



**Ecocriticism of the Poem "Wajadtuhā" (I Found It) by Fadwa Tuqan  
and Its Relevance to the Socio-Ecological Crisis of the Sea Wall  
Project in Indonesia**

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**Abstract**

This study analyzes the poem "Wajadtuhā" (I Found It) by Fadwa Tuqan by combining the ecocritical approach of Glotfelty and Fromm with Braun and Clarke's thematic analysis method. This topic was chosen because the poem presents ecological symbolism that is relevant to socio-ecological crises, particularly in the context of the Sea Wall Project in Indonesia. The main objective of this research is to reveal how the poem fosters ecological awareness and illustrates the relationship between human inner experience and nature. This study employs a descriptive qualitative method. Data were collected through documentation of the poem's text, ecocritical theories, and contextual data from news and environmental policies. To ensure data validity, theory and source triangulation were applied, along with increased rigor through repeated readings and peer discussions. The data analysis followed five stages: comprehensive reading of the text, identifying ecological elements, grouping themes, analyzing eco-poetic aspects, and relating the findings to the context of the Sea Wall Project. The results identified five main themes: ecological healing, resilience, human exploitation, nature's restoration, and ecological spirituality. Its relevance to the Sea Wall Project is reflected in the critique of the imbalanced human-nature relationship, resistance to the marginalization of coastal ecosystems, and the poem's voice as a symbolic form of advocacy for ecological rights threatened by development. The poem portrays nature as an existential partner that provides space for reflection and healing, rather than a passive object. These findings affirm that Tuqan's work is an eco-poetic reflection that raises ecological awareness and critiques environmental exploitation in coastal development.

**Keywords :** ecocriticism, fadwa tuqan's poetry, sea wall project

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## A. Introduction

The socio-ecological crisis has become one of humanity's greatest challenges in the 21st century.<sup>1</sup> In Indonesia, development projects that neglect ecological balance—such as the Sea Wall Project along coastal areas—have triggered serious environmental damage and social conflict. This project, originally intended as a solution to coastal abrasion and rising sea levels, has instead brought about adverse social impacts for fishing communities and the destruction of marine ecosystems.<sup>2</sup> This situation reflects a fundamental imbalance in how humans treat nature and underscores the urgent need for reflective efforts to build a more just and sustainable ecological consciousness.

In this regard, literature can serve as a powerful reflective medium to raise ecological awareness.<sup>3</sup> Literature not only documents social and environmental events, but also offers critiques and proposes new perspectives on the human-nature relationship.<sup>4</sup> One such critical approach is ecocriticism, which examines the relationship between literary works and the environment.<sup>5</sup> In the tradition of modern Arabic literature, the poems of Fadwa Tuqan are known for their representations of resistance, identity awareness, and deep connection with homeland and nature. Her poem "وجدتها" (I Found It) serves as a powerful example of ecopoetic expression, rich in ecological meaning and worthy of analysis in the context of contemporary socio-ecological issues.

For instance, Istanbuli analyzes how subjectivity and gender agency are expressed in Tuqan's post-Naksa poetry, highlighting women's involvement in Palestinian political narratives through feminist and postcolonial lenses.<sup>6</sup> Meanwhile, Al-Sarraj discusses the dimension of conflict in Tuqan's work through an eco-humanist approach, which opens the door for ecological readings of resistance and the interconnection between humans and their environment.<sup>7</sup> However, studies that specifically apply an ecocritical approach to her poetry—especially those connecting it with environmental issues and socio-ecological

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<sup>1</sup> Nadia Claudia Thomson, "Teologi Sosial Dan Isu Lingkungan: Membangun Kesadaran Ekologis Berbasis Spiritual," *Berkat: Jurnal Pendidikan Agama Dan Katolik*, no. 1 (2025), <https://doi.org/10.61132/berkat.v2i1.667>.

<sup>2</sup> Sry Lestari Samosir, "Pagar Laut Tangerang: Konflik Kuasa, Modal, Dan Keberlanjutan Ekosistem," *Kompas.com*, 2025.

<sup>3</sup> Arni Yuniar Prastika et al., "Ekspresi Sastra Dan Visual: Analisis Konten Kanal Youtube Rekam Nusantara Sebagai Media Kampanye Lingkungan Universitas Islam Majapahit, Indonesia" 4, no. April (2025), <https://doi.org/10.55606/jurribah.v4i1.4389>; K A A Dahmah et al., "Fakhr Al-Din Al-Razi's Usage of The Poetic and Grammatical Citation to Guide The Qur'anic Recitations (Qira'at) in His Interpretation of (Mafatih Al-Ghayb)," *Borneo Journal of ...*, 2023, <http://journal.uinsi.ac.id/index.php/bjle/article/view/6453>.

