading and note-taking techniques, to identify representations of

environmental degradation in literary texts. However, this study differs in terms of its object and focus. While previous studies analyzed short stories and other novels, this study examines *Batu Berkaki* with an emphasis on environmental exploitation and environmental ethics through Garrard and Keraf's framework. Thus, this research makes a new contribution to enriching the study of literary ecocriticism and raising ecological awareness through literary representation.

METHOD

This study uses a qualitative descriptive method to uncover and analyze forms of environmental exploitation and environmental ethics in Chandra Bientang's novel *Batu Berkaki*. This method, as explained by Astriana (2019:6) and Razak (2017:19), presents data in the form of words through relevant quotations. The study utilizes an ecocritical approach, which allows researchers to examine ecological issues in depth and interpret them appropriately within a literary context. The data in this study consist of quotations from the novel *Batu Berkaki* (Noura Books, 2024), which serve as the primary source for describing the issue of environmental damage and ecological values in the text.

Data collection was conducted through literature review techniques, following the stages outlined by Zed (in Magdalena et al., 2021:84–85), namely preparing research equipment, compiling an initial bibliography, managing time, and reading and recording key findings in the novel. These stages helped researchers identify representations of environmental exploitation and environmental ethics in the text. In addition to the main novel as a primary source, this research is also supported by books, journals, and scientific articles relevant to ecocritical theory, environmental exploitation, and environmental ethics as the basis for the analysis.

Data analysis was conducted based on the stages according to Hamidi (in Taqwiem, 2019:16), including data reduction, grouping similar data, interpretation, and drawing conclusions. Irrelevant

data was filtered and then classified based on two main focuses: forms of environmental exploitation and principles of environmental ethics. Next, the data was interpreted using ecocritical theory to generate an understanding of the relationship between humans and nature as represented in the novel. The final stage involves compiling a conclusion that answers the problem formulation and explains how *Batu Berkaki* depicts ecological damage and environmental ethical values ??within its plot and narrative elements.

RESULT

This research is systematically structured based on a predetermined focus. This focus encompasses two main aspects, analyzed in depth through textual data from Chandra Bientang's novel *Batu Berkaki*. These two aspects are: (1) Forms of environmental exploitation based on Garrard's perspective, as represented in *Batu Berkaki*, and (2) forms of environmental ethics based on Keraf's perspective, as embodied in the novel. These two focuses are designed to reveal how *Batu Berkaki* represents the relationship between humans and nature, not only through explicit narrative but also through symbols, events, and relationships between characters that imply particular perspectives on environmental issues.

Forms of Environmental Exploitation in Chandra Bientang's Novel *Batu Berkaki*

The forms of environmental exploitation found in Chandra Bientang's novel *Batu Berkaki* encompass six main aspects: pollution, wilderness, disasters, habitation, animals, and the earth. Each aspect will be explained in detail in the following sections.

1. Pollution

According to Muslimah (2015:12), environmental pollution occurs when elements, organisms, energy, or other materials enter the environment or when environmental structure changes due to human activity or natural processes. This condition results in a decline in environmental quality,

disrupting the natural functions of ecosystems. In Chandra Bientang's novel *Batu Berkaki*, the issue of environmental pollution is reflected in various social events that demonstrate the serious impacts of environmental damage. This damage not only destroys the physical ecosystem but also triggers social suffering, agrarian conflicts, and the loss of community identity due to exploitation and the seizure of living space by those in power.

This study identified 11 data points containing elements of environmental pollution. Of these, two were selected for further analysis as the main focus of the discussion. The presentation of the environmental pollution data will be explained as follows.

Quote:

"In the past, they praised this village, promising various facilities. In reality, this village was just a transit point for plantation trucks!" (Bientang, 2024:56)

The above quote reflects a form of pollution from Greg Garrard's ecocritical perspective. A village that was initially promised progress has instead become a traffic route for heavy vehicles belonging to the plantation industry. As a result, the village environment has suffered damage, such as air pollution from vehicle exhaust, noise, and damage to roads and natural infrastructure. This demonstrates the ecological pressures arising from industrial activities that disregard environmental sustainability. Although often claimed to bring prosperity, the presence of this industry actually disrupts the environmental balance and neglects the village's function as a decent living space for the community.

Quote:

"The nest? The cave where Mogyono stores the waste? Mbok Im never told me where the cave is. How did you find it, Rum? Where is the cave?" (Bientang, 2024:282)

The quote above demonstrates the character's surprise at the fact that Mogyono uses the cave as



a waste storage area. The term “waste” refers to hazardous waste that should not be stored carelessly, especially in a natural place like a cave, which is part of the ecosystem. This indicates the existence of hidden environmental pollution. The character Rum, who knows the location of the cave, confirms that this practice is carried out secretly and is polluting the environment latently. Therefore, this quote falls under the category of pollution because it describes human actions that damage nature by storing waste in inappropriate places. This action pollutes the environment and disrupts the balance of the ecosystem, while also demonstrating the misuse of natural space for personal gain.

2. Wilderness

Wilderness is a key element in the concept of ecocriticism proposed by Greg Garrard. Forests are understood as a part of nature filled with trees and diverse vegetation, and possessing very different environmental characteristics compared to areas outside the forest. In this study, eight data points were found relating to the representation of wilderness. However, of these data points, two were selected for more in-depth analysis as the main focus of the discussion.

