

**Landscapes Beyond Borders: Ecocritical Perspectives in the Poetry of Muhammad Haji
Salleh and Abdulaziz Al-Meqaleh**

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Abstract

The depiction of landscape in both Arabic and Malaysian literature remains a potential area of scrutiny in the recent advent of ecocriticism. As a literary lens for reading literature, ecocriticism remains under-scrutinized within both Arabic and Malaysian literary contexts and texts. This article examines how the Yemeni poet Abdulaziz Al-Maqaleh and the Malaysian national poet Muhammad Haji Salleh engage with the concept of landscape as a symbolic and ecological connector that transcends national, cultural, and geographical boundaries of their countries. The significance of this study lies in its contribution to bridging the gap between Arabic and Southeast Asian ecocritical discourses, offering a comparative literary framework that enriches global ecological humanities. The central question explored is: how do Al-Maqaleh and Muhammad Haji Salleh poetically construct landscape as a transnational ecological connector in their respective cultural contexts? Methodologically, the study employs close reading and comparative literary analysis of selected poems by both poets. The findings have shown that despite these two poets' varied natural settings, they seem to be alike in depicting the landscape and portraying how the relationship between the environment and humans is amplified. It also displays the ecological tie that binds both Yemeni and Malaysian landscapes. Such ecocritical reflections, as manifested in their poetry, propose new insights into man's connection to land that transcend all geographical boundaries. Further, it is a step towards opening up the field of ecocriticism as an ecological pathway for linking landscapes across boundaries and fostering new readings of Yemeni and Malaysian literature.

Keywords: Ecocriticism, environment, literature, Malaysia, Yemen, poetry and poets

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Introduction

Ecocriticism, as an interdisciplinary approach within literary studies, encompasses a broad and growing scope that bridges literature and ecological concerns across cultures. It not only fosters environmental awareness but also assumes the ethical responsibility of confronting ecological degradation and promoting sustainable solutions (Campbell, 2010). More than just a critical lens, ecocriticism advocates for a shift in global consciousness by highlighting the intricate relationships between humans, nonhuman entities, and the natural world as represented in literature (Mohsen et al., 2023). Ahmed and Hashim (2014) noted that ecocriticism is "a recent aspect of literary theory, which has been growing swiftly since the early 1990s that focuses mainly on the study of the relationship between humans and the natural world" (p. 160). They further stressed that it evolves from "many traditional approaches to literature" by examining literary works in terms of place or environment.

Yemeni and Malaysian literature, rich in cultural and ecological diversity, provides fertile ground for ecocritical analysis. These bodies of literature are shaped by distinct topographies and sociocultural contexts, offering varied portrayals of land, nature, and human-environment interactions. Beyond their literary prominence, these texts often centre themes of exile, displacement, and rootedness in land, making them especially relevant for a landscape-focused ecocritical inquiry. As an analytical framework, ecocriticism interrogates how natural environments are represented in texts and how these depictions influence collective attitudes toward nature (Britto, 2012). The recent surge in ecocritical scholarship aligns with heightened global concern for sustainability and ethical ecological engagement (Garrard, 2004).

Twentieth-century literature across the Global South increasingly engaged with ecological and political upheavals, often reflecting tensions between modernity and tradition, urbanization and rurality, or displacement and belonging. While such literary concerns are well-documented in Western and some Asian contexts, Arabic ecocritical scholarship remains relatively underdeveloped. This gap calls for deeper investigation into how Arab authors, especially those from ecologically and politically sensitive regions like Yemen and the broader Arabian Peninsula, engage with nature, place, and resistance through their literary works.

The current study contributes to that emerging discourse by examining the ecocritical dimensions of poetry by two prominent poets: Malaysian poet Muhammad Haji Salleh and Yemeni poet Abdulaziz Al-Maqaleh. Through a comparative analysis of their works, the study seeks to uncover the ethical and ecological implications embedded in their poetic representations of local landscapes. The selected poets articulate an organic connection between humans and the natural world, offering insightful reflections on the ecological ethos of their respective cultures.

By mapping the ecocritical consciousness in their poetry, this study aims to (1) explore how Yemeni and Malaysian poets represent ecological themes and (2) investigate the extent to which their poetic expressions reflect localized ecological awareness and global ecological concerns. It seeks to answer two primary research questions: (i) How do selected Yemeni and Malaysian poets construct and convey ecological consciousness in their works? (ii) What thematic intersections and differences emerge in their portrayals of nature, land, and displacement?