<sup>4</sup> Onok Yayang Pamungkas et al., "Representasi Lingkungan Dalam Sastra Indonesia: Tinjauan Literatur Review," *Jurnal Kridatama Sains Dan Teknologi* 4, no. 02 (2022): 230–39, <https://doi.org/10.53863/kst.v4i02.598>.

<sup>5</sup> Muhammadiyah Bone, "Pemertahanan Kearifan Lingkungan Dalam Novel Indonesia," *Jurnal Onoma: Pendidikan, Bahasa Dan Sastra* 11, no. 2 (2025): 1539–50, <https://doi.org/10.30605/onoma.v11i2.5027>.

<sup>6</sup> Linda Istanbuli, "Subjectivity, Agency, and the Question of Gender in Fadwa Tuqan's Post-Naksa Poetry," *Middle Eastern Literatures* 26, no. 2 (May 2023): 174–94, <https://doi.org/10.1080/1475262X.2024.2309640>.

<sup>7</sup> Imad Muhammad and Tawfiq Zaidan, "The Aspects of Conflict in the Poetry in Fadwa Tuqan's Poet," *Journal of Ecohumanis* 6798 (2024): 10416–27, <https://doi.org/10.62754/joe.v3i8.5654>.

## Ecocriticism of the Poem "Wajadtuhā" (I Found It) by Fadwa Tuqan and Its Relevance to the Socio-Ecological Crisis of the Sea Wall Project in Indonesia

crises beyond Palestine—remain scarce. On the other hand, the ecocritical approach in Arabic literary studies is beginning to develop, as shown in Shamim's research, which analyzes modern Arabic poetry, including works by Mahmoud Darwish and Naomi Shihab Nye. Through an ecocritical lens, Shamim explores how the natural environment shapes individual identity and contributes to the "greening of resistance" in the Arab world.<sup>8</sup> This study aims to fill this research gap by applying an approach that connects Arabic poetry with the local ecological context of Indonesia.

Theoretically, this research adopts the ecocritical framework introduced by Cheryll Glotfelty and Harold Fromm, which positions literature as part of environmental discourse and a critical tool against anthropocentric domination. This theory enables a reading of "وجدتها" as both a form of resistance to environmental destruction and a reflection on the emotional bond between humans and the ecological landscape. Additionally, the concept of ecopoetics is used to explore the aesthetic and symbolic dimensions of the poem related to nature and environmental crises.

Based on this foundation, the initial hypothesis of this study is that Fadwa Tuqan's "وجدتها" not only represents personal and national experiences, but also contains ecological critique that can be read as highly relevant to the socio-ecological crisis in Indonesia—particularly in relation to the Sea Wall Project. The poem carries universal ecological values that transcend geographical boundaries and can serve as a critical reflection on development projects that damage the environment and marginalize local communities.

The aim of this research is to conduct an in-depth analysis of Fadwa Tuqan's "وجدتها" using an ecocritical approach, and to explain its relevance to the socio-ecological issues arising from the Sea Wall Project in Indonesia. The findings of this research are expected to broaden perspectives in Arabic literary studies—particularly in the application of ecocriticism—and to contribute meaningfully to environmental education and ecological awareness. For the wider community, these findings can offer critical insights into the impact of development policies on nature and local communities. For students and learners, this research reinforces the understanding that literature is not merely an aesthetic product, but also a medium of social critique and a tool for shaping contextual and practical ecological consciousness.

### B. Method

This study employs a descriptive qualitative approach using thematic content analysis, aiming to examine ecological representation in the poem "وجدتها" (I Found It) by Fadwa Tuqan and to contextualize its relevance to the socio-ecological crisis of the Sea Wall Project in Indonesia. This approach was chosen because it is well-suited for exploring symbolic meaning and the deep relationship between literary texts and environmental issues.<sup>9</sup>

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<sup>8</sup> Amna Shamim, "Ecocritical Concerns in the Selected Poems of Mahmoud Darwish and Naomi Shihab Nye," *Humanities (Switzerland)* 13, no. 5 (2024), <https://doi.org/10.3390/h13050135>.

<sup>9</sup> Zahrah Aulia Nabila, Nina Queena, and Hadi Putri, "Representasi Isu Lingkungan Dalam Dongeng P5 Mengusir Mesin Raksasa Karya Rama Aji: Kajian Ekokritik Greg Garrard" 11, no. 2 (2025): 1580–95, <https://doi.org/10.30605/onoma.v11i2.5572>.

## Ecocriticism of the Poem "Wajadtuhā" (I Found It) by Fadwa Tuqan and Its Relevance to the Socio-Ecological Crisis of the Sea Wall Project in Indonesia

This research is a type of library research, as the primary data are derived from documents and written texts. The main object of the study is the poem "وجدتها" by Fadwa Tuqan in its English translation, selected due to its strong ecological representation and relevance for analysis within the framework of environmental literary criticism. In addition, secondary data—including ecocritical theory books, journal articles, news reports, and policy documents related to the Sea Wall Project—are used to support the analysis and provide contextual grounding.