Quote:

“The trees that were once majestic and lush have now become asphalt roads and electricity poles.” (Bientang, 2024:253)

The quote above describes the drastic change in the natural landscape, from what was once filled with majestic, lush trees to an area crowded with asphalt roads and electricity pylons. This change indicates a land conversion from a natural environment to a man-made area. Trees, an essential part of the wilderness, are replaced by infrastructure, signaling the loss of the area's beauty and naturalness. Therefore, this quote falls under the wilderness aspect because it shows that an area that was once part of a natural forest has now experienced degradation. The presence of a once-

dense forest marked the existence of a wild ecosystem, but has now been replaced by development that erodes natural living space.

Quote:

“Ruminem and Turkiyem's house seems to be the same as Sarmin remembered. Only the surrounding area has changed. It used to be surrounded by forest, but now it's quieter and there's a small asphalt road.” (Bientang, 2024:256)

The quote above demonstrates changes in the environment around Ruminem and Turkiyem's house. The house was once surrounded by forest, indicating that it was once situated in a dense and natural area. However, the forest has now been replaced by a more open atmosphere and the presence of a small asphalt road, indicating development and land conversion. Therefore, this quote falls under the wilderness aspect because it describes traces of a once-dense forest that is now disappearing. The change from a forested environment to an open and built-up area reflects the degradation of the wilderness area due to human intervention. It also suggests the loss of the shade, beauty, and protection that nature once provided.

3. Disasters

A disaster is a natural event that occurs beyond human control, often occurring suddenly and can strike any area unexpectedly. Although triggered by natural factors, natural disasters can also be a consequence of excessive human exploitation of the environment. In this study, data relating to the representation of natural disasters was found, which was then analyzed to reveal its connection to human-caused environmental damage.

Quote:

“The police have arrived, Miss! Can their cars pass through the road next to the rice fields? It's collapsed! There are lots of deep potholes. I got stuck there when I just arrived in the village two nights ago. The asphalt is already cracked, as if it can't hold the shifting ground.” (Bientang, 2024:38)

The quote above depicts a state of emergency that suggests nature's wrath. The road next to the rice fields, which was once a normal route, has now become a dangerous trap, its asphalt cracked, full of potholes, and collapsed. The sentence "the asphalt is already cracked, as if it can't hold the shifting ground" reflects that the ground has lost its strength due to the constant pressure of development. Nature seems to be screaming, indicating that its patience has run out. This condition is not simply a sign of road damage, but a sign of an impending ecological disaster. Environmental imbalances, perhaps caused by deforestation, water diversion, or industrial activity, have caused the land to lose its stability. When nature can no longer support man-made structures, humans lose their footing. Therefore, this quote falls under the category of environmental disaster because it is a concrete symbol of ecosystem damage and a warning that uncontrolled exploitation will always have devastating consequences.

4. Residence

A residence is a space that not only serves as a resting place but also holds various memories, shared values, and traces of the history of ancestors. Because of its deep emotional and cultural significance, residences are often not easily replaced or removed. In this study, 11 data points were found relating to the representation of residences. However, two data points were selected for more in-depth analysis as the main focus of the discussion.

Quote:

"Sometimes, Belot's dreams soar too high. In reality, the land is never cleared. New bushes have already grown there. Worse still, because the land already belongs to developers, residents cannot take it back to cultivate." (Bientang, 2024:18)

The quote above illustrates the disappointment and absurdity of the land ownership situation in the village. Belot has high ambitions for the land

he has set his sights on, but in reality, the land is left neglected, never cleared or utilized. The new bushes that grow become symbols of the land that has been left unproductive and neglected. Even more tragically, the land has become the property of developers, thus depriving the local residents who once lived off the land of their right to cultivate it. Therefore, this quote falls under the aspect of housing because it shows that land that should have been a source of livelihood and living space for local communities has been taken over by outsiders and then abandoned. Villagers not only lost access to land but were also alienated from their own living space. This demonstrates the reality of spatial appropriation, which has not only physical but also social and economic impacts, deepening the gap of injustice in the relationship between the common people and capitalists.

Quote:

Yes, of course it has to be paved. So that plantation trucks can enter and exit easily," Sugeng continued. "The asphalt was built over a hidden road," Turkiyem suddenly interjected. Her audience fell silent, so she continued, "Don't believe me? Try following that road from the village to the plantation. It's winding." (Bientang, 2024:116)

The above quote depicts a dialogue between Sugeng and Turkiyem discussing the construction of an asphalt road to a plantation. Sugeng states that the road must be asphalted to ensure smooth access for plantation trucks. This statement reflects a practical, pro-development perspective, which often ignores the impact on villagers. However, Turkiyem counters by calling the road built on a "ghost road," a term with nuanced criticism. She implies that the construction was carried out secretly, without the knowledge of the residents, and full of hidden interests. The phrase "winding" not only describes its physical form but also symbolizes a crooked, opaque, and suspicious process. When the audience falls silent, and Turkiyem continues her explanation, it becomes apparent that the truth she reveals is actually known to everyone, but dares not be discussed.



This quote contains a social critique of development practices that do not favor the common people, but only serve the interests of industry or capital owners (plantations). The asphalt road that Sugeng is proud of Turkiyem considers the road a "ghost" road, as it was built secretly and only benefits outsiders. This highlights the imbalance of power and the often-ignored voices of villagers.

