

## Ecocritical Analysis of Human–Nature Relations in Seno Gumira Ajidarma’s *Macan*: A Crisis of Humanity

### Analisis Ekokritik Relasi Manusia–Alam dalam Cerpen *Macan* Karya Seno Gumira Ajidarma: Krisis Kemanusiaan

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#### Abstract

The short story *Macan* by Seno Gumira Ajidarma presents a critical reflection on human–nature relations through an ecocritical perspective. This study aims to analyze the representation of human–nature conflict and the crisis of humanity depicted in the short story using an ecocritical framework proposed by Buell, Garrard, and Glotfelty. This research employs a descriptive qualitative method with close textual analysis, where the primary data is the short story *Macan* and the supporting data consists of ecocritical literature. The findings show that the tiger symbolizes non-human nature resisting anthropocentric domination, while human actions such as habitat intrusion, hunting, and ecological indifference represent environmental injustice and ethical degradation. The conflict between humans and nature in the story reflects a broader crisis of humanity, where environmental destruction emerges from the collapse of ecological ethics and moral responsibility. This study contributes to Indonesian ecocritical literary studies by demonstrating that literary texts function as cultural critiques of anthropocentrism and environmental violence. Ultimately, *Macan* reveals that disharmonious human–nature relations do not only threaten ecosystems but also undermine the ethical foundation of humanity itself.

**Keywords:** *Macan*, Ecocriticism, Human–Nature Relations, Anthropocentrism, Crisis of Humanity

#### Abstrak

Cerita pendek *Macan* karya Seno Gumira Ajidarma menghadirkan refleksi kritis terhadap relasi manusia dan alam melalui perspektif ekokritik. Penelitian ini bertujuan untuk menganalisis representasi konflik manusia–alam dan krisis kemanusiaan dalam cerpen tersebut dengan menggunakan kerangka ekokritik Buell, Garrard, dan Glotfelty. Penelitian ini menggunakan metode deskriptif kualitatif dengan teknik close reading, di mana data utama berupa cerpen *Macan* dan data pendukung berupa literatur ekokritik. Hasil penelitian menunjukkan bahwa *Macan* berfungsi sebagai simbol alam non-manusia yang melakukan resistensi terhadap dominasi antropo-sentris, sementara tindakan manusia seperti perambahan habitat, perburuan, dan ketidakpedulian ekologis merepresentasikan ketidakadilan lingkungan dan degradasi etika. Konflik manusia dan alam dalam cerpen ini mencerminkan krisis kemanusiaan yang lebih luas, yaitu kerusakan lingkungan yang muncul akibat runtuhnya etika ekologis dan tanggung jawab moral manusia terhadap alam. Penelitian ini berkontribusi pada kajian sastra ekokritik Indonesia dengan menunjukkan bahwa teks sastra dapat berfungsi sebagai kritik kultural

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terhadap antropo-sentrisme dan kekerasan lingkungan. Pada akhirnya, *Macan* menegaskan bahwa relasi manusia dan alam yang tidak harmonis tidak hanya merusak ekosistem, tetapi juga melemahkan esensi kemanusiaan itu sendiri.

**Kata Kunci:** *Macan*, *Ekokritik*, *Relasi Manusia–Alam*, *Antroposentrisme*, *Krisis Kemanusiaan*

## INTRODUCTION

The relationship between humans and nature has become a central issue in contemporary environmental discourse, particularly in the context of global ecological crises such as deforestation, wildlife extinction, and habitat destruction. Literature plays an important role in reflecting these environmental problems by portraying human attitudes toward nature and encouraging critical awareness of ecological balance. Through literary works, environmental issues are not only represented aesthetically but also critically examined as social and cultural phenomena that shape human perspectives on nature. In this regard, ecocriticism emerges as an interdisciplinary approach that analyzes the interaction between humans and the natural environment in literary texts and highlights the ethical responsibility of humans toward ecological sustainability (Buell 2005; Garrard 2012). Environmental exploitation driven by economic interests often intensifies ecological crises, as natural resource exploitation tends to generate environmental degradation and disrupt ecosystem balance, particularly through increased energy consumption and extraction of raw materials such as oil, coal, and gas (Amrullah 2016).