By addressing these questions, the study identifies shared ecological concerns and thematic resonances across two distinct literary traditions. These poets exemplify a dialogic ecological engagement, a critical generosity that engages diverse ecological perspectives while remaining rooted in local experiences. Their poetry not only advances ecocritical awareness but also

revitalizes ecological discourse in literature, particularly within underrepresented contexts such as Malaysia and Yemen. In doing so, this research bridges **ecological and cultural boundaries**, contributing to a more inclusive and globally informed ecocritical practice.

Literature Review

Ecocriticism in the Malaysian Literary Context

The contemporary ecological and ecocritical approaches in Malaysian literature are still emerging and under-researched, though they have grown significantly over the past decade (Lam et al., 2023). Mamat et al. (2011) argued that the ecological movement is relatively new in Malaysian literary associations. Their study of Sarawak novelists found that ecological concerns were represented through localized depictions of nature and landscape. Scholars have begun to apply ecocriticism to Malaysian poetry as well, with Ahmed & Hashim (2012) conducting a seminal study on the contemporary poet Muhammad Haji Salleh. Their analysis highlighted his profound ecological consciousness and the poet's literary sensitivity to natural surroundings. Zainal (2019) expanded this discussion by examining how Malaysian literary works have increasingly integrated ecological activism as a political and social force. His study identified four Malaysian novelists in English who have contributed to ecological awareness in literature. More recently, Termizi et al. (2020) argued that post-independence Malaysian writers have sought to broaden the scope of ecological thought in Malaysian letters by integrating global ecocritical theories.

Muhammad Haji Salleh is recognized as one of Malaysia's foremost poets, and his work is deeply embedded in the country's literary and ecological traditions. He has written prolifically in both Malay and English. In the preface to *Rowing Down Two Rivers*, he metaphorically compares his bilingualism to "two rivers flowing within him" (Salleh, 2000, p.13), a poetic image that reflects his dual cultural and ecological awareness. His poetry constructs vivid eco-images grounded in the Malaysian landscape, where flora, fauna, and terrain are intimately connected to human identity and belonging. As Ahmed & Hashim (2012) noted, his poems stem from personal experiences and profound emotional responses to nature. Abdul Hamid and Mohsen (2024, p.17) emphasized that Salleh's poetic vision centres on constructing eco-images of land and landscape, presenting the natural world of Malaysia in rich detail. Nature in his work is not passive scenery but an active agent in shaping memory, identity, and cultural continuity. Through his ecological lens, Salleh reconceptualizes the Malaysian landscape as a vital space for human-nature harmony and coexistence.

Ecocriticism in Arabic and Yemeni Literature

In contrast, the ecocritical discourse in Arabic—and particularly Yemeni—literature remains in its formative stages (Mohsen et al., 2022). While ecocriticism has gained traction globally, it is still under-theorized in Arabic literary criticism. A few recent studies have begun to explore this domain. Abolfotoh Inas (2021) introduced the concept of "Islamecocriticism," arguing that Islamic tradition provides an alternative ecological framework rooted in Qur'anic concepts such as "Earth" and "Creation," rather than Western notions of "nature." Sinno (2013) similarly

emphasized the significance of Arab scholarly contributions as a non-Western voice in the global ecocritical movement.

Among modern Yemeni poets, Abdulaziz Al-Maqaleh stands out for his profound engagement with the land and its symbolism. He is considered a pioneer of Yemeni ecological consciousness, often referred to as a "poet of land." His poetry frequently depicts emotional and nostalgic connections to the Yemeni landscape, especially the city of Sana'a, which becomes a recurring symbol of ecological and cultural rootedness (Mohsen et al., 2022). His work navigates themes of exile, displacement, and ecological memory, where terrain, time, and identity converge. The poet's recollection of native landscapes is imbued with a sense of longing and ecological loss, constructing an "eco-nostalgia" that underscores the significance of land in personal and national identity. Ecocritical analyses of Al-Maqaleh's poetry remain scarce. This study addresses that gap by applying ecocriticism to a selection of his poems, exploring how his literary vision constructs a green worldview that transcends geographic and temporal borders.