5. Animals

Animals are living creatures with the right to survive, including the need for food and drink, just like humans. Animal extinction is a key issue in the environmental crisis caused by the destruction of their natural habitats. When the environment no longer supports life, animals will migrate or even lose their homes. Forests play a vital role as homes for various species, both plants and animals. Disruptions to the natural balance will directly impact the survival of fauna and can even lead to extinction. In this study, seven data points were found relating to animal representation. However, two were selected for more in-depth analysis as the main focus of the discussion.

Quote:

"It's better to sell it, then," Lasmi replied.
"The one with the black tongue is the highest priced!" (Bientang, 2024:170)

Lasmi's statement in the quote above reflects a practical perspective and is influenced by local beliefs regarding the characteristics of certain animals, in this case, chickens with black tongues are considered more valuable. This belief is inseparable from the myths or superstitions previously discussed, that black chickens are believed to possess supernatural powers or magical value. Lasmi's comments also indicate that the value of an animal is determined not only by its consumptive function, but also by its physical characteristics associated with local beliefs. Chickens with black tongues become both economic and spiritual objects. Therefore, this quote falls under the animal aspect because it highlights the assessment of ani-

mals based on physical characteristics and cultural beliefs. Chickens are the focus of attention because they are believed to possess certain special qualities that make them more valuable, both economically and mystically.

Quote:

"There is a myth about the cemani chicken that is unique to the residents of Ledok Awu. According to the story, shortly after Mugyono died, the cemani chicken appeared in Ledok Awu for the first time. This was considered an extraordinary event because cemani chickens are not the kind of animals that just appear in the wild. The village head caught and raised it. After a while, it died." (Bientang, 2024:170)

The quote above depicts the cemani chicken as a mythological creature, not just an ordinary animal. Its appearance immediately after Mugyono's death creates the impression that it carries supernatural significance or a bad omen, in accordance with the local belief system. The cemani chicken is depicted as an unusual animal, and its appearance in the wild is considered an extraordinary, even sacred, event. The village head's raising of the chicken, followed by its death, reinforces the impression that this animal has a mysterious symbolic dimension, perhaps related to destiny, death, or major changes in society. This story demonstrates how animals become an important part of myth and a marker of important events in community life. Thus, this quote falls under the animal aspect because it presents the cemani chicken as a symbolic figure in local myths. Its presence not only depicts the animal physically but also demonstrates how animals are viewed through the lens of local culture, spirituality, and beliefs.

6. Earth

Earth is a habitat for all living creatures, including humans. It contains various natural resources such as water, oxygen, and other essential elements that support life. However, environmen-

tally unfriendly human activities can cause damage to the earth itself. In this study, four pieces of data were found that indicate environmental damage occurring on earth. This data is crucial in uncovering the impact of the ecological crisis highlighted in the analyzed literary works.

Quote:

“People say that the spring was once named Tuk Mas because its flowing water was like gold, resembling the Ganges River in India. Then, an ascetic arrived and was captivated by the beauty of the spring. He inscribed the impression on a stone, creating an inscription.” (Bientang, 2024:74)

The quote above describes the beauty and majesty of a natural spring, the Tuk Mas spring, which flows as clear as gold. The comparison with the Ganges River, a sacred river in Indian culture, demonstrates that nature, in this context, not only has a physical function but is also revered spiritually and symbolically. The arrival of an ascetic, captivated by the spring, and then leaving a trace in the form of an inscription on the stone, reinforces the idea that earthly elements such as water and stone serve as a medium for human inner and spiritual experience. Nature is not merely a backdrop, but an active part in shaping cultural heritage and sacred values. Therefore, this quote falls under the earthly aspect, as it describes natural elements originating from the earth (springs, stones), while also demonstrating how the earth is a source of beauty, meaning, and knowledge passed down across generations.

Quote:

“These seeds come from land belonging to our mothers, our fathers, and previously our grandparents. If it weren't for Mugyono and his family, we would have inherited this land. We wouldn't be laborers on our own land!” (Bientang, 2024:173)

The quote above emphasizes that land serves not only as a place for farming, but also as an ancestral heritage and collective identity. Land that

was once owned by generations has now changed hands due to the power and injustice symbolized by Mugyono and his family. The anger of the characters in the quote above reflects a sense of loss of rights to their own land, where symbols of life and hope no longer grow on the land they own, but on land now controlled by others. As a result, they become laborers in a place that should be theirs. Thus, this quote falls under the aspect of the earth because it demonstrates the strong relationship between humans and the land as a source of life, history, and inheritance rights. When land is seized, what is lost is not only physical assets, but also the spiritual and social connection between humans and the earth that gave birth to them.

Forms of Environmental Ethics in Chandra Bientang's Novel "Batu Berkaki"

Based on the data in this study, the primary focus is on forms of environmental ethics. The collected data were analyzed using an approach that emphasizes environmental ethical values. In Chandra Bientang's novel, *Batu Berkaki*, various forms of environmental ethics are found, encompassing nine main aspects: respect for nature, responsibility for nature, solidarity with nature, compassion for nature, the principle of no harm, a simple and harmonious life with nature, justice, democracy, and moral integrity. Each of these aspects will be explained in detail in the following section.