The short story *Macan* by Seno Gumira Ajidarma presents a compelling narrative of human–nature conflict through the story of a tiger struggling to survive amid human threats. The tiger symbolizes the natural world that is increasingly marginalized by human dominance and exploitation. The narrative reflects fear, injustice, and destructive attitudes toward wildlife, illustrating how humans often perceive nature as a threat rather than as a partner in ecological balance. This portrayal resonates strongly with current environmental realities, where human–wildlife conflicts frequently occur due to habitat destruction and environmental exploitation in various regions of Indonesia. Thus, *Macan* becomes relevant to contemporary environmental discourse because it reflects ecological tensions and raises awareness of the ethical relationship between humans and nature in the midst of ongoing environmental crises.

Several previous studies have explored environmental themes and social values in literary works related to ecological issues. Haryanto (2022) examined social values in selected short stories from *Buku Cerpen Pilihan Kompas 2020 Macan* using genetic structuralism, focusing on ethical, cultural, and religious values in the text. Sofyaningrum (2024) analyzed ecocritical aspects in the documentary *Pulau Plastik* and emphasized the importance of environmental awareness and green economy perspectives in literary and media texts. Rahman (2024) highlighted ecological wisdom in the novel *Bara* and its role in fostering environmental awareness and educational values, while Khayatun and Sukmawan (2024) examined natural disasters and mitigation efforts in the novel *Anak-Anak Pangaro* through ecocritical analysis. These

studies demonstrate that literature can function as a medium for environmental reflection and education.

However, previous studies have not specifically examined the short story *Macan* from an ecocritical perspective that focuses on human–nature relations and the crisis of humanity reflected in the narrative. Most existing research on Seno Gumira Ajidarma’s works emphasizes social values, structural analysis, or general environmental themes without deeply analyzing the ethical and ecological dimensions of human dominance over nature in *Macan*. Therefore, a research gap exists in the form of a comprehensive ecocritical analysis that highlights how human–nature conflict in *Macan* reflects a broader crisis of humanity and environmental ethics. This study seeks to fill that gap by applying Lawrence Buell’s ecocritical framework to examine the representation of nature, the equality of non-human interests, ethical responsibility, and environmental processes in the short story.

The urgency of this research lies in the increasing global and local environmental crises, which require critical reflections on human attitudes toward nature through literary studies. By analyzing *Macan* using an ecocritical approach, this study aims to reveal how literature contributes to ecological awareness and social reflection on environmental responsibility. The short story is not merely a narrative about wildlife conflict but also a critique of anthropocentric perspectives that justify environmental exploitation. In this context, the research highlights the importance of literary ecocriticism in understanding environmental problems and promoting sustainable human–nature relationships.

This study aims to analyze human–nature relations in Seno Gumira Ajidarma’s short story *Macan* using Lawrence Buell’s ecocritical perspective, focusing on the representation of nature, human dominance over the environment, and the crisis of humanity reflected in the narrative. Theoretically, this research contributes to the development of Indonesian literary ecocriticism by providing a deeper understanding of ecological representations in literary works. Practically, it is expected to enhance public awareness of environmental responsibility and encourage more sustainable human attitudes toward nature through literary criticism.

## RESEARCH METHOD

This study employs a descriptive qualitative method with an ecocritical approach to analyze the short story *Macan* by Seno Gumira Ajidarma. The descriptive qualitative method is used to explore meanings, symbols, and representations within literary texts, particularly those related to human–nature relations and ecological crises. Qualitative literary research focuses on interpreting textual data to reveal social, cultural, and environmental messages embedded in literary works (Creswell 2014; Moleong 2017). In this study, ecocriticism serves as the main analytical framework to examine how the short story represents nature, human dominance, and the crisis of humanity in the context of environmental issues.

The primary data of this research is the short story *Macan* by Seno Gumira Ajidarma published in *Buku Cerpen Pilihan Kompas 2020*. Secondary data include books, journal articles, and previous studies related to ecocriticism, environmental

literature, and human–nature relations, particularly the theoretical frameworks proposed by Buell (2005), Garrard (2012), and Glotfelty (1996). These theoretical perspectives are used as analytical instruments to classify and interpret ecological representations in the text.