Bridging the Two Contexts: The Study's Contribution

Although previous studies have examined ecocriticism in either Malaysian or Yemeni literature, no comparative ecocritical study has been undertaken across these two distinct literary landscapes. Existing literature tends to remain context-specific, with little cross-cultural engagement. This research fills that gap by offering a comparative ecocritical reading of Muhammad Haji Salleh and Abdulaziz Al-Maqaleh, foregrounding their shared yet contextually distinct representations of land, exile, and ecological belonging. By situating both poets within a comparative framework, this study contributes to a more inclusive and globally informed ecocritical practice. It also amplifies underrepresented literary voices from Southeast Asia and the Arab world, expanding the geographical and cultural scope of ecocritical inquiry.

Theoretical Framework: Ecocriticism as a Lens

In the last two decades, reading literature through the lens of ecocriticism has gained significant traction among scholars worldwide. Nonetheless, this study engages with the most recent ecocritical approaches—particularly those concerned with poetry—and emphasizes how human relationships with place, nature, and belonging are constructed in literary texts (Buell, 2011). Ecocriticism emerged in the 1980s and 1990s as a response to growing ecological crises, with early foundational work by scholars such as Glotfelty and Fromm (1996), who defined ecocriticism as "the study of the relationship between literature and the physical environment," emphasizing an "earth-centred approach" to literary analysis.

While this foundational definition remains useful, this study applies a more refined set of ecocritical concepts—particularly place-attachment, eco-resistance, ecological exile, bioregionalism, and boundary-crossing—to examine how poetry constructs landscapes as contested, symbolic, and affective spaces. Place-attachment explores how poets forge emotional bonds with land, often rooted in memory, culture, or identity. Eco-resistance, as articulated by scholars such as Nixon (2011), involves literary protest against ecological and cultural degradation, including colonization, displacement, or the erasure of ecological identities.

Ecological exile, a sub-theme of displacement studies in ecocriticism, considers how poets reimagine the homeland from afar, transforming memory into a form of ecological longing. Bioregionalism, meanwhile, frames the land not only as scenery but as an active agent shaping identity, community, and resistance. These concepts are particularly relevant to analysing how the selected poets—Muhammad Haji Salleh and Abdulaziz Al-Maqaleh—construct and transcend ecological and cultural boundaries through their verse. Their representations of landscape are more than descriptive; they function as sites of memory, protest, identity, and spiritual resilience.

In terms of scholarly development, ecocriticism rose to prominence through key academic forums, including the 1991 MLA panel on "Ecocriticism: The Greening of Literary Studies" and Glen Love's 1992 symposium on *American Nature Writing*, both of which signalled a shift toward ecological engagement in literary theory. These movements culminated in the founding of the Association for the Study of Literature and Environment (ASLE), which has since served as a hub for ecological literary scholarship (Campbell, 2010). Ecocriticism also critiques anthropocentric worldviews by encouraging a biocentric perspective, where the nonhuman world is viewed not as a passive backdrop but as an active moral and aesthetic presence. Through this lens, readers are encouraged to reevaluate humanity's embeddedness in nature and to interrogate literary representations of ecological ethics and crisis.

Thus, the current study applies ecocriticism to explore how the two poets use the landscapes of their respective homelands to convey layered messages of protest, resistance, and identity—especially in contexts of displacement and exile. Through comparing their poetry, the analysis reveals how natural imagery becomes a medium of ecological and political expression, with the poets invoking the land not only as home but also as a witness to historical trauma and as a spiritual refuge amid rupture. The protest dimension—central to both poets—is thus interpreted through the ecocritical lens of eco-resistance and ecological exile, where landscapes embody both loss and hope, rupture and continuity. These poems, often written during or after experiences of political upheaval or exile, channel ecological consciousness into a form of literary dissent. As Lawrence Buell observes, "Ecocriticism is now in the stressful but advantageous position of being a wide-open movement still determining its premises and its capabilities." This openness allows for a contextualized, comparative approach to poets from different geographies whose works converge in their ecological ethos and ethical engagement with the land.

Analysis

Theme 1: The Human-Nature Interrelationship / Symbiosis

The two poets, Muhammad Haji Salleh and Abdulaziz Al-Maqaleh, depict a profound ecological symbiosis that transcends geographical and cultural boundaries. By foregrounding human-nature interdependence, both poets foster a biocentric worldview deeply rooted in personal and cultural experience. The selected poems of the two poets embody the aspects of the interrelationship between humans and their environment, as can be traced in the following lines of his poem entitled "*This Too is My Earth*":

I want to sing

of life with the earth's song,
loud in the farms and morning earth
listening to birds in tall trees,
swim in the rivers,
speak a clear language,
fall in love with the human race
that can accept me as man,
sensible, sympathetic and generous.