1. Respect for Nature

Respect for nature is an important value that humans must possess as a form of appreciation for the environment. This attitude is manifested through the awareness and ability to recognize that nature has intrinsic value worthy of respect and the right to be respected. Based on this research, four data points were found relating to respect for nature.

Quote:

“The forest is easier to navigate at night. During the day, it breathes, devours, moves, expands, con-



tracts, branches intertwine and intersect, sometimes leading astray, sometimes disappearing. When night falls, the forest is quieter. It thinks and understands more. It opens hidden paths. Turkiyem knows this secret.” (Bientang, 2024:162)

The quote above illustrates the deep relationship between humans and nature, particularly the forest, through powerful personification. During the day, the forest is depicted as wild and misleading, but when night falls, it becomes calmer and more understanding. This shift in mood demonstrates that nature has its own rhythm and will that cannot always be understood by human logic. The character of Turkiyem in the quote above is portrayed as someone capable of understanding this secret, meaning she has a spiritual and emotional connection to the forest. Her knowledge of forest behavior reflects the local wisdom and inner closeness that can only be possessed by those who live in harmony with nature. In the context of environmental ethics, the quote above demonstrates a respectful attitude toward nature, where humans do not act as conquering rulers, but rather as part of a vast and complex ecosystem. This also reflects an ecocentric view, where nature is considered to have intrinsic value and a right to be respected.

Quote:

“Likewise, the forest also knows Turkiyem’s secret. It is older than anything in Ledok Awu.” (Bientang, 2024:162)

The quote above demonstrates that the relationship between humans and nature is reciprocal. While previously Turkiyem understood and respected the forest, now the forest is depicted as also “knowing” Turkiyem’s secret. In this quote, the forest is not only alive but also possesses consciousness and wisdom; it is “older” than everything in Ledok Awu. The statement that the forest is older than anything else is not simply a matter of physical age, but also a recognition of the depth and majesty of nature that transcends humanity.

This quote falls into the realm of reverence for nature because it positions the forest as a wise, sacred, and superior entity, one that is not only observed but also has an inner connection with the characters. This depiction emphasizes that humans, like Turkiyem, are not masters of nature, but rather part of the interconnected fabric of life. This is the purest form of reverence for nature: acknowledging its wisdom, age, and consciousness as something not to be underestimated.

2. Responsibility for Nature

Moral responsibility for nature is the awareness that protecting the environment is not just an individual responsibility, but a collective responsibility of all humanity. Humans have a moral obligation to preserve nature and all its contents, including land, water, and the entire ecosystem. This responsibility can be realized through concrete actions such as preserving and caring for nature sustainably. Based on this research, two pieces of evidence were found relating to a sense of responsibility towards nature. Both pieces of evidence are found in Chandra Bientang's novel *Batu Berkaki*, as illustrated in the following excerpt.

Excerpt:

“Munarto had already fallen into a dark pit, trapped by the same sin. Shortly after learning the truth, he heard that strange diseases had begun to appear in the village. Babies were dying one by one. They were consuming poison from their own land.” (Bientang, 2024:237)

The above excerpt demonstrates the serious impact of environmental damage caused by human negligence or error. Munarto is described as being “trapped in the same sin,” suggesting that he contributed to the destruction or neglect of the land. The poison that poisoned the land and ultimately killed the babies reflects the direct consequences of human actions towards nature that have been neglected.

The phrase “poison from their own land” illustrates the bitter irony of how land, which should

be a source of life, has instead become a source of death due to neglected ecological responsibility. Munarto's regret reflects this belated awareness. Therefore, the above quote falls under the category of responsible attitude toward nature, conveying the message that humans must consciously protect nature, as unchecked damage will ultimately harm them. Responsibility for nature is not merely a moral choice, but a necessity for the survival of all.

Quote:

"Arsenio adheres to the principle that what exists in nature should not be disturbed." (Bientang, 2024:289)

The above quote directly demonstrates Arsenio's respect for and preservation of nature as a whole. For him, nature is not something that can be changed, taken, or manipulated at will. The principle of "not to be disturbed" reflects an ethical awareness and personal responsibility to allow nature to remain in its balance, without exploitation. Arsenio's attitude demonstrates a profound form of ecological responsibility; he rejects human intervention in nature that would only damage or devalue it. This is a concrete manifestation of responsibility towards nature, not merely as a guardian of the environment, but as someone who recognizes that every action towards nature has consequences. Therefore, the above quote falls under the category of responsible attitude towards nature, as the character of Arsenio embodies a moral awareness and life principle that honors nature as an entity that must be protected and respected unconditionally.

3. Solidarity towards Nature

Solidarity towards nature reflects the view that humans have equal standing with the environment and other living creatures. This solidarity demands a sense of togetherness, care, and protection for fellow living creatures and nature as a unified ecosystem. In this study, three pieces of evidence were found relating to solidarity towards nature. These

three pieces of evidence are found in Chandra Bientang's novel *Batu Berkaki*, as seen in the following quote.