The focus of this research lies in two main aspects: (1) the ecological representation in the poem as an expression of environmental awareness and a critique of ecological degradation; and (2) the relevance of these values to the socio-ecological crisis surrounding the Sea Wall Project in Indonesia, particularly its impact on coastal communities and local ecosystems. Data were collected through a literature review by gathering and examining the poem's text, theoretical literature, and contextual data from news reports and environmental policy documents.

To ensure the validity of the data, theory and source triangulation were carried out by comparing the literary findings with ecocritical theories and secondary field data from news sources or environmental organization reports. Additionally, meaning validity was strengthened through increased persistence, namely by repeatedly reading the poem to explore its deeper and more consistent meanings. This process was supported by peer discussions, which were conducted to reassess the analysis, discuss potential interpretive biases, and verify the plausibility of meanings that emerged from the data.

Data were analyzed using the ecocritical approach developed by Cheryl Glotfelty and Harold Fromm, combined with Braun and Clarke's thematic content analysis technique. The analytical procedure was carried out in five stages: (1) holistic reading of the text; (2) identifying ecological elements; (3) categorizing ecological themes; (4) analyzing ecopoetic aspects; and (5) connecting the results to the socio-ecological context of the Sea Wall Project.

### C. Findings and Discussion

The analysis of Fadwa Tuqan's poem "وجدتها" (I Found It) was conducted by integrating the ecocritical approach of Glotfelty and Fromm—which views literature as a form of dialogue between humans and nature—with the thematic analysis method of Braun and Clarke, which emphasizes the processes of coding, theme identification, and meaning interpretation. Each line of the poem is interpreted as a symbolic representation of ecological and social conditions that closely relate to the coastal crisis, particularly the impacts of the Sea Wall Project in Indonesia. The results of the analysis merge these two approaches through the following five stages:

Table 1. Poem "Wajadtuhā"

| ٢   | ١  |
|---|--|
| وجدتها في يوم صحو جميل<br>بعد ضياع بعد بحث طويل | وجدتها في يوم صحو جميل<br>وجدتها بعد ضياع طويل |

## Ecocriticism of the Poem "Wajadtuhā" (I Found It) by Fadwa Tuqan and Its Relevance to the Socio-Ecological Crisis of the Sea Wall Project in Indonesia

|   |   |
|---|---|
| <p>بحيرة رائقة ساجية<br/>إن ولغت مره<br/>في قلبها الصافي ذئاب البشر<br/>أو عبثت فيها رياح القدر<br/>تعكرت فتره<br/>ثم صفت صفاء بلور<br/>ورجعت مرآة وجه القمر<br/>ومسيح الزرقه والنور<br/>ومستحَم الأُنجم الهادية<br/>***<br/>وجدتها, يا عاصفات اعصفي<br/>وقتعي بالسحب وجه السما<br/>ما شئت, يا أيام دوري كما<br/>قُدِّر لي, مشمسَةً ضاحكة<br/>أو جهمة حالكة<br/>فإن أنوارِي لا تنطفي<br/>وكل ما قد كان من ظلٍ<br/>يمتد مسودًا على عمري<br/>يلفه ليلاً على ليلٍ<br/>مضى, ثوى في هوة الأمسِ<br/>يوم اهتدت نفسي إلى نفسي<br/>فدوى طوقان - فلسطين (١٩٧٨)<sup>10</sup></p> | <p>جديدة التربة مخضوضرة<br/>نديانة مزهره<br/>وجدتها والشمس عبر النخيل<br/>تنثر في الحدائق المعشبة<br/>باقاتها المذهبة<br/>وكان نيسان السخي المربع<br/>والحب والدفء وشمس الربيع<br/>***<br/>وجدتها بعد ضياع طويل<br/>غصناً طرياً دائم الاخضرار<br/>تأوي له الأطيّار<br/>فيحتويها في حماء الظليل<br/>إن عبرت يوماً به عاصفه<br/>راعدة من حوله راجفه<br/>مال خفيفاً تحتها وانحى<br/>أمامها لينا<br/>وتهدأ الزوبعة القاصفه<br/>ويستوي الغصن كما كانا<br/>مشعشع الأوراق ريانا<br/>لم تنحطم أعطافه اللدنة<br/>تحت يد الريح<br/>ويمضي كما<br/>كان, كأن لم تننه محنة<br/>يضاحك الجمال في كل ما<br/>يراه, في إشراقة النجمة<br/>في هقة النسمة<br/>في الشمس في الأنداء في الغيمة<br/>***</p> |
|---|---|

### Thematic Analysis Based on Braun and Clarke's (2006) Approach

Braun and Clarke's thematic approach is used to understand how certain meanings emerge and recur throughout the poem. Using this method, "وجدتها" is

<sup>10</sup> Fadwa Tuqan, "(I Found It) وجدتها," Alsh3r.com (Palestina, 1978).