These lines illustrate the poet's desire for an ethical and emotional alignment between humans and nature, resonating with Qur'anic notions of Earth as both origin and destination. These lines, with a sleight of hand, reveal Muhammad Haji Salleh's ecological sense by which he could inaugurate the connection between the humans represented by the poet himself and the landscape represented by the seeds via the images of "birds in tall trees" and "fall in love with the human race". He develops that kind of interconnection when he asserts that can accept him as a man.

In the same vein, Al-Maqaleh's connection to his landscape of birth manifested in two main representations that shaped the ecological perspective. In the opening poem of his poetic collection entitled *"The Book of Sana'a"*, the poet symbolically depicted his close physical and organic attachment to the poet's land of birth as can be traced in the following lines of the poem entitled *"Sana'a by All Means"*:

The Indispensable Sana'a
Beneath our eyelids
we loaded her wounds and sorrows
she sprouted leaves
and has borne fruit.

By personifying the city, Al-Maqaleh evokes a symbiotic bond between people and place, framing nature as both nurturing and wounded. This anthropocentric depiction stands in tension with biocentric ideals, but it serves as a metaphor for collective suffering and regeneration.

Theme 2: Landscape, Displacement, and Exile

In Salleh's poem entitled "Welcome Home, Juita", he asserts that humans feel more comfortable when they closely live close to the landscape from which they are originally created. He denounces the essence of the interrelationship with nature in the following lines of the poem: welcome home, juita.

This is our home,
a modest space,
But with good neighbors,
Therefore, it is as wide as a village.
You will grow up in the yard,
Under the mango's shade,

Picking jambs in the rainy season,
Caring and sacking the little camped,
And collecting the fallen Landsat.

The addressee "juita" stands for the whole humans and symbolizes the man-land connection. Similarly, the land is represented as an iconic organ of Al-Maqaleh. The relationship between them has grown to be a one-to-one symbiotic relationship. In the same way, he carries on building such a symbiotic attachment with the landscape as can be visualized metaphorically in the following poem entitled *"The only Pathway"*:

Your stems are rooted in my eyes
In my heart
and in my bleeding veins

Thus, these poems reveal that a perceived symbolic interconnection exists between the poet and Sana'a which is the homeland of his youth and adult life. The stems of the trees of the land, from which he was displaced, symbolize the physical environment of the healthy, wealthy, and worthy man when he was closely associated with the landscape. By referring to his heart and veins, the poet restates that land is the place that nurtures future generations; he is, therefore, wistful that the people of his homeland will never know their heritage. This kind of connection is central to the recent trends in ecological studies. By the way, it is worth noting that such interrelationship between human and their physical environment articulated by the two poets in their poetry shows their eco-Quranic background and beliefs. This is because the Holy Qur'an presents the human-land interconnection clearly as we can find in the following:

"There of (the earth) we created you, and into it, we shall return you, and from it we shall bring you out once again" (Al-Qur'an: 20: 55)

By doing so, the two poets have triggered ecological consciousness that can link the Malaysian and Yemeni settings. The two poets' eco-consciousness seems to be the mainstream in their poetry in general. In their poems land and landscape are centralized to show the significance of ecological preservation. In a civilized country like Malaysia, the advent of technology and the rapid growth of city lifestyles have shifted the awareness of local society from the natural environment. Therefore, the poetry of Salleh seems to be a poetic call, through his green eyes, for his local society of the country to pay greater attention to the beautiful and unique world of the Malaysian landscape. His critical call for people can be traced clearly in the poem entitled "Welcome Home, Juita":

Welcome home, juita.
This is our home,
A modest space,
But with good neighbours,
Therefore, it is as wide as a village.
You will grow up in the yard,

Under the mango's shade,
Picking jambus in the rainy season,
Caring and sacking the little cempedak,
And collecting the fallen langsat.

