

Eco-Spirituality and Nationhood in Indunisiya Al-Badi‘ah By Kh. Abdullah Bin Nuh: An Ecocritical Study for SDGs

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Abstract

Objective: This study aims to analyze the poetry of Indunisiya al-Badi‘ah by KH. Abdullah bin Nuh uses heuristic, hermeneutics, and ecocriticism approaches to uncover the synthesis of Islamic spiritual values, nationalism, and ecological awareness, and examine their relevance to the achievement of the Sustainable Development Goals (SDGs), especially SDG 4, SDG 13, and SDG 15. **Theoretical framework:** The theoretical framework of this research refers to ecocritical theories (Glotfelty, Buell, Garrard), which study the relationship between literature and the environment; Islamic spirituality theories (Nasr, Izutsu), which view nature as God's āyāt; and the SDGs framework, which guides the integration of sustainability values into literary works. **Literature review:** Literature review shows that Indonesian literature, such as the works of WS Rendra, Taufiq Ismail, and Emha Ainun Nadjib, has raised a lot of environmental issues. However, ecocriticism research on Arabic-Indonesian literature written by Islamic boarding school figures, especially KH. Abdullah bin Nuh is still very limited. The relevant literature affirms the role of literature as a means of ecological literacy, education for sustainable development, and preservation of cultural heritage, in line with SDG 4.7, SDG 13, SDG 15, and SDG 11. **Methods:** Interpretive qualitative approach through heuristic, hermeneutical, and ecocritical-contextual reading; primary data in the form of poetry texts, secondary data from theoretical literature; validation through theoretical and contextual triangulation. **Results:** The results of the study show that this poem utilizes the natural symbols of the archipelago, such as mountains, valleys, dhuha light, local flowers, animals, and water as a medium for ecospiritual da'wah and prophetic nationalism. Nature is positioned as a spiritual space that must be protected, with a message that is in line with SDG 4, SDG 13, and SDG 15. **Implications:** Showing the role of Arabic-Indonesian literature as an ecological education instrument based on religious values, supporting cultural strategies for the SDGs, and the preservation of intangible culture. **Novelty:** The first ecocritical analysis of the classic Arab-Indonesian works of Islamic boarding school scholars that integrate ecospirituality, nationalism, and global sustainability.

Keywords: eco-spirituality, nationhood, ecocriticism, kh. abduallah bin nuh, sdgs.

INTRODUCTION

Indonesia is now facing an increasingly educational and multidimensional ecological crisis. Tropical forests that were once known as the lungs of the world are shrinking drastically due to deforestation [1], mining [2], land burning [3], and the conversion of green areas into industrial and infrastructure areas [4]. Rivers are polluted with sewage (Pollution of Water Sources Is Worrying), the air in big cities is getting stuffy [5], and biodiversity is pushed towards extinction due to the destruction of natural habitats. Climate change is intensifying, increasing the frequency of disasters such as floods, landslides, and droughts from year to year [6].

This condition not only threatens the balance of the ecosystem but also hinders the achievement of the Sustainable Development Goals (SDGs), especially Goal 13 (Climate Action), Goal 15 (Life on Land), and Goal 6 (Clean Water and Sanitation). The implications are broader, as environmental degradation also intersects with Goal 3 (Good Health and Well-being), Goal 4 (Quality Education), and Goal 11 (Sustainable Cities and Communities), highlighting the interconnected nature of ecological, social, and cultural sustainability. Therefore, in addition to technical efforts and structural policies, a cultural and spiritual approach is urgently needed to touch the collective consciousness of the community in protecting the environment and ensuring the holistic achievement of the SDGs [7].