# Ecocriticism of the Poem "Wajadtuhā" (I Found It) by Fadwa Tuqan and Its Relevance to the Socio-Ecological Crisis of the Sea Wall Project in Indonesia

analyzed through stages that help uncover hidden messages related to nature, a sense of loss, and healing. This process involves comprehensive reading, coding of significant parts, and grouping them into major themes. The stages of thematic analysis based on Braun and Clarke's approach are outlined as follows:

## 1. Holistic Reading

The poem "وجدتها" (I Found It) opens with the poet's personal declaration of a joyful discovery following a long period of alienation and loss:

"وجدتها في يوم صحو جميل / وجدتها بعد ضياع طويل"

(I found it on a beautiful, sunny day/I found it after great loss)

The poet does not explicitly state what or whom she has found—but instead employs natural symbolism accompanying the discovery: a bright day, blooming garden, sunlight, and spring. This aligns with Glotfelty's concept of literature as a space for articulating the human-environment relationship. In this poem, nature is not merely a backdrop but an active entity—a catalyst for healing and inner illumination.

The word "ضياع" (loss/being lost) is not only interpreted psychologically but also as ecological alienation: a rupture between humans and nature that results in existential emptiness. Through her poem, Tuqan suggests that in order to find oneself, one must return to nature.

## 2. Identification of Ecological Elements

Before proceeding to the initial coding and theme development stages, the researcher first identified the ecological elements that appear in Fadwa Tuqan's poem "وجدتها". This step is essential as a foundation for determining the environmental representations embedded in the text, both explicitly and implicitly. This identification was carried out through close reading of the poem, carefully examining each line that contains elements of nature—whether physical (such as earth, water, trees) or symbolic (such as light, seasons, and weather changes).

Within the theoretical framework of ecocriticism by Glotfelty and Fromm, these ecological elements are understood as all components within the text that reflect the human-nature relationship, including ecological harmony, environmental crisis, and nature-related spirituality. The following table presents the ecological elements identified in the poem:

**Table 2. Ecological Elements in the Poem**

| Poem Line                          | Ecological Element             |
|------------------------------------|--------------------------------|
| وجدتها في يوم صحو جميل             | Clear weather                  |
| جديدة التربة مخضوضه                | New land, greenery             |
| والشمس عبر النخيل                  | Sun and palm trees             |
| الحدائق المعشبهه / باقاتها المذهبه | Grassy garden, golden garlands |
| نيسان السخيّ المريع / وشمس الربيع  | Spring, springtime sun         |
| غصناً طرياً دائم الاخضرار          | Ever-green young branches      |

## Ecocriticism of the Poem "Wajadtuhā" (I Found It) by Fadwa Tuqan and Its Relevance to the Socio-Ecological Crisis of the Sea Wall Project in Indonesia

|                                    |  |
|------------------------------------|--|
| عاصفه / راعدة / الزوبعة القاصفه    | Storm, thunder, strong wind              |
| النجمه / النسمه / الأنداء / الغيمه | Stars, breeze, dew, clouds               |
| بحيرة راتقة ساجيه                  | Calm lake                                |
| ذئاب البشر / رياح القدر            | Humans as predators, wind of fate        |
| صفاء بلور / مرآة وجه القمر         | Crystal-clear, mirror of the moon's face |
| مستحمّ الأنجم الهاديه              | Bathing place of the stars               |
| أنوارِي لا تنطفي                   | Undying personal light                   |
| ظلّ / ليل / هوّة الأمس             | Shadows, night, abyss of the past        |

### 3. Coding and Thematization

Following Braun & Clarke's steps, the researcher marked and coded the lines of the poem into recurring meaning fragments with ecocritical relevance. The results are as follows:

**Table 3. Poem Coding & Thematization**

| Poem Line                   | Theme Code             | Ecological Meaning   |
|-----------------------------|------------------------|--|
| وجدتها في يوم صحو جميل      | Ecological Healing     | Bright nature becomes a space for inner restoration                  |
| جديدة التربة مخضوضره        | Ecological Vitality    | New and green land signifies fertility and the beginning of new life |
| غصنًا طريًا دائم الاخضرار   | Ecological Resilience  | Nature is flexible and enduring in the face of crisis                |
| ذئاب البشر                  | Human Exploitation     | Nature is damaged by human greed                                     |
| تعكرت فتره ثم صفت صفاء بلور | Ecological Restoration | Nature can recover even when continuously harmed                     |
| فإن أنوارِي لا تنطفي        | Ecological Spirit      | Ecological awareness provides inner strength                         |
| يوم اهتدت نفسي إلى نفسي     | Ecocentrism            | he self is found through ecological connectedness                    |

This poem presents a rich ecosystem of meaning, as evident in its poetic fragments. The opening line, "وجدتها في يوم صحو جميل" (I found it on a beautiful, sunny day), marks a moment of emotional recovery brought about by nature's presence. The clear day is portrayed as a symbol of serenity and hope, reinforcing the idea that nature is not merely a passive backdrop but an active psychological healer.