Quote:

"That stone means a lot to me. Last year—" (Bientang, 2024:147)

Although brief, the quote above implies an emotional bond between the character and a natural element, in this case a rock. When someone says, "That rock means a lot to me," they are not simply speaking of an inanimate object, but rather of the inner connection and personal meaning forged with nature. This statement demonstrates that nature, even in its simplest form, can be an important part of human life experiences, even holding memories or symbolic value. This reflects an attitude of solidarity toward nature, namely a feeling of connection, oneness, and appreciation for its existence as part of oneself and one's life. Solidarity toward nature does not always manifest itself in grandiose forms such as activism or conservation, but also in the recognition that natural elements have meaning and should not be treated carelessly. In this context, a rock is not just an object, but something worthy of appreciation, preservation, and even remembrance. Therefore, this quote falls within the realm of solidarity toward nature, as it demonstrates human attachment and empathy toward natural elements as part of an equal and meaningful relationship.

Quote:

"Last year, you found that rock. Yes, I heard your story. But you never picked it up, so you can't claim it's yours." (Bientang, 2024:147)

The quote above illustrates the difference between ownership and connection to nature. Although the character finds a stone, he does not take it, and therefore cannot claim it as his own. This demonstrates the recognition that anything in nature is not to be owned unilaterally. This attitude reflects solidarity with nature, namely respect for



nature's right to remain intact and not be taken indiscriminately. Not taking the stone is a form of respect for the boundary between humans and nature, as well as an awareness that preserving nature as it is is more important than private ownership.

Therefore, the quote above falls within the aspect of solidarity with nature, as it demonstrates that a human relationship with nature can be built without having to control it, but rather by understanding, respecting, and preserving its existence as part of a harmonious life together.

4. Compassion for Nature

Human compassion and concern for nature need to be instilled as part of ecological awareness. This attitude plays a crucial role in ensuring the physical and spiritual well-being of both humans and the surrounding environment. In this study, one piece of data was found related to this compassion and concern for the environment. This can be seen in the following quote.

Quote:

“He buried Gilang exactly where they found the obsidian, under a niche hidden from view. He pressed the obsidian firmly into the ground as a marker. After that, he promised to come every year.” (Bientang, 2024:293)

The quote above illustrates an act of tenderness and respect for nature as part of the process of grieving and remembering. The figure not only buried Gilang in a hidden and natural place, but also used obsidian, an element of the earth itself, as a marker that blended naturally with the environment. He did not build a large monument or alter the landscape, but instead chose silence and harmony with nature. Furthermore, his promise to come every year demonstrates his emotional connection not only to the deceased, but also to the place, with nature as a witness and guardian of memories.

This act reflects a deep affection for nature, not one of exploitation, but of care, respect, and

tenderly guarded memories. Thus, the above quote falls under the aspect of compassion for nature, as it demonstrates how nature is not only respected but also treated as a trustworthy friend, involved in the grieving process, and cared for with love.

5. The principle of no harm

Humans have a moral responsibility and obligation to the environment. Just as it is morally unacceptable for someone to harm another human being, the same principle applies to nature. Therefore, any form of behavior that could damage the environment must be avoided as a manifestation of the principle of no harm. In this research, three pieces of data were found relating to this principle. All three pieces of data are found in the novel *Batu Berkaki*, as demonstrated in the following quote.

Quote:

“Night fell quickly. The temperature dropped drastically, piercing through to the bone. Arsenio could hear Munarto’s chisel prying and tapping. He could hear the rotary saw grinding away at the stone—the obsidian that meant so much to him. With a chisel or a machine, it made no difference. Munarto had injured the stone.” (Bientang, 2024:143)

The quote above clearly states that human actions against nature, no matter how small, can constitute violence or injury. Arsenio witnessed Munarto damaging an obsidian rock, and regardless of whether it was done with a traditional tool (chisel) or a modern machine, the result was the same: the rock was still injured. The sentence “Munarto has injured the rock” carries a strong symbolic meaning. The rock is depicted not as an inanimate object, but as an entity capable of being harmed, possessing value and dignity. Arsenio feels that damaging the rock is a violation of the harmony of nature and therefore contradicts the ethical principle of no harm, which is the principle of not harming, destroying, or exploiting nature.

Therefore, this quote falls within the principle of no harm to nature, as it emphasizes that even

the slightest damage to nature is a form of violence that must be avoided. This principle encourages humans to view nature as something worthy of respect and protection, and not to be harmed for any purpose.

Quote:

“A rock that has been eroded cannot be restored to its original state. The mind must constantly flow and adapt.” (Bientang, 2024:232)

The quote above implies that damage to nature is permanent once it occurs, and cannot be fully repaired. “A rock that has been eroded cannot be restored to its original state” serves as a metaphor for how human actions towards nature leave indelible traces, often irreparable even with regret.

This awareness is then followed by the reflection that the human mind must “flow” and “adapt,” suggesting the need for a change in perspective and behavior towards nature. Instead of continually destroying and repairing, humans should learn to prevent damage from the start—this is the essence of the principle of no harm. Therefore, this quote falls under the principle of no harm to nature, as it demonstrates that damage to nature is serious and irreversible, and emphasizes the importance of preventive awareness, thinking before acting, to ensure nature is preserved and not harmed.

Quote:

“They are consuming poison from their own land.” (Bientang, 2024:237)

The quote above implies the tragic consequences of human actions that have polluted the land, which is the primary source of life. This sentence speaks not only of environmental damage but also of the ecological repercussions that directly affect human life itself. The land, which should provide nourishment, has now become a source of poison. This statement contains a warning that the damage humans cause to nature ultimately

comes back to bite them. This means that if the principle of no harm (not destroying nature) is ignored, humans will become victims of their own actions.