In this context, literature exists not only as an aesthetic expression but as a spiritual and ethical medium that invites humans to rethink their relationship with the universe in line with the transformative vision of the SDGs. As Al-Zayyat emphasizes, literature is a mirror of the social and mental dynamics of society [8]. Literary works with environmental themes can convey ecological messages subtly, touching the deepest dimensions of human sensibility and awareness. Literature plays an important role in promoting ecological literacy by exploring the relationship between humans and the environment, conveying messages through vivid descriptions and symbolism, and shaping attitudes and values while fostering responsibility for the well-being of the planet. Thus, reading and interpreting literary works, especially ecological poetry, becomes one way to revive depleted environmental sensitivity in the era of industrialization and globalization while supporting education for sustainable development as articulated in SDG 4 [9].

The history of Indonesian literature has a trace of works that advocate ecological awareness. WS Rendra in *Song of the Goose* describes environmental damage as a humanitarian tragedy. Taufiq Ismail in *Ruing* highlights the destruction caused by uncontrolled development, while Emha Ainun Nadjib in *Surat to the Prophet* intertwines spirituality and ecological responsibility. These works form a literary mosaic that frames the protection of nature as a moral and spiritual resistance to ecological inequality, aligning with the ethical foundations of the SDGs [10].

In this literary landscape, KH. Abdullah bin Nuh occupies a unique position. He was not only a scholar and educator but also a writer and freedom fighter who composed in Arabic, the scientific and spiritual language of the Muslim ummah. One of his most important poems is *Indunisiya al-Badi'ah*, which combines praise for the beauty of nature, love of the homeland, and Islamic spiritual values. This poem reflects the harmony between humans, nature, and the Creator, and offers ecotheological insights that are profoundly relevant today [11].

Even though it was written decades ago, *Indunisiya al-Badi'ah* still engages with the context of today's global ecological crisis. Its themes of greening, environmental love, and spiritual submission resonate strongly with the SDGs' vision of building an inclusive, just, and sustainable world. KH. Abdullah bin Nuh, through this poem, demonstrates that protecting the environment is an act of worship, a form of national responsibility, and a spiritual and cultural heritage. Therefore, this study aims to examine *Indunisiya al-Badi'ah* through an ecocritical approach, a literary perspective that highlights the relationship

between humans, nature, and language, to reveal how this poem conveys a message of ecological harmony imbued with spiritual meaning. This study also emphasizes the importance of Arab-Indonesian literature as part of the intellectual heritage of Islamic Nusantara that can contribute to the achievement of the SDGs, particularly in fostering sustainable development, ecological awareness, and global ethical responsibility [12].

This study highlights several important implications at the cultural, educational, and sustainability levels. First, it demonstrates the role of Arabic-Indonesian literature—particularly the work of KH. Abdullah bin Nuh—as a medium for ecological literacy and spiritual education. By weaving together ecological symbolism, Islamic spirituality, and national identity, *Indunisiya al-Badi'ah* serves as a cultural tool to awaken environmental awareness in line with SDG 4.7 on education for sustainable development. Literature thus becomes a non-technical yet powerful approach to cultivating environmental consciousness, complementing structural and policy-driven strategies. Second, the findings contribute to the broader agenda of environmental preservation and climate action. By positioning nature as both a spiritual space and an object of national pride, the poem advances an ecospiritual ethic that supports SDG 13 (Climate Action) and SDG 15 (Life on Land). This approach encourages communities to see ecological stewardship not merely as a scientific necessity, but also as a moral and religious responsibility. Such integration of spirituality into environmental discourse provides a sustainable cultural foundation for ecological resilience [13].

Third, the research strengthens the preservation of intangible cultural heritage. KH. Abdullah bin Nuh's use of Arabic poetry infused with local Indonesian imagery reflects the intellectual heritage of *pesantren* and Islam Nusantara. This contributes to SDG 11.4 by safeguarding cultural heritage and positioning literature as a vehicle for transmitting values across generations. In this way, literature becomes a bridge between tradition and modern sustainability challenges, offering a culturally grounded alternative to ecological activism. Finally, the interdisciplinary approach of ecocriticism, hermeneutics, and spirituality provides an innovative framework for integrating the humanities with global sustainability efforts. This opens new opportunities for comparative studies across cultures and religions, showing that literature can play a critical role in shaping ecological ethics within the global SDGs framework [13].