These lines reveal Salleh's wide sense of ecological consciousness and love of the homeland landscape. He attempts to highlight the close interrelationship between humans and their landscape which is a central idea in the field of ecocriticism. Likewise, the Yemeni poet of landscape, Al-Maqaleh devotes his poetry to eco-literate people of his home country of Yemen to be closer to the natural environment in the poem entitled '*rihlat shams*' (The Trip of Sun) the poet says:

Don't be brokenhearted Sana'a,
Don't be upset the hill of Nuqum and Tahreer
The Nile is rapidly flying with him
The sun is carrying him to you
To the darkness of your nights
On the farms of coffee
The darkness of your nights
Disappears soon Sana'a.

The poet is in a direct but wireless ecological attachment with the landscape of Sana'a from a distance. In the poem entitled '*a'sawt wa a'sada*' (The Echo and Voice), the poet reveals the personal consequences of landscape displacement and its green refreshment through winds:

A twenty-year-sleepless person am I
My eyes are dead
Dark and painful
Voiceless and mouthless crying;
My voice died within my depth
The winds around me built
My dreams of home.

Theme 3: Eco-Consciousness, Harmony, and the Call to Preservation

In his poem entitled '*Ela-lika*' (See You) the poem depicted the overall ecological connection through the shadow of his homeland's sea, seashore, and port upon his exile:

See you!
When were separated
Your eyes disappeared at the end of the horizon
I could find a path for my eyes
Neither in the port nor on the beach
I felt I deeply drowned.

Lastly, in the poem, '*Ela Omi*' (To My Mother), the ecological connection between them advocated in the poem by the poet's mother, is depicted through emotional sharing of the landscape suffering as being controlled by the oppressed rule of Ima'm Ahmed during the poet's displacement.:

To My Mother,
Your voice slaughtered me
Scattered my soul and mind into pieces
As you are seen over there
Oppressed, deserted and painful.

The lines include a green message to us expressing the poet's ecological attachment with the Yemeni landscape he left behind. In the poem entitled '*Hita'am*' (Concluding), the poet draws out emotions shared by the displaced people and their land when he states:

You filled Our plains and mountains
with mourning and poetry
So, what did you grow?
But thorns and cactus.

These lines reveal the poet's suffering and pain symbolized by 'thorns and cactus'. Thus, here the cactus is not only a symbol of steadfastness and perseverance but also of pain and suffering. The reason why we associate cactus with pain is because the poet mentioned mourning and thorns the ecology of the land and its biological cultivation is connected to the poet's state of mind and thought across boundaries. Farming land makes him lively and thoughtful. Land, to expand the earlier discussion, is a source of scrutiny and livelihood for human beings. He goes on to elaborate on the aspects of the connection between them as can be traced in the extracts of the following poems, such as the poem entitled '*Buka'iyah*' (Mourning) in which he states:

Yesterday he was here
Loving the land and its rocks
Worshipping its raindrops
He carried my image and name,
I know him and his secrets
and today, after my return,
i did not find neither my identity
nor a shadow for my voice.

The above lines display the intimate relationship of human-land connections. This relationship is expressed by using terms such as love, passion, and worship. He loved land and rocks worshipped rains; these natural concepts were used as ties to link man to his land. In the poem entitled '*Mawajeed Mughtrib*' (the Expatriate's Affections), the poet declares:

My eyes gazed at yours
wondering when you're gonna get me back

To kiss your soil and sew from your trees my shroud.
The poet in the above lines relates to the land of Sana'a, and he yearns to see his homeland, as evidenced by the phrase, which states that his eyes are firmly fixed on the land's eyes. The pairs of eyes gazing at each other and asking one another about the poet's return to his homeland. The poet not only represents the two eyes as a symbol of physical appearance but also portrays his eyes in a near and polite conversation. This is a literary device known as personification and the poet used it in his poetry to humanize the natural world and embody his country, Yemen, with eyes that attribute human characteristics. Further, through Yemen's eyes, we can see her deep sadness and grief, and we can deduce this feeling when she asks when he is coming back to her territory.

Theme 4: Critique of Human Insensitivity and Destruction

Another theme of the ecological concern of Muhammad Haji Salleh's poetry is Human insensitivity and destruction that can be traced in his poems, such as the poem entitled '*The Forest's Last Day*' in which he addresses the harmony of the landscape:

with the rustle tenderness drips from shoots
the secret mist of nature evaporates thinly
the frame of balance is broken, since trees became earth
the quiet beauty filtered by light fades out,
leaves are dumb, branches speechless, no song, no echo.