In the line "جديدة التربة مخضوضره" (Fresh verdant soil), the poet symbolizes ecological vitality—the regenerative potential embedded in nature when it is given space to recover. Fertile and fresh soil becomes a symbol of rebirth, both ecologically and existentially.

## Ecocriticism of the Poem "Wajadtuhā" (I Found It) by Fadwa Tuqan and Its Relevance to the Socio-Ecological Crisis of the Sea Wall Project in Indonesia

Next, in the line "غصنًا طريًا دائم الاخضرار" (An evergreen-fresh bough), there is a strong ecological image of resilience and flexibility in nature. The branch is depicted as capable of bending during a storm and returning upright without breaking—a metaphor for nature's ability to endure pressure, while also representing the inner strength of the human soul. However, the poem does not only portray the positive aspects of nature. The phrase "ذئاب البشر" (the wolves of man) introduces the destructive power of humankind, symbolizing those who disrupt ecological balance. This presents a social critique of human greed and violence against nature.

Interestingly, Tuqan does not stop at destruction. The lines "تعكرت فتره / ثم صفت صفاء بلور" (And muddied it briefly/It cleared with the clarity of a crystal) depict ecological crisis as a temporary phase, not a permanent state. Nature can heal itself, provided human intervention is neither permanent nor excessive.

The climax of the poem appears in the line "يوم اهتدت نفسي إلى نفسي" (Since the day my soul found itself), representing the existential peak of the poet's inner journey. This line illustrates that self-discovery does not occur in a vacuum but within an ecological, poetic, and symbolic context. Through interaction with nature—from the beauty of morning, the shade of branches, to the clarity of the lake—the speaker finally remembers who she is. This represents ecological enlightenment, the awareness that inner human balance is deeply connected to environmental harmony. Nature is no longer just a scenic backdrop but a mirror in which one can rediscover, recognize, and reunite the fragmented self after a long search or life crisis.

Finally, in the line "فإن أنوارِي لا تنطفي" (Even then my lights do not fade), we see the pinnacle of ecological spirituality. The undying personal light symbolizes a life force that continues to burn, unextinguished by life's storms, because it is rooted in a deep relationship with nature. This is a form of sublimation between the inner self and the environment—an ecological awareness that not only liberates the human from alienation but also protects nature from exploitation.

#### 4. Ecopoetic Analysis and Ecological Aesthetics

After examining the thematic codes and ecological meanings in Fadwa Tuqan's poem "وجدتها" the researcher found that the power of this poem lies not only in its direct representation of environmental elements, but also in how the poet constructs a profound inner connection with nature through poetic language. This is what is known as ecopoetics—an approach that views poetry as a medium of ecological connectedness through aesthetic, symbolic, and spiritual expression.

In this poem, Tuqan does not merely describe trees, lakes, or weather as passive landscapes, but positions these natural elements as existential partners in the journey of self-discovery, healing, and identity formation. With a soft and reflective style, the poet demonstrates that language and nature merge to evoke a holistic ecological awareness. The following is an explanation of the ecopoetic aspects found in Fadwa Tuqan's "وجدتها" (I Found It):

## Ecocriticism of the Poem "Wajadtuhā" (I Found It) by Fadwa Tuqan and Its Relevance to the Socio-Ecological Crisis of the Sea Wall Project in Indonesia

### a. Poetic Language as an Ecological Medium

Ecopoetics does not only examine the content or environmental themes within a poem, but also considers how language itself functions as a tool to strengthen emotional, spiritual, and existential relationships between humans and nature. In this poem, Fadwa Tuqan employs diction that is not merely descriptive but also suggestive, evoking intimacy and empathy toward the elements of nature:

"في إشراقه النجمه، في هفّة النسمه، في الشمس، في الأنداء، في الغيمه"

("Sees, in the radiance of a star, In the lightness of a breeze,  
In the sun, the dew, and the clouds")

Through this accumulation of gentle metaphors, Tuqan presents nature not as a passive object, but as a living being with a pulse of feeling—capable of emotional and spiritual interaction. This is the essence of ecopoetic practice, where language is used to shape an ecological ethic through aesthetics.

### b. Ecological Experience as Aesthetic Experience

Tuqan does not convey environmental messages in a direct or rhetorical manner. Instead, she invites the reader to experience nature aesthetically: to love it, long for it, and make it part of the self. A powerful example appears in the verse:

"وجدتها بعد ضياع طويل، غصنًا طريًا دائم الاخضرار"

("I found it after great loss: An evergreen-fresh bough")

This verse juxtaposes emotional experience (loss, searching) with an ecological image (a green branch), constructing a unity between the inner self and the environment. This is a hallmark of ecopoetics—merging ecological and existential dimensions in poetic form.