Novelty of the Research. This research offers originality in three main aspects. First, it provides the first ecocritical analysis of KH. Abdullah bin Nuh's Arabic-Indonesian poetry fills a significant gap in scholarship where *pesantren*-based literary works have been understudied in ecological contexts. Second, it integrates eco-spirituality, nationalism, and sustainability into a single interpretive framework, demonstrating how a classical poem can resonate with contemporary global issues such as climate change, biodiversity, and ecological justice. Third, it establishes Arabic-Indonesian literature as a cultural instrument for the SDGs, showing that literary heritage from *pesantren* scholars is not only spiritually and aesthetically rich but also directly relevant to present-day sustainability discourses [14].

LITERATURE REVIEW

A study of the poem *Indunisiya al-Badi'ah* by KH. Abdullah bin Nuh requires an interdisciplinary approach that encapsulates ecocritical theory, Islamic spirituality, and the dimension of sustainability in literature. Therefore, a range of literature from various fields forms the essential foundation for this research. Ecocriticism is an interdisciplinary study that examines the relationship between literature and the environment. One of the most important figures in this field, Cheryll Glotfelty, states that ecocriticism “studies the relationship between literature and the physical environment” and demands an ethical engagement with ecological crises [15]. This approach views nature not merely as a setting but as a living entity with a voice in the text. In the Indonesian context, ecocriticism has been applied to local literature to explore environmental awareness in the works of poets

such as WS Rendra and Taufiq Ismail, which aligns with SDG 13 (Climate Action) and SDG 15 (Life on Land) through advocacy for climate awareness and biodiversity protection [16].

However, ecocritical studies of Arab-Indonesian literature, especially those written by pesantren figures, remain scarce. This underscores the importance of bringing forward the works of KH. Abdullah bin Nuh as literary representations that integrate aesthetic and spiritual values with ecological ethics contextualized within the Indonesian environment. Such integration supports the vision of SDG 4 (Quality Education), particularly Target 4.7 on education for sustainable development, as well as SDG 11 (Sustainable Cities and Communities) by promoting cultural heritage that inspires environmental stewardship [17].

Islamic literature not only conveys religious messages literally but also embodies profound spiritual symbolism. Arabic literature communicates religious values through symbols, metaphors, and moral narratives, making it a compelling medium of da'wah for diverse audiences. According to Nasr, Islamic spirituality regards nature as God's signs (āyāt) to be contemplated with both heart and intellect. In Sufi poetry, for example, nature often serves as a medium for reflection to deepen the knowledge of God. In this light, KH. Abdullah bin Nuh's work can be read as a cosmic reflection that unites love for the homeland, reverence for creation, and devotion to the Creator. This perspective resonates with SDG 16 (Peace, Justice, and Strong Institutions), which promotes ethical responsibility, peacebuilding, and harmonious coexistence [18].

KH. Abdullah bin Nuh, as a scholar and writer, composed Arabic poetry imbued with strong local content. Researchers such as Basri et al show that his works embody the spirit of *Islam Nusantara*, harmonizing cultural values with environmental stewardship. The spirituality in *Indunisiya al-Badi'ah* merges religiosity, natural beauty, and patriotism, making it relevant for cultivating ecological awareness grounded in religious ethics. This approach is in line with SDG 13, SDG 15, and SDG 4.7, as it fosters environmental literacy and sustainable values through cultural and spiritual education [19].

The contribution of literature to the achievement of the Sustainable Development Goals has rarely been studied explicitly. Yet, several goals, such as SDG 13 (Climate Action), SDG 15 (Life on Land), SDG 16 (Peace, Justice, and Strong Institutions), and SDG 11 (Sustainable Cities and Communities), can be effectively articulated through literary narratives that resonate with public consciousness. Research by UNESCO underscores the importance of cultural pathways, including art and literature, in advancing the SDGs because they engage both rational and emotional dimensions of human awareness [20].