These lines reveal the poet's ecological perspective, enabling him to express the interactions between living beings and the natural landscape in a sustainable manner. The whole eco-image presents the poet's landscape in harmony and connection.

Likewise, Al-Maqaleh's poetry echoes the same synchronization of the landscape through the eco-image of the bird as can be traced in the poem entitled '*Emotion*' when he says:

As a bird is flying
On the sad rainy night
No winds to hear or darkness to see
I looked for two eyes among millions of faces.

In these lines, the poet captures the interaction of the landscape's birds, rains and winds. The natural flashback of his homeland deceives him. The wind drives him away, the rain falls to wet his soul and the trees refuse to extend their arms to pull him out of the ecological capture. Salleh's ecological sense shifts to highlight the cruelty of mankind towards the natural environment's beauty, as seen in '*The Forest's Last Day*', where he portrays how various forms of nature are victimized by human misuse of distraction.

Morning-purple flowers fall
As red as cliffs, as white as clouds, as brown as trunks.
Buds and fruits on heavy branches fall
Are dotted near the stem or full with the seasons

A universe of colors falls
A hundred stripes of green painting the leaves'
Personalities.

Al-Maqaleh shares the same sense of human insensitivity towards the environment in his poem entitled '*Sana'a by all Means*' when complains about the dryness of the landscape because of human actions and tyranny:

My land becomes dry,
I fed its small birds with my flesh,
So, my bones become naked,
They could be used firewoods,
To lighten your wreckage and shambles.
The poems of my blood have reshaped
Each home and village in the deserted land.

The poet shows us how the natural environment of his homeland seems to be spoiled due to human actions that have transformed the entire landscape into a deserted wasteland. Thus, it seems that the two poets share a vibrant ecological image of human inattentiveness towards the landscape. The above lines reveal that the advent of civilization has destroyed the relationship between the human and the natural world. The natural environment is significantly impacted by human misuse.

Thus, the poets articulate a shared ecological consciousness shaped by distinct socio-geographical conditions Malaysia's tropical abundance and industrial development vs. Yemen's arid terrain and political upheaval. Salleh's poetry reflects a proactive ecological call grounded in modernization concerns, while Al-Maqaleh's evokes a longing for pre-exile harmony amid socio-political trauma. The poets' use of imagery, trees, birds, rivers, and winds, functions not only as natural description but as protest. Nature becomes a language of resistance against ecological destruction, colonization, and cultural loss, echoing the eco-resistance and postcolonial themes outlined in the theoretical framework. While Salleh tends toward a biocentric vision that privileges nature's intrinsic value, Al-Maqaleh's anthropocentric portrayals reflect the inseparability of human and ecological suffering. This contrast does not weaken the analysis but enriches it, demonstrating that shared ecological consciousness can emerge through different poetic strategies and cultural lenses.

Conclusion

This study of the Malaysian poet Muhammad Haji Salleh and the Yemeni poet Abdulaziz Al-Maqaleh reveals a profound shared ecological consciousness of landscape that transcends geographical and cultural boundaries. Through a close reading and discussion of their poetry, a vivid ecological thread emerges, one that binds the landscapes of Malaysia and Yemen in a unified vision of natural landscape beyond the borders. For both poets, the natural landscape is not merely a backdrop but a vital, life-sustaining force and an enduring source of poetic inspiration. The selected poems discussed in the current article illustrate how each poet constructs a compelling

ecological narrative, emphasizing the essential interconnectedness between humans and the environment. Their eco-poetic visions form a transnational bridge that links disparate geographies through shared concerns and reverence for landscape. These ecological insights align closely with contemporary ecocritical discourse and echo the urgent calls of global ecological thinkers who advocate for a renewed harmony between humanity and the natural world.

By highlighting the centrality of eco-images, particularly those of landscape and natural elements, this discussion deepens our understanding of how poetry can articulate ecological ethics and foster ecological awareness. Last but not least, this study shows that the work of Muhammad Haji Salleh and Abdulaziz Al-Maqaleh stands as a testament to the power of poetry to not only reflect but also reshape human relationships with the Earth. Future research could expand this ecocritical reflection to other Malaysian and Arab poets, offering wider perspectives on landscapes across geographical boundaries and highlighting the evolving role of ecological poetics in world literature.

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