Thus, the quote above falls within the principle of no harm to nature, as it shows that destroying nature is not only a moral violation of the environment but also a boomerang that endangers human life itself. This quote reminds us that preserving nature is not only a form of ethics but also a fundamental need for survival.

6. Living simply and in harmony with nature

Humans who fail to avoid environmentally destructive behavior will trigger chaos in the future. Destruction of nature will have a negative impact on human survival. Therefore, it is important for every individual to be aware of avoiding actions that damage the environment. In this way, humans will better understand the importance of preserving nature. This research uncovered data related to this principle. This data is found in the novel *Batu Berkaki*, as demonstrated in the following quote.

Quote:

“I don't like talking about worldly possessions in the mountains! Here, who our parents are and what we have means nothing!” (Bientang, 2024:289)

The quote above contains a rejection of materialistic values when in nature, especially in the mountains. The speaker demonstrates that in the presence of nature, social status, wealth, and family background lose meaning. Mountains are seen as a neutral space, a place where humans must exist with simplicity and equality, not with worldly arrogance. This attitude reflects a view of life in harmony with nature, namely living without self-promotion, relinquishing ambitions for ownership, and recognizing that nature teaches humility.

Living in nature demands the awareness that humans are only a small part of the universe, not its rulers. Thus, the quote above falls within the realm of simplicity and harmony with nature, as it



demonstrates that simplicity, equality, and the release of worldly values are the foundation for establishing a complete relationship with nature. Nature invites humans to exist as they are, not with the attributes of the world that often mislead.

7. The Principle of Justice

The principle of justice towards nature emphasizes the importance of equal treatment for all groups or living things within an ecosystem. Every creature has the same right to live and thrive without domination or exploitation that harms others. In this research, one piece of data was found that aligns with this principle. This data is found in the novel "Batu Berkaki," and is demonstrated through the following quote.

Quote:

"These seeds come from land belonging to our mothers, our fathers, and previously our grandparents. If it weren't for Mugyono and his family, we would have inherited this land. We wouldn't be laborers on our own land!" (Bientang, 2024:173)

The quote above reveals the structural injustice experienced by village communities due to land control by outsiders. Land that was originally hereditary has changed hands due to power and manipulation, resulting in them now becoming laborers on their own ancestral land. This expression reflects a violation of the principle of justice, both socially and ecologically. Land is separated not only from its original owners, but also from its cultural and spiritual significance. This land grabbing violates the community's right to living space, heritage, and identity. Therefore, the above quote falls within the principle of justice for nature and humanity, as it demonstrates that the harmonious relationship between humans and the land can be disrupted by power imbalances. Justice in this context is not merely about land distribution, but also about recognizing the community's historical and ecological rights to the natural environment they have cared for and lived by for generations.

8. Principle of Democracy

This research uncovered data embodying democratic principles. This principle is reflected in an open, participatory attitude and concern for the common good, including environmental protection. Everyone who cares about environmental sustainability demonstrates a democratic attitude by contributing to maintaining the balance of the ecosystem for the common good. The data demonstrating this attitude is as follows.

Quote:

"Kundari felt infuriated by Turkiyem's words, so she proposed the crazy idea of "reclaiming our rights" to Maya and Lasmi. Thus, the small alliance was formed." (Bientang, 2024:173)

The quote above illustrates the emergence of collective consciousness in the face of injustice, starting with an emotional reaction to oppression, then manifested in discussions, proposals, and the formation of an alliance. Kundari did not act alone, but invited Maya and Lasmi to join her in fighting for their rights that had been taken away. This action reflects the principles of democracy: participatory decision-making processes, involving others, and building collective strength based on equality and shared goals.

The alliance born of this shared consciousness reflects the democratic spirit at the grassroots level, where ordinary citizens unite to voice and fight for their rights. Thus, the quote above falls within the principles of democracy, as it demonstrates the formation of a group based on free will and shared awareness, as well as the collective effort to fight for rights—core values in a healthy and just democracy.

9. The principle of moral integrity.

The principle of moral integrity is an important value that public officials must possess in relation to environmental management and protection. Officials with integrity will act honestly, responsibly, and prioritize the interests of the envi-

ronment and society above personal or group interests. This research found three pieces of data embodying the principle of moral integrity. These data are found in the novel "Batu Berkaki," as seen in the following quote.

Quote:

"I just don't like stereotypes," Arsenio said frankly. "But you're not a snake lover, I suppose?"

"Not my favorite animal. But I often encounter snakes." (Bientang, 2024:135)

The quote above shows that Arsenio is honest and consistent in his personal values. He dislikes stereotypes and doesn't hate snakes, even though they aren't his favorite animal. He still treats snakes with respect because he doesn't want to act arbitrarily just because of the influence of popular opinion. This reflects moral integrity, namely the firmness of upholding principles without prejudice, as well as honesty in thinking and acting towards other creatures.

Quote:

"This awareness is what I want to express with this sculpture. What I do is important." (Bientang, 2024:147)

The quote above shows that the character has a strong belief in the meaning and purpose of his actions. He wants to convey a certain awareness through his artwork and believes that his actions are meaningful, even though not everyone may understand it. This attitude reflects moral integrity, because the character acts according to his own values and awareness, not simply for recognition, but because he believes it is right and important.