Data collection is conducted using literature review and heuristic reading techniques (*baca–catat* technique). The literature review involves collecting relevant references on ecocritical theory and previous research on environmental literature. The heuristic reading technique is applied by repeatedly reading the short story to identify narrative units such as sentences, dialogues, narrative descriptions, and symbols that represent nature, environmental conflict, and human dominance. Relevant data are recorded, categorized, and organized into thematic units based on ecocritical concepts.

The unit of analysis in this study includes narrative descriptions, dialogues, character actions, and symbolic representations related to human–nature relations in the short story. The data analysis technique uses qualitative content analysis combined with ecocritical interpretation. The analysis is conducted through several stages. First, data reduction is carried out by selecting textual units that reflect ecological conflict and environmental representation. Second, data coding and categorization are performed based on ecocritical parameters derived from Buell, Garrard, and Glotfelty, including (1) representation of nature as an active and central element, (2) human dominance and anthropocentric perspective, (3) environmental crisis and ecological imbalance, and (4) ethical responsibility toward nature. Third, interpretation is conducted by linking textual findings with ecological and humanitarian issues to reveal the crisis of humanity reflected in the narrative.

To ensure data validity, this study applies theoretical triangulation and interpretative validation. Theoretical triangulation is conducted by comparing ecocritical concepts from Buell, Garrard, and Glotfelty to strengthen analytical consistency, while interpretative validation is carried out by re-reading the text and aligning interpretations with ecological theory and previous studies. This process ensures that the analysis remains systematic, consistent, and academically accountable.

In addition to textual analysis, this study incorporates methodological reflection to connect literary findings with contemporary ecological and humanitarian issues. The analysis does not stop at textual interpretation but extends to a reflective understanding of how human–nature conflict in *Macan* represents broader environmental crises and ethical challenges in modern society. This reflective dimension aligns with the focus of humanities research, emphasizing both theoretical and methodological reflection in interpreting literary texts as social and ecological critiques.

Through this methodological framework, the study aims to provide a systematic and in-depth ecocritical analysis of human–nature relations in *Macan*, demonstrating how literary works function as a medium for ecological awareness, social reflection, and humanitarian critique in the context of global environmental challenges.

## **RESULTS AND DISCUSSION**

The findings reveal that *Macan* by Seno Gumira Ajidarma presents human–nature relations through a series of conflicts that position nature as an active agent

rather than a passive background. Using an ecocritical framework, the analysis identifies four main dimensions: (1) representation of nature as an active ecological subject, (2) anthropocentric human dominance, (3) environmental injustice toward wildlife, and (4) the ecological crisis as a reflection of humanity. These findings are interpreted through the ecocritical perspectives of Buell (2005), Garrard (2012), and Glotfelty (1996), emphasizing the ethical and social implications of human behavior toward nature.

### **Representation of Nature as an Active Ecological Subject**

The short story *Macan* portrays nature, particularly the tiger, as an active ecological subject that shapes the narrative conflict. The tiger is not merely a symbolic figure but represents the wilderness defending its territory against human intrusion. This is reflected in the scene:

*“Ia merunduk di balik semak, antara bersembunyi tetapi juga siap menerkam. Iring-iringan manusia berjalan berurutan di jalan setapak di bawahnya”* (Ajidarma 2020).

This passage illustrates that nature possesses agency and responds to human presence. From an ecocritical perspective, this representation aligns with Buell’s concept that nature in literary texts should be treated as an active participant in the narrative rather than a decorative background (Buell 2005). The tiger’s defensive position reflects ecological resistance, showing that nature actively reacts to human interference. This literary depiction is supported by ecological research indicating that tiger presence and population density are closely linked to habitat health and play a crucial role in maintaining ecosystem balance, including forest carbon stocks through top-down and bottom-up ecological processes (Roberts et al. 2025). Thus, the tiger in *Macan* not only functions as a symbolic figure in literature but also reflects real ecological dynamics in which the survival of apex predators determines the sustainability of the natural environment.