### c. Nature as an Equal Subject

This poem eliminates the hierarchy between human and nature. Nature is not merely a backdrop, but a companion, healer, and spiritual guide. In the line:

"يوم اهتدت نفسي إلى نفسي"

("Since the day my soul found itself")

This line follows a series of internal interactions with the natural landscape: the lake, the branch, springtime, stars, and wind. This indicates that self-discovery does not occur in a social or political space, but in an ecopoetic space—an inner realm opened through both symbolic and tangible presence of nature.

### d. Tone and Rhythm as Emotional Ecology

Tuqan constructs a rhythm that is cyclical and reflective—mirroring the natural rhythm of the environment itself. The use of repetition such as:

"وجدتها في يوم صحو جميل / وجدتها بعد ضياع طويل"

(Kutemukan dia di hari cerah nan indah)

This repetition gives a liturgical or ritualistic feel, as if the experience with nature is part of a recurring and profound spiritual practice.

### e. Ecopoetics as a Bridge to Ecological Awareness

# Ecocriticism of the Poem "Wajadtuhā" (I Found It) by Fadwa Tuqan and Its Relevance to the Socio-Ecological Crisis of the Sea Wall Project in Indonesia

By presenting a deeply moving aesthetic, Tuqan does not preach to the reader about the importance of the environment. Instead, she plants a subtle sensitivity that stirs ecological awareness from within. This is the core of ecopoetics—to build a bridge between beauty and responsibility, between artistic experience and ecological ethics.

## Relevance to the Sea Wall Project in Indonesia

### 1. Socio-Ecological Background of the Sea Wall Project

The Sea Wall Project, part of the *National Capital Integrated Coastal Development* (NCICD), was designed to protect the coastal areas of Jakarta from tidal flooding and land subsidence. However, its implementation has led to serious ecological and social problems.

#### a. Ecological Impact

The construction of the giant sea wall and coastal reclamation has caused the loss of mangrove forests, damage to marine ecosystems, and disruption of the ecological functions of coastal areas. Mangroves and coastal ecosystems play a crucial role in carbon absorption, shoreline stabilization, and serving as habitats for various marine species. According to a report by Mongabay Indonesia, the NCICD development may harm small-scale and traditional fishers around Jakarta Bay and threatens the existing mangrove ecosystems along the coast.<sup>11</sup>

Furthermore, the project has altered ocean current patterns and damaged coral reefs and seagrass beds, directly impacting fish populations and the livelihoods of fishers. Researcher from BRIN, Prof. Subarudi, stated that the sea wall causes changes in ocean current patterns and damages coral reef and seagrass ecosystems.<sup>12</sup>

#### b. Social and Economic Impact

Socially, the project displaces traditional fishing communities and reduces public access to the sea, which has long been their main source of livelihood. There is also a process of privatization of living space, in which areas that were previously open to the public are now monopolized by business interests and elite development. The Indonesian Ombudsman estimated that fishers have suffered losses of up to IDR 9 billion over the past three months due to the 30.16-kilometer sea wall construction in Tangerang Regency.

Moreover, the project raises issues of justice and access to resources.<sup>13</sup> The sea wall construction often becomes the gateway to reclamation projects, threatening equitable access to resources for coastal communities. The sea wall project in Tangerang serves as a real example of the problems of public space governance, social justice, and ecosystem sustainability.

### 2. Thematic Parallels Between the Poem and the Giant Sea Wall Project

Fadwa Tuqan's poem "وجدتها" (I Found It) can be read symbolically as a reflection on such conditions. Although the geographical and political contexts

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<sup>11</sup> M Ambari, "Apakah Pembangunan Tanggul Teluk Jakarta Sudah Tepat?," Mongabay, 2024.

<sup>12</sup> Resbiani Fardaniah, "Pagar Laut: Ancaman Ekologis Dan Sosial-Ekonomi Di Perairan Indonesia," Merdeka.com, 2025.

<sup>13</sup> Humas BRIN, "Peneliti BRIN Soroti Polemik Pemagaran Laut Di Pesisir Kabupaten Tangerang Banten," Badan Riset dan Inovasi Nasional, 2025.