In the Indonesian context, a spiritual ecological approach through literature, such as that found in *Indunisiya al-Badi'ah*, offers an alternative ecological campaign that is culturally grounded and emotionally impactful. Arabic language religious literature from pesantren traditions can be positioned as part of intangible cultural heritage that reinforces environmental education, directly supporting SDG 4.7 on education for sustainable development.

From the literature discussed, it can be concluded that the integration of ecocriticism and spirituality in Islamic literature holds significant potential for advancing multiple SDGs. *Indunisiya al-Badi'ah* by KH. Abdullah bin Nuh stands as a distinctive example of Arab-Indonesian literature rich in ecological and spiritual messages, providing both a cultural and ethical framework for sustainable development, environmental stewardship, and the cultivation of global citizenship values.

Biography of KH. Abdullah bin Nuh

KH. Abdullah bin Nuh, scholar, writer, and freedom fighter from Sukabumi, was born on March 31, 1905, to a family of scholars. Since childhood, he has shown his intelligence in religious science, literature, and language. He initially received his education from his

father and local scholars, then continued his studies at Islamic boarding schools and Al-Azhar University, Egypt, to delve into Arabic commentary, hadith, jurisprudence, and literature. As a writer, KH. Abdullah bin Nuh has carved many literary works collected in an anthology of literary works entitled *Abyat wa Usthur*. Apart from being a poet, he was also active in the struggle for independence against Dutch and Japanese colonialism, as well as educating students who later played an important role in the world of education, da'wah, and national politics [21].

KH. Abdullah bin Nuh died on 26 October 1987 and was buried in Sukabumi [22]. His intellectual and spiritual legacy continues to be remembered, especially in Islamic education and Indonesian Arabic literature [23]. His works remain relevant in building ecological awareness based on Islamic values and nationalism.

The Role and Contribution of KH. Abdullah bin Nuh in Arabic Language and Literature

KH. Abdullah bin Nuh was an archipelago scholar and writer who played an important role in the development of the Arabic language and literature in Indonesia. He wrote more than 480 works, including poems, dictionaries, and Arabic textbooks. One of his best-known works, *Indunisiya al-Badi'ah*, combines spiritual values, nationalism, and environmental awareness, which align with SDG 13 (Climate Action) and SDG 15 (Life on Land) through its ecological messages, as well as SDG 16 (Peace, Justice, and Strong Institutions) by promoting harmony, justice, and national unity.

He also wrote an Indonesian–Arabic–English dictionary, which became an important reference for students and educators, directly supporting SDG 4 (Quality Education), particularly Target 4.7 on education for sustainable development and multilingual literacy.

In addition, KH. Abdullah bin Nuh wrote various Arabic textbooks, including *nahwu* and *sharf* books, which bridged classical Arabic with modern education in Indonesia. This pedagogical contribution supports SDG 4 by enhancing access to quality learning resources and fostering global citizenship through language mastery. He taught at universities and actively participated in national and international conferences, contributing to knowledge exchange and intercultural understanding, which are part of SDG 17 (Partnerships for the Goals).

KH. Abdullah bin Nuh also wrote articles in the mass media and taught at the Al-Ghazali Foundation in Bogor. His works form an important foundation for the preservation of the Arabic language and literature in Indonesia, and demonstrate the role of the Arabic language in *da'wah*, education, and local cultural expression. This aligns with SDG 11 (Sustainable Cities and Communities), particularly Target 11.4 on safeguarding cultural heritage, by ensuring the transmission of linguistic and literary traditions as part of Indonesia's intangible cultural heritage.

Table 1. Contribution of KH. Abdullah bin Nuh and His Relationship to the SDGs

Contribution of KH. Abdullah bin Nuh	Role Description	Related SDGs	Relevant SDG Targets
An eco-spiritual literary work (<i>Indunisiya al-Badi'ah</i>)	Combining spiritual values, nationalism, and environmental awareness through poetry.	SDG 13 (Climate Action), SDG 15 (Life on Land), SDG 16 (Peace, Justice, and Strong Institutions)	13.3 (Increasing awareness and capacity to deal with climate change), 15.5 (Reducing habitat degradation), 16.7 (Supporting inclusive and participatory governance).