The close reading of this scene highlights how the narrative constructs tension through spatial positioning: humans move collectively and systematically, while the tiger hides and observes. This contrast emphasizes unequal power relations between humans and nature. Garrard (2012) argues that ecocritical texts often present nature as a dynamic force that challenges anthropocentric assumptions, and *Macan* clearly demonstrates this by portraying the tiger as a subject struggling for survival rather than an object of human control.

In the Indonesian social context, this representation reflects the broader environmental issue of declining wildlife habitats and human expansion into natural ecosystems. The tiger in *Macan* symbolizes marginalized nature, reminding readers that environmental conflict is rooted in human-centered development and ecological neglect, where the loss of apex predators can disrupt ecological balance and threaten environmental sustainability (Roberts et al. 2025).

### **Anthropocentrism and Human Domination**

The story strongly criticizes anthropocentric perspectives by depicting humans as dominant actors who control and exploit nature. The hunting scene illustrates how humans use weapons and strategies to assert their superiority:

*“Sangatlah mudah bagi pasangannya untuk menyusul pemburu itu... tetapi tidak ada yang bisa dilakukannya selain menggeram-geram”* (Ajidarma 2020).

This scene reveals the structural imbalance between humans and nature. Humans possess technological power and collective organization, while the tiger relies solely on instinct. From an ecocritical viewpoint, this reflects anthropocentrism, where humans position themselves as the central authority in ecological relationships (Garrard 2012).

Glotfelty (1996) states that ecocriticism challenges human-centered ideologies that justify environmental exploitation. In *Macan*, hunting is not merely a survival act but represents systematic domination over nature. The narrative shows that human power is institutionalized through organized hunting and territorial control, reinforcing ecological inequality.

This depiction reflects social realities in Indonesia, where wildlife is often seen as a threat rather than a part of ecological balance. The representation of hunters in *Macan* mirrors societal attitudes that prioritize economic and security interests over environmental sustainability, reinforcing the crisis of humanity in human–nature relations.

### **Environmental Injustice and Ethical Crisis**

The short story also portrays environmental injustice through the villagers' perception of the tiger as a threat to their livestock:

*“Kambing kita lama-lama bisa habis dimakan Simbah,” kata salah seorang* (Ajidarma 2020).

This statement reflects an anthropocentric logic that values nature only in terms of economic benefit. The tiger is seen as a problem because it disrupts human property, ignoring its ecological role as a predator within the ecosystem. Buell (2005) emphasizes that environmental injustice occurs when non-human entities are denied moral consideration, which is clearly illustrated in this narrative.

The close reading shows that the villagers' concern is limited to material loss, while ecological balance is ignored. This perspective reinforces Garrard's (2012) argument that environmental crises are often rooted in ethical failures rather than purely ecological problems. The crisis in *Macan* is therefore not only environmental but also humanitarian, as human actions demonstrate a lack of moral responsibility toward nature.

In a broader social context, this reflects the tendency of modern society to prioritize short-term economic interests over ecological sustainability. The story criticizes this mindset by portraying the tiger as a victim of human injustice, highlighting the ethical dimension of environmental conflict.

### **Ecological Crisis as a Reflection of Humanity**

The death of the tiger's mate in a human-made trap symbolizes the peak of ecological and humanitarian crisis:

*“Saat pasangannya itu tewas oleh puluhan bambu tajam, ia yang mengikuti dari belakang dapat menyaksikan dari kejauhan”* (Ajidarma 2020).

This scene represents environmental violence and ecological suffering caused by human intervention. The symbolic meaning of the trap reflects structural environmental destruction, where nature is systematically weakened by human actions. From Buell's ecocritical perspective, this illustrates the ethical responsibility of humans toward ecosystems and the consequences of ignoring ecological balance (Buell 2005).

The tiger's suffering symbolizes the crisis of humanity itself. Humans are not only destroying nature but also losing their ethical values and ecological awareness. Garrard (2012) explains that environmental narratives often function as moral critiques of human behavior, and *Macan* clearly presents this moral reflection through the tragedy of the tiger.

In the context of humanities and social reflection, this finding shows that literary works can reveal the ethical crisis of modern society. The representation of violence against wildlife in *Macan* reflects broader social problems, including environmental neglect, exploitation of natural resources, and weak ecological awareness in contemporary communities. Thus, the story functions as a social critique that encourages readers to reconsider their relationship with nature and develop a more responsible ecological perspective.