## Ecocriticism of the Poem "Wajadtuhā" (I Found It) by Fadwa Tuqan and Its Relevance to the Socio-Ecological Crisis of the Sea Wall Project in Indonesia

are different, the poem offers a universal depiction of how nature is wounded, how destructive forces manifest through human greed, and how the possibility of recovery exists when awareness is awakened. The following is a mapping of key symbols in the poem and their relevance to the Giant Sea Wall (*Pagar Laut*) Project:

**Table 4. Correlation of Poem Symbols and Relevance to the Sea Wall Project**

| Baris Puisi                 | Kode Tema             | Makna Ekologis                               |
|-----------------------------|-----------------------|--|
| غصناً طرياً دائماً الاخضرار | Ecological Resilience | Nature is flexible and endures crises        |
| ذئاب البشر                  | Human Exploitation    | Nature is damaged by human greed             |
| تعكرت فتره ثم صفت صفاء بلور | Ecological Recovery   | Nature can heal even when repeatedly wounded |
| فإن أنوارِي لا تنظفي        | Ecological Spirit     | Ecological awareness provides inner strength |

### 3. Application of Glotfelty and Fromm's Ecocriticism in Reading Environmental Crisis

Ecocriticism, as formulated by Cheryll Glotfelty and Harold Fromm, is the study of the relationship between literature and the physical environment, based on the assumption that the physical world influences literature and vice versa. Glotfelty emphasizes that literature cannot be separated from its ecological context, as it is part of the real-world ecological system.

In this regard, the poem "وجدتها" becomes part of a global narrative of resistance against dehumanization and environmental degradation. It is not merely an expression of nostalgia or romanticism toward nature, but rather a sublimation of resistance—where nature becomes a subject that offers direction, strength, and identity. The speaker in the poem rediscovers their sense of self through a reconnection with nature. This mirrors the struggle of fishing communities and coastal societies who are reclaiming their dignity and existence, both of which are threatened by destructive development such as the Giant Sea Wall Project.

The Giant Sea Wall Project, part of the NCICD (National Capital Integrated Coastal Development), was designed to protect Jakarta from flooding and the impacts of rising sea levels. However, its implementation has caused severe ecological and social problems. The construction of the massive sea wall and coastal reclamation has led to the loss of mangrove forests, damage to marine ecosystems, and disruption of vital ecological functions along the coast. Mangroves and coastal ecosystems play a crucial role in carbon absorption, shoreline stabilization, and as habitats for various marine species.

Furthermore, this project has displaced traditional fishing communities and reduced public access to the sea, which has long been their primary source of livelihood. There is also a process of privatizing living spaces, where areas once open to the public are now monopolized by elite development and commercial interests.

## Ecocriticism of the Poem "Wajadtuhā" (I Found It) by Fadwa Tuqan and Its Relevance to the Socio-Ecological Crisis of the Sea Wall Project in Indonesia

These findings reveal that Fadwa Tuqan's poem "وجدتها" not only expresses inner conflict or a search for personal identity, but also contains profound ecological meaning. The poem serves as a symbolic representation of the crisis in the human-nature relationship and reflects the dynamics of environmental destruction and healing, which can also be found in real-world ecological issues, including the *Pagar Laut* (Giant Sea Wall) Project in Indonesia. Symbolic and thematic analysis of the poem shows that nature is positioned as an active, spiritual, and even political entity—playing a vital role in restoring human dignity and communal identity.

Theoretically, this study is rooted in first-wave ecocriticism, as formulated by Cheryll Glotfelty and Harold Fromm. Glotfelty argues that literature must be seen as part of a larger ecological system and that literary texts reflect and shape how humans understand their physical environment.<sup>14</sup> Tuqan's poem, through the narrative of the speaker's reconnection with nature after a period of spiritual and social alienation, reflects this ecocritical premise: that ecological recovery is also existential recovery. It also reinforces the idea that environmental crisis is fundamentally a crisis of identity and values.

This study is further interpreted through second-wave or post-naturalist ecocriticism, as presented by Lawrence Buell. Buell emphasizes the importance of an interdisciplinary ecocritical approach—one that not only critiques physical ecological damage but also exposes how power, narrative, and ideology shape human-nature relations.<sup>15</sup> In this context, Tuqan's poem can be read as a counter-narrative to exploitative modernity and development, such as the Pagar Laut Project, which represents a form of modernization that marginalizes local communities and damages ecosystems. The poem affirms the importance of a spiritual and organic interconnection between humans and the Earth.

Furthermore, the theory of ecological justice, as developed by Robyn Eckersley, offers a critical lens to assess the poem's relevance to the Pagar Laut case. Eckersley argues that justice is not limited to the distribution of resources among humans, but must also include the rights of ecosystems and non-human beings. The Pagar Laut Project, which sacrifices mangrove sustainability, coral reefs, and the livelihoods of fishing communities for elite economic interests, constitutes a violation of ecocentric principles.<sup>16</sup> In Tuqan's poem, nature—initially damaged by the "ذئاب البشر" (wolves of man) is ultimately able to offer forgiveness and new life: an ideal vision of ecological justice that transcends mere technocratic reconciliation.

This study also aligns with ecospirituality, a concept that combines environmental ethics with spirituality. As discussed by Thomas Berry, the human-nature relationship should not be purely utilitarian, but must be grounded in reverence, wonder, and love for the Earth as a spiritual community. In Tuqan's poem, the speaker experiences inner transformation

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<sup>14</sup> C Glotfelty and H Fromm, *The Ecocriticism Reader: Landmarks in Literary Ecology* (Athens, GA: University of Georgia Press, 1996).