Compilation of an Indonesian–Arabic–English dictionary	An important reference for language education and the development of multilingual literacy.	SDG 4 (Quality Education)	4.7 (Education for sustainable development and global literacy).
Nahwu and Sharf's book writing	Bridging classical Arabic with modern education in Indonesia.	SDG 4 (Quality Education)	4.3 (Access to quality higher education), 4.7 (Education for global citizenship).
Participation in national and international conferences	Encourage cross-cultural knowledge and understanding exchange.	SDG 17 (Partnerships for the Goals)	17.6 (International cooperation in education and culture).
Teaching at the Al-Ghazali Foundation and the mass media	Spreading the values of education, culture, and da'wah through various media.	SDG 11 (Sustainable Cities and Communities)	11.4 (Protecting and preserving intangible cultural heritage).

METHODOLOGY

To uncover the ecological and spiritual meaning contained in the poem *Indunisiya al-Badi'ah* by KH. Abdullah bin Nuh in depth, this research requires a methodology that can capture the depth of the meaning of literary texts contextually and interpretively. The poem not only presents aesthetic beauty, but also holds complex moral, religious, and ecological messages. Therefore, the methodological approach used must be able to bridge linguistic analysis with the spiritual dimension and environmental awareness that is to be raised. In this case, an interpretive qualitative approach based on heuristic and hermeneutic readings becomes a relevant choice to explore the symbolic meaning and representation of spiritual ecology in the poem.

Research Approach

This study uses a qualitative interpretative approach [24]. <https://jurnal.stiq-amuntai.ac.id/index.php/al-miyar/> based on literary text analysis, with emphasis on hermeneutic and ecocriticism approaches. This research aims to understand the meaning of poetry in depth as a cultural, spiritual, and ecological text that forms awareness and values.

Types of Research

This type of research is a study of literary texts with a double reading method, namely: Heuristic, initial reading of the structure and language of the text literally and linguistically. Hermeneutics: an in-depth reading to explore the meaning, symbolism, and spiritual and ecological value behind the structure of the text. This framework is used to interpret the poem *Indunisiya al-Badi'ah* in the context of Islamic spiritual ecology and its relationship to the Sustainable Development Goals (SDGs).

Data Sources

Primary data: Text of the poem *Indunisiya al-Badi'ah* by KH. Abdullah bin Noah in Arabic. Secondary data: Literature on ecocritical theory (Glotfelty, Buell, Garrard), Studies of Islamic spirituality (Seyyed Hossein Nasr, Izutsu). The works and biography of KH.

Abdullah bin Nuh References related to religious literature of pesantren and SDGs from UNESCO, UNDP, and academic sources.

Data Collection Techniques

Library research on: Poetry manuscripts as the main text. Theoretical and contextual literature on ecocriticism, hermeneutics, Islamic literature, spirituality, and the SDGs. Literature documentation in the form of relevant books, articles, journals, or digital sources.

Data Analysis Techniques

Analysis is carried out through three main stages: a. Heuristic Analysis refers to how to identify the linguistic structure of poetry: diction, rhyme, language style, visual and symbolic imagery; analyze linguistic elements such as verbs, metaphors, religious allusions, and sound structures; b. Hermeneutic analysis of how to interpret symbols, metaphors, and spiritual messages in poetry; linking the meaning of poetry with Islamic values, ecological awareness, and natural spirituality; interpreting the world of poetry as a reflection of the ethics of sustainability, appreciation of the cosmos, and closeness to God; c. Ecocritical-Contextual Reading: Analyzes how poetry represents the relationship between humans and nature religiously and ecologically, linking the values in poetry to SDGs indicators, in particular: SDG 13 (Handling Climate Change), SDG 15 (Preserving Terrestrial Ecosystems) SDG 4.7 (Education for Sustainable Development). Exploring how poetry positions nature as a spiritual space, not just an exploitative object.