### **Forms of Human Domination Over Nature**

The short story *Macan* by Seno Gumira Ajidarma portrays various forms of human domination over nature through habitat exploitation, wildlife hunting, ecological indifference, and environmental violence. Using an ecocritical framework, these forms reflect anthropocentrism and environmental injustice, which contribute to the crisis of humanity in human–nature relations. The analysis focuses on close reading of textual evidence and its dialectical relationship with ecocritical theory proposed by Buell (2005), Garrard (2012), and Glotfelty (1996).

### **Habitat Exploitation and Anthropocentric Expansion**

Human domination in *Macan* is first reflected in habitat exploitation, where humans enter and control the tiger's territory without recognizing the ecological rights of non-human beings. The tiger's defensive position in the forest indicates that nature is forced to resist human expansion, showing that the forest is no longer a safe habitat but a contested space. This representation aligns with Buell's ecocritical principle that nature in literary texts should be understood as a living system with intrinsic value rather than a resource for human use (Buell 2005). Without conservation strategies that recognize the equal value of non-human life, biodiversity loss will continue to accelerate and threaten ecosystem integrity as well as human survival, highlighting the urgency of ecological responsibility in both real-world environmental management and literary reflection (Cudlín et al. 2020).

Through close reading, the forest is depicted as a shrinking ecological space where human presence disrupts natural balance. The tiger is not portrayed as a predator invading human territory but as a rightful inhabitant defending its environment. This narrative challenges anthropocentrism, which positions humans as the central authority in ecological relationships (Garrard 2012). The story thus exposes how habitat exploitation becomes a form of environmental injustice, where non-human life is displaced by human interests. In this sense, the literary representation of the tiger's struggle reflects a broader ecological warning that the neglect of biodiversity protection may ultimately undermine the stability of ecosystems and human existence itself (Cudlín et al. 2020).

In the Indonesian social context, this representation reflects the ongoing expansion of human settlements and economic activities into natural habitats, which

often marginalizes wildlife. The literary depiction of habitat exploitation in *Macan* serves as a social critique of development practices that ignore ecological sustainability and prioritize human-centered interests, reinforcing the importance of conservation-oriented policies and ethical environmental awareness.

### **Wildlife Hunting and Structural Human Dominance**

Another significant form of human domination is wildlife hunting, which demonstrates structural power over nature. The hunting scene shows humans using coordinated strategies and weapons to kill the tiger, reinforcing an unequal relationship between humans and non-human beings:

*“Sangatlah mudah bagi pasangannya untuk menyusul pemburu itu... tetapi tidak ada yang bisa dilakukannya selain menggeram-geram”* (Ajidarma 2020).

This passage highlights the asymmetrical power structure in which humans possess technological and collective superiority, while the tiger relies on instinct and natural defense. From an ecocritical perspective, this reflects anthropocentrism and environmental violence, where humans justify domination through technological advancement (Garrard 2012). Empirical research supports the severity of this issue, showing that hunting and killing activities significantly reduce wildlife populations, particularly large mammals targeted for meat, trade, and traditional practices, which ultimately threatens biodiversity and ecosystem stability (Mithu and Hossain 2025). This scientific evidence strengthens the literary representation in *Macan*, demonstrating that wildlife hunting is not merely a fictional narrative but reflects real ecological threats faced by wildlife in many regions.

Glottelty and Fromm (1996) argue that ecocriticism challenges the assumption that humans have absolute authority over nature. In *Macan*, hunting is not merely a survival activity but represents systematic domination that reduces wildlife to objects of control. The tiger's inability to resist human weapons symbolizes the broader ecological crisis caused by human power over nature, where technological superiority legitimizes environmental violence and accelerates species decline (Mithu and Hossain 2025).

This representation reflects social realities in Indonesia, where wildlife is often perceived as a threat rather than an ecological partner. The hunting narrative in *Macan* therefore functions as a social reflection, criticizing human attitudes that normalize violence against nature and ignore ecological ethics, while also highlighting the urgent need for stronger conservation awareness and protection of wildlife populations.