<sup>15</sup> Lawrence Buell, *The Future of Environmental Criticism: Environmental Crisis and Literary Imagination*. (Malden, MA: Blackwell Publishing, 2005).

<sup>16</sup> Robyn Eckersley, *Environmentalism and Political Theory: Toward an Ecocentric Approach* (Albany: State University of New York, 1992).

## Ecocriticism of the Poem "Wajadtuhā" (I Found It) by Fadwa Tuqan and Its Relevance to the Socio-Ecological Crisis of the Sea Wall Project in Indonesia

not through social institutions, but through a return to trees, water, and natural light. This suggests that true healing is inseparable from a spiritual relationship with the Earth—an idea absent from modern development projects like NCICD.<sup>17</sup>

Moreover, this reading is strengthened by postcolonial ecocriticism, as articulated by Graham Huggan and Helen Tiffin, which links environmental exploitation to colonial legacies and global inequality. Reclamation and sea wall projects can be seen as a new form of ecological colonization, where local communities and ecosystems are marginalized for the sake of global capital.<sup>18</sup> Tuqan's poem, though emerging from the context of Palestine, portrays similar wounds and resistance: exploitation by external powers, estrangement from the ecological homeland, and a yearning for restoration.

This highlights the importance of integrating Indonesian ecological thought to reinforce local frameworks. Emil Salim, in his writings on Indonesia's ecopolitics, asserts that development that disregards environmental sustainability and social justice constitutes an ethical failure. In interviews and essays, Salim emphasizes that Indonesia's ecological approach must be rooted in local ecosystems and community participation—not economic logic alone.<sup>19</sup> This perspective resonates with Tuqan's poetic message: only by reuniting with nature—not dominating it—can humans rediscover their dignity and the sustainability of life.

Additionally, Otto Soemarwoto emphasizes that the environment is not merely the backdrop of development, but a living partner that must not be sacrificed for short-term economic growth. His concept of "environmentally conscious development," promoted since the 1980,<sup>20</sup> is grounded in respect for local wisdom, ecological balance, and sustainability.<sup>21</sup> When Tuqan's poem is read within this framework, the lyrical self's return to nature becomes a sublimation of reconciliation and sustainability itself.

In conclusion, this study positions "وجدتها" as a literary text that strengthens ecological awareness across cultures. It combines Eastern spirituality, socio-political critique of environmental exploitation, and a vision of ecological and inner healing. In the Indonesian context, the poem becomes highly relevant, as it shows that the struggle of local communities against destructive projects like Pagar Laut is not merely a political resistance, but part of a global narrative advocating for ecological justice and environmental spirituality.

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<sup>17</sup> Thomas Berry, *The Dream of the Earth* (Berkeley: Counterpoint, 2015).

<sup>18</sup> Graham Huggan and Helen Tiffin, *Postcolonial Ecocriticism: Literature, Animals, Environment*. (London: Routledge, 2010).

<sup>19</sup> I J Azis, *Pembangunan Berkelanjutan - Peran Dan Kontribusi Emil Salim* (Jakarta: Kepustakaan Populer Gramedia, 2010).

<sup>20</sup> Muh Khamdan, Nablur Rahman Annibras, and Wiharyani Wiharyani, "Penguatan Ekoteologi Dan Konstruksi Perlindungan Hak Asasi Lingkungan Berbasis Tafsir Al-Qur'an," *Jurnal Penelitian Ilmu Ushuluddin* 4, no. 1 (2024): 47–65, <https://doi.org/10.15575/jpiu.32601>.

<sup>21</sup> Satya Darmayani et al., *EKOLOGI, LINGKUNGAN HIDUP DAN PEMBANGUNAN, CV WIDINA MEDIA UTAMA* (Bandung: CV WIDINA MEDIA UTAMA, 2021).

# Ecocriticism of the Poem "Wajadtuhā" (I Found It) by Fadwa Tuqan and Its Relevance to the Socio-Ecological Crisis of the Sea Wall Project in Indonesia

## D. Conclusion

Fadwa Tuqan's poem "وجدتها" (I Found It) offers more than a search for identity; it weaves a poetic narrative rich with ecological meaning. Through the ecocritical lens of Glotfelty and Fromm, and thematic analysis by Braun and Clarke, the poem reveals that nature is not merely a backdrop, but a spiritual partner actively involved in the process of healing and self-transformation. Symbols such as earth, lake, light, and dew voice both wounds and hopes, while also depicting the potential for restoring the human-nature relationship. Tuqan's reflective and aesthetic language subtly evokes ecological awareness, transforming the poem into a contemplative space that revives a harmonious relationship with the environment. When read in the context of the Sea Wall Project in Jakarta, the poem becomes a symbolic critique of human dominance over nature. As the poem suggests, recovery remains possible—provided that development is grounded in ecological ethics rather than driven solely by economic interests.

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