Quote:

"My advice, finish what's unfinished first!" Otherwise, yesterday's climb could be your last!" (Bientang, 2024:288)

The quote above implies an invitation to resolve unfinished business, possibly related to mistakes, promises, or moral responsibilities. The speaker emphasizes that ignoring these matters could have dire, even fatal, consequences. This reflects the principle of moral integrity, as it demonstrates that one must take responsibility for past actions, resolve unfinished business, and not run away from moral obligations. Integrity is demonstrated through the courage to face consequences and choose to do the right thing, even when it is difficult.

DISCUSSION

Based on the research results presented previously, the researcher will present a discussion of the problems examined in this study. This discussion aims to clarify the findings and relate them to the established research objectives. The focus of the problems discussed includes the forms of environmental exploitation depicted in Chandra Bientang's novel *Batu Berkaki* and the manifestations of environmental ethics contained therein. Forms of Environmental Exploitation in Chandra Bientang's Novel *Batu Berkaki*

The forms of environmental exploitation in Chandra Bientang's *Batu Berkaki* are examined through Garrard's perspective on six key concepts of ecocriticism: pollution, wilderness, disaster, habitat, animals, and the earth. The problem of environmental damage in this novel is clearly evident and aligns with Garrard's view (in Endraswara, 2016:37) that the relationship between humans and nature often results in ecological damage rooted in social, political, and cultural dimensions. Pollution is depicted through the narrowing of rivers due to plantation ditches and the storage of waste in caves, turning clean water sources into polluted streams. This aligns with Muslimah (2017:12)'s view of pollution as a decline in ecosystem quality, and Soemarwoto (Berliana et al., 2021:257) and Chan et al. (2014:2358), who asserts that environmental damage ultimately harms humans. The novel also dem-



onstrates that pollution is linked to power and ideology, as Garrard (in Endraswara, 2016:40) states. Therefore, waste disposal practices are not merely technical issues, but a form of economic domination that creates ecological injustice.

Forest exploitation is depicted through the construction of asphalt roads and the expansion of plantations, which cause forests to shrink and lose their ecological function. This depiction aligns with Ikhwan (2020:3), who states that forests support global ecological balance. This view is reinforced by Garrard (in Endraswara, 2016:40), who views forests as a symbol of the wilderness that maintains the balance of human life. The loss of forests in the novel not only impacts ecology but also erodes the community's cultural identity, as Endraswara (in Sundari et al., 2021:6003) asserts that literature represents ecological conditions through damage and appreciation of nature. Furthermore, the novel depicts ecological disasters such as land subsidence and road cracks as logical consequences of environmental exploitation. This aligns with the views of Garrard (in Rismawati, 2023:22) and Uar et al. (in Anggarista & Munasip, 2021:21) that ecological disasters are generally the result of human actions that continuously damage ecosystems.

Exploitation also targets people's living spaces through plantation development and land grabbing, which threaten the home as the center of life. This aligns with Garrard's view (in Endraswara, 2016:40) that housing embodies the human relationship with the environment, not just a physical space. Ikhwan (2020:3) emphasizes that the home is a spiritual and social space directly related to community identity. The novel "Batu Berkaki" (Legged Stone) demonstrates that the loss of a home means the loss of cultural identity, thus environmental exploitation is inextricably linked to social injustice. Furthermore, animal exploitation is depicted through the treatment of the cemani chicken, which is positioned as a commodity and mystical symbol. This view aligns with Garrard (in Rismawati, 2023:22) regarding the representation of animals in literature, and Endraswara (in

Anggarista & Munasip, 2021:21), who believes that the relationship between humans and animals in literary texts reflects cultural perspectives. In the novel, the cemani chicken symbolizes ecological injustice due to an anthropocentric perspective that reduces animals to objects.

The exploitation of the earth in the novel is evident through land grabbing, the extraction of obsidian, and the destruction of the sacred Tuk Mas spring. The resulting conflict of values illustrates the clash between the anthropocentric paradigm, which views the earth as a commodity, and the ecocentric paradigm, which values the earth as a spiritual space. This aligns with Garrard's view (in Rismawati, 2023:23) that the earth is the center of life and must be protected, and Keraf's (in Wahyudi & Andriyani, 2023:237) emphasis on moral responsibility towards nature. Based on the findings of this study, Batu Berkaki (Legged Stone) depicts environmental exploitation in Garrard's six ecocritical aspects, which damage nature while simultaneously destroying the social, cultural, and spiritual fabric of society. This aligns with Larasati (2020:716), who asserts that ecocriticism views the relationship between literature and the environment as a consequence of the global ecological crisis. Thus, this novel is not only a literary work but also an ecocritical discourse that voices criticism of the exploitation of nature.