### **Ecological Indifference and Environmental Injustice**

The short story also portrays human indifference toward ecological balance through the villagers' focus on livestock loss rather than environmental sustainability:

*“Kambing kita lama-lama bisa habis dimakan Simbah”* (Ajidarma 2020).

This statement reflects an anthropocentric worldview in which nature is valued only in economic terms. The tiger is considered dangerous because it threatens human property, while its ecological role as a predator maintaining ecosystem balance is ignored. Buell (2005) defines this condition as environmental injustice, where non-human entities are denied moral and ecological consideration.

Through close textual analysis, the villagers' concern represents a narrow understanding of environmental relationships, emphasizing short-term human benefit over ecological harmony. Garrard (2012) explains that environmental crises often

originate from ethical failures in human perspectives, and *Macan* clearly illustrates this moral problem through the community's reaction to the tiger.

In a broader social reflection, this representation mirrors contemporary environmental issues in Indonesia, where ecological problems are often framed as economic threats rather than sustainability challenges. The story criticizes this mindset and encourages readers to reconsider the ethical responsibility of humans toward nature.

### **Environmental Violence and Crisis of Humanity**

The final form of human domination is environmental violence, symbolized by traps and the killing of the tiger and its mate. This violence represents the peak of ecological injustice and humanitarian crisis in the narrative:

*“Saat pasangannya itu tewas oleh puluhan bambu tajam...”* (Ajidarma 2020).

This scene symbolizes systematic environmental destruction caused by human intervention. From Buell's perspective, environmental violence reflects the failure of humans to maintain ethical responsibility toward ecosystems (Buell 2005). The trap represents structural domination, where nature is weakened through planned human actions.

Garrard (2012) states that ecocritical narratives often function as moral critiques of modern society, and *Macan* clearly reflects this by portraying the suffering of wildlife as a symbol of human ethical decline. The death of the tiger's mate becomes a representation of the crisis of humanity, where human progress leads to environmental destruction and moral degradation.

In the context of humanities and social reflection, this finding shows that the short story functions as a critique of modern human behavior. The representation of environmental violence in *Macan* reflects the broader ecological crisis and weak environmental awareness in society, encouraging readers to develop a more responsible and ethical relationship with nature.

### **Critique of Human Behavior Towards Nature from an Ecocritical Perspective**

Seno Gumira Ajidarma's short story *Macan* presents a critical reflection on human behavior toward nature through an ecocritical perspective. The narrative highlights how anthropocentric attitudes shape human actions, leading to exploitation, ecological indifference, and environmental violence. By applying ecocritical concepts proposed by Buell (2005), Garrard (2012), and Glotfelty (1996), the story can be interpreted as a critique of the crisis of humanity in human–nature relations, where ethical responsibility toward ecosystems is gradually weakened.

#### **Anthropocentric Exploitation of Nature**

The exploitation of nature in *Macan* is represented through the systematic human intrusion into the tiger's habitat, as shown in the narrative:

*“Iring-iringan manusia berjalan berurutan di jalan setapak di bawahnya”* (Ajidarma 2020).

This scene reflects organized human control over natural space, illustrating anthropocentrism, a concept defined by Garrard (2012) as a worldview that places humans at the center of ecological relations. The forest is treated as an exploitable

territory rather than a living ecosystem, showing that human presence is driven by economic and survival interests without ethical consideration for non-human life.

From Buell's perspective, literary representations of nature should acknowledge the intrinsic value of ecosystems (Buell 2005). In *Macan*, however, nature is reduced to an object of domination, which reflects the moral crisis in human–nature relations. This critique resonates with the Indonesian context, where forest encroachment and habitat destruction often occur due to development and economic expansion. The story thus functions as a social reflection, emphasizing the need to reposition humans as part of the ecosystem rather than its controller.

### **Ecological Indifference and Environmental Injustice**

Human indifference to ecological balance is portrayed through the villagers' concern about livestock loss:

*“Kambing kita lama-lama bisa habis dimakan Simbah,”* kata salah seorang (Ajidarma 2020).

This statement demonstrates a utilitarian view of nature, where ecological relationships are reduced to economic value. The tiger is seen only as a threat to human property, while its ecological function as a predator is ignored. According to Buell (2005), this condition represents environmental injustice, where non-human beings are denied moral recognition and ecological rights.

Close reading of this dialogue reveals that human concern is limited to immediate benefit, reflecting ethical failure in environmental awareness. Garrard (2012) argues that ecological crises often stem from such anthropocentric thinking, which prioritizes human survival while neglecting ecosystem balance. In the Indonesian social context, this perspective mirrors public attitudes that often frame wildlife as a problem rather than an ecological partner. Therefore, *Macan* serves as a critique of societal indifference toward environmental sustainability.

### **Environmental Violence and Moral Crisis**

Environmental violence is strongly depicted in the hunting and trapping of the tiger and its mate:

*“Saat pasangannya itu tewas oleh puluhan bambu tajam...”* (Ajidarma 2020).

This scene symbolizes the peak of human domination over nature, where violence becomes a normalized solution to environmental conflict. Glotfelty (1996) emphasizes that ecocriticism seeks to expose human exploitation of nature and promote ethical awareness. In this context, the trap represents structural environmental violence, showing how humans deliberately destroy wildlife to secure their interests.

The tiger's suffering reflects the broader crisis of humanity, where technological and collective power are used to justify ecological destruction. Buell (2005) views such actions as a failure of environmental ethics, indicating that human progress often leads to ecological degradation rather than harmony. This representation also reflects real social conditions in Indonesia, where wildlife conflicts frequently end with the elimination of animals instead of sustainable conservation efforts.

### **Ecocritical Reflection and Social Meaning**

Through the depiction of exploitation, indifference, and environmental violence, *Macan* constructs an ecocritical reflection on human ethical responsibility toward nature. The story does not merely describe conflict but also invites readers to reconsider the

moral foundation of human–nature relations. Garrard (2012) states that ecocritical literature functions as a moral discourse that challenges anthropocentric assumptions and encourages ecological awareness.

In the context of humanities and social reflection, *Macan* highlights the importance of environmental ethics in contemporary society. The narrative suggests that the crisis of humanity emerges when humans fail to recognize the equal ecological value of non-human beings. This message is relevant to Indonesia’s environmental challenges, where conservation efforts often struggle against economic and social pressures. Therefore, Ajidarma’s short story can be interpreted as a cultural critique that promotes a more ethical and sustainable relationship between humans and nature.

### **Implications of Human–Nature Conflict and Its Relationship with the Environment**

The short story *Macan* by Seno Gumira Ajidarma portrays human–nature conflict as a dynamic ecological interaction that produces environmental, ethical, and social implications. Through an ecocritical perspective, the conflict reflects anthropocentrism, environmental injustice, and the crisis of humanity in human–nature relations. The analysis emphasizes close reading of textual evidence and its dialectical connection with ecocritical theory proposed by Buell (2005), Garrard (2012), and Glotfelty (1996).

#### **Ecosystem Imbalance and Anthropocentric Pressure**

The human–nature conflict in *Macan* illustrates how ecosystems become fragile when human activities dominate natural spaces. This is reflected in the passage:

*“Iring-iringan manusia berjalan berurutan di jalan setapak di bawahnya”* (Ajidarma 2020).

This scene represents organized human intrusion into the forest, indicating anthropocentric pressure on ecological space. Garrard (2012) explains that anthropocentrism positions humans as the central authority over nature, often ignoring ecological balance. In *Macan*, the forest is no longer a neutral habitat but a contested space shaped by human intervention, which disrupts ecosystem stability.

From Buell’s perspective, literature should reveal the interconnectedness between humans and nature as part of a shared ecological system (Buell 2005). The human procession in the forest symbolizes the gradual destruction of ecological harmony, showing that environmental imbalance emerges from unequal power relations. In the Indonesian social context, this representation reflects ongoing environmental issues such as deforestation and habitat encroachment, where natural ecosystems are frequently sacrificed for economic and settlement expansion.

#### **Environmental Violence and Loss of Wildlife Rights**

The conflict also implies the loss of wildlife rights due to human domination, particularly through hunting and trapping:

*“Saat pasangannya itu tewas oleh puluhan bambu tajam...”* (Ajidarma 2020).