Forms of Environmental Ethics in Chandra Bientang's Novel Batu Berkaki

Environmental ethics is an important aspect in ecocritical studies because it highlights moral values, responsibility, and human awareness in preserving nature. Keraf (in Wahyudi & Andriyani, 2023:237) emphasizes that environmental ethics relates to the moral principles that govern human relations with nature as part of an ecological community. In Chandra Bientang's novel Batu Berkaki, environmental ethics is represented through the characters' attitudes, who reject the exploitation of nature and maintain harmony with it. The nine forms of environmental ethics analyzed include respect, responsibility, solidarity, compassion, the

principle of no harm, simple living, justice, democracy, and moral integrity. This respect for nature is demonstrated through the depiction of forests and mountains as sacred spaces, understood by Turkiyem, as illustrated in the quote "The forest is easier to pass through at night..." (Bientang, 2024:162). This view aligns with Keraf (in Wahyudi & Andriyani, 2023:239), who emphasizes the intrinsic value of nature, and Pranoto (in Sihotang et al., 2021:143), who views ecocriticism as a rejection of the exploitation of the earth. The characters' refusal to take stones from the mountain also demonstrates respect for the sacredness of nature, in line with Endraswara (in Sundari et al., 2021:6003), who argues that literature can be a medium for criticizing human behavior that degrades nature.

Responsibility for nature in the novel is demonstrated through the character Arsenio, who upholds the principle that "what exists in nature must not be disturbed" (Bientang, 2024:289), demonstrating a commitment to maintaining environmental sustainability. This principle aligns with Keraf (in Fajria et al., 2024:7), who asserts that humans have a moral obligation to preserve nature. This is also supported by the opinion of Sartina et al. (2021:294) that nature and humans need each other. On the other hand, Munarto's negligence, which causes land pollution and even loss of life, illustrates the consequences of failing to carry out ecological responsibilities, in line with Soemarwoto's view (in Berliana et al., 2021:257) that environmental damage will in turn harm humans. Solidarity towards nature is also evident in the efforts to preserve the shrinking forest, as the character Turkiyem shows anxiety for the survival of the community. Keraf (in Wahyudi & Andriyani, 2023:239) emphasizes that ecological solidarity is an effort to maintain the balance of the ecosystem, and this novel presents this form of solidarity as a collective awareness that humans and nature are a living entity.

Compassion for nature is reflected in the characters' attitudes, who view nature as a friend, not an object of exploitation. Turkiyem, who under-

stands the rhythm of the forest, and Arsenio, who refuses to commercialize obsidian, represent ecological empathy, as expressed by Nagel (2020:522). The principle of no harm is also demonstrated through Arsenio's refusal to take stones from the mountain to avoid damage, aligning with Keraf's view of a moral commitment to not damaging ecosystems. Furthermore, the novel emphasizes the importance of living simply as a form of resistance to the greed of industrialization. This reflects Keraf's view (in Wahyudi & Andriyani, 2023:237) that living simply means avoiding excessive consumption and exploitative lifestyles. The simple life of the village community is presented as a model of a harmonious relationship between humans and nature based on local wisdom.

The principle of environmental justice is evident in the land dispute that causes the community to lose their ancestral heritage, as criticized in the quote "If it weren't for Mugyono and his family, we would have inherited that land by now..." (Bientang, 2024:173). The principle of justice demands a fair distribution of resources for present and future generations, and this novel demonstrates its connection to social injustice and power politics. The principle of democracy is also emphasized through criticism of the construction of "ghost" roads carried out without community participation, indicating the absence of public involvement in environmental decisions. Moral integrity then becomes an important value displayed by the characters Arsenio and Turkiyem who consistently reject exploitation despite facing pressure. Keraf defines moral integrity as consistency in protecting nature from economic and political interests. Overall, the novel *Batu Berkaki* not only depicts environmental exploitation but also presents nine principles of environmental ethics as a moral solution to the ecological crisis. Thus, this work functions as a medium for criticism and ecological education that emphasizes the importance of the values of respect, responsibility, solidarity, compassion, simple living, justice, democracy, and moral integrity in maintaining environmental sustainability.



CONCLUSION

Based on the research results and discussion regarding the forms of environmental exploitation in Chandra Bientang's novel "Batu Berkaki" (Legged Stone) and the forms of environmental ethics in the novel, the researcher concludes the study as follows:

1. Forms of Environmental Exploitation in Chandra Bientang's Novel "Batu Berkaki" (Legged Stone)

Environmental exploitation is represented through six main aspects according to Greg Garrard's ecocritical concept: pollution, wilderness, disaster, habitat, animals, and the earth. This novel shows how human activities, primarily driven by greed and economic interests, have led to ecosystem destruction, the appropriation of living space, the loss of community identity, and an imbalance in nature. This exploitation not only impacts the physical environment but also causes social suffering and deepens the gap of injustice within society.

2. Forms of Environmental Ethics in Chandra Bientang's Novel "Batu Berkaki"

Environmental ethics in the novel are reflected through nine main principles as formulated by Keraf: respect for nature, responsibility for nature, solidarity with nature, compassion for nature, the principle of no harm, a simple life, the principle of justice, the principle of democracy, and moral integrity. These ethical representations emerge in the attitudes, actions, and awareness of the characters, demonstrating an ecocentric paradigm. This teaches the importance of a harmonious relationship between humans and nature, a rejection of excessive exploitation, and a drive to build collective awareness in preserving the environment. Thus, the novel "Batu Berkaki" not only critiques the practice of exploiting nature but also offers an alternative idea in the form of environmental ethics that can serve as a moral foundation for humans in building a harmonious relationship with nature. The results of this study confirm that literary works play a crucial role in raising ecological issues and fostering public awareness of environmental sustainability.

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