This scene illustrates environmental violence, a key concept in ecocriticism that refers to systematic destruction of non-human life (Glotfelty 1996). The bamboo trap symbolizes planned human intervention that eliminates wildlife and disrupts ecological balance. The tiger’s suffering demonstrates that human dominance produces not only ecological damage but also ethical consequences.

Garrard (2012) argues that environmental violence reflects a moral crisis in modern society, where humans justify domination over nature through technological and social power. In *Macan*, the killing of the tiger represents the denial of wildlife rights and ecological justice, reinforcing the idea that human–nature conflict leads to the marginalization of non-human beings.

In the Indonesian context, this narrative resonates with wildlife conflicts that often end with the elimination of animals instead of conservation-based solutions. The story therefore functions as a social critique, highlighting the need for ecological justice and protection of endangered species.

### **Social Indifference and Ecological Crisis**

Another implication of the human–nature conflict is social indifference toward environmental sustainability, as reflected in the villagers' dialogue:

*"Kambing kita lama-lama bisa habis dimakan Simbah," kata salah seorang* (Ajidarma 2020).

This statement shows that human concern is limited to economic loss rather than ecological balance. Buell (2005) describes this condition as environmental injustice, where nature is valued only in terms of human benefit. The tiger is perceived as a threat, while its ecological role as a predator is ignored.

Close reading of this dialogue reveals a narrow environmental perspective that prioritizes short-term human interests. Garrard (2012) explains that such attitudes contribute to ecological crises because they weaken ethical responsibility toward nature. In Indonesian society, this perspective is often reflected in public discourse that frames wildlife as a danger rather than an essential part of the ecosystem. Thus, *Macan* critiques social indifference and encourages a more responsible environmental perspective.

### **Ethical Reflection and Ecological Responsibility**

The human–nature conflict in *Macan* ultimately leads to ethical reflection on environmental responsibility. The suffering and death of the tiger symbolize the consequences of human domination and highlight the need for moral awareness in ecological relations. Glotfelty (1996) states that ecocritical literature aims to reshape human attitudes toward nature by promoting ecological ethics and sustainability.

Through this narrative, Ajidarma emphasizes that environmental harmony can only be achieved when humans recognize themselves as part of the ecosystem. The story suggests that the crisis of humanity emerges when humans ignore ecological ethics and prioritize domination over coexistence. This message is relevant to contemporary environmental challenges in Indonesia, where sustainable development requires ethical responsibility and ecological awareness.

## **CONCLUSION AND RECOMMENDATIONS**

This study concludes that the short story *Macan* by Seno Gumira Ajidarma represents the conflict between humans and nature as a manifestation of the crisis of humanity in ecological relations. Through an ecocritical perspective, the narrative reveals that human domination over nature that expressed through habitat intrusion, hunting, ecological indifference, and environmental violence, does not merely depict physical conflict but symbolizes the collapse of environmental ethics and moral

responsibility. The tiger, as a representation of non-human nature, functions as a moral and ecological subject that exposes anthropocentrism and environmental injustice, as conceptualized by Buell (2005), Garrard (2012), and Glotfelty (1996). The disharmonious human–nature relationship portrayed in *Macan* demonstrates that the crisis of humanity emerges when humans position themselves as absolute rulers of nature, leading to ecological destruction and ethical degradation. Thus, the short story confirms that environmental conflict in literature can serve as a critical reflection on the weakening of human values and the need to reconstruct ecological ethics within the humanities discourse.

The findings contribute theoretically by strengthening ecocritical studies in Indonesian literature, particularly in showing how literary texts function as cultural critiques of anthropocentrism and environmental injustice. This study also emphasizes that ecocritical analysis is not limited to environmental representation but extends to philosophical questions about humanity, ethics, and ecological responsibility in social life. Therefore, future research is recommended to explore other literary works by Seno Gumira Ajidarma or Indonesian authors using interdisciplinary approaches such as ecopsychology, environmental humanities, or comparative ecocriticism to examine how environmental trauma, ecological awareness, and human moral crisis are represented in literary narratives. Further studies may also focus on comparative analysis between Indonesian and global ecological literature to deepen theoretical understanding of the crisis of humanity in human–nature relations and to expand the contribution of literary studies to environmental humanities discourse.

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