Data Validity Techniques

The validity of the data was obtained through triangulation of theory and context, namely: comparing the findings of poetry analysis with literary theories (ecocriticism, hermeneutics, spirituality); verifying the symbolic meaning of poetry with Islamic values and the historical context of the author, adjusting the interpretation to the sustainable development framework (SDGs) and the Indonesian context as an ecological and spiritual space.

RESULTS AND DISCUSSION

This section presents the results of the reading and interpretation of the poem *Indunisiya al-Badi'ah* by KH. Abdullah bin Noah based on a heuristic and hermeneutic approach. The analysis is carried out by highlighting the structure of language, poetic imagery, and the symbolic and spiritual meanings contained in the poem's stanzas. Each quote is analyzed in depth to uncover how this poem represents man's relationship with nature within the framework of spiritual ecology [25]. The following discussion describes the results of the analysis systematically, along with its relationship with sustainability values and the religious dimension that is the core message of this work, starting from the following data:

رَكِبْتُ يَوْمًا بِجَاوَا مَتْنِ طَائِرَةٍ # فَحَلَّقْتُ فَوْقَ أَطْوَادٍ وَوَدْيَانِ

"One day I boarded a plane in Java, then fly across mountains and valleys.

In the heuristic level, we approach the text literally and linguistically. The narrator's poem describes the experience of flying by plane across the island of Java, mentioning in particular two striking elements of the landscape: أَطْوَادٍ (mountains) and وُدْيَانِ (valleys). Diction choices such as "رَكِبْتُ" (I ride) and "حَلَّقْتُ" (he flies) create movement dynamics that give the impression of an impressive personal experience.

Hermeneutically, this poem voices appreciation for the landscape of the archipelago. Mountains and valleys are not just geographical landscapes, but ecological symbols that support life. Mountains act as a buffer for air and clean air, and valleys act as suburban areas that support agriculture and biodiversity. By highlighting these elements poetically,

KH. Abdullah bin Noah presented a deep ecological consciousness. He does not post a protest against the destruction of nature directly, but chooses an aesthetic and contemplative path to revive the love of nature. In this context, poetry becomes a subtle yet evocative medium of environmental advocacy [26]. This overall feed, when linked to the Sustainable Development Goals (SDGs), resonates strongly with SDG 13 (Addressing Climate Change) and SDG 15 (Preserving Terrestrial Ecosystems). By revoicing admiration for the Javanese landscape, this poem invites readers to remember and appreciate the ecological gifts that this country has. This kind of awareness is important in encouraging sustainable and environmentally friendly behavior. In addition, through the use of high Arabic language and full of spirituality, this poem also supports SDG 4 (Quality Education), as it shows how cultural heritage and religious literacy can be harnessed to strengthen ecological values in education and public awareness. In this poem, KH. Abdullah bin Noah not only glorified nature but also educated the soul to love it as a mandate from the Caliph. Next on data 2

وَرَيْنَ الكُلِّ نُوْرٌ للضحى فبدأ # كعالم في خيال الشعر نوراني

"And everything is decorated with the light of dhuha, looking like a world in the imagination of a luminous poem."

Heuristically, this verse displays the beauty of diction and strong visual imagery. The word "رَيْنَ الكُلِّ" (everything is decoration) indicates a universal aspect: nothing escapes the bright rays. The word "نورٌ للضحى" (dhuha light) refers to the morning before noon, when the sunlight is bright and warm. In the second line, the phrases "خيال الشعر" (poetic imagination) and "نوراني" (luminous, full of spiritual light) create an aesthetic and spiritual atmosphere at the same time. The rhythmic structure and rhyming final sound also add to the power of this musical bait.

Hermeneutically, this poem contains a deep contemplative and spiritual meaning. *The light of dhuha* here is not just the sunlight, but a symbol of the divine presence in the universe. The poet views nature not only as a physical object, but as a *spiritual realm* that reflects the majesty of God. The image of "the world in the imagination of poetry" shows that nature can be transformed through an aesthetic and spiritual lens: poetry becomes a window into understanding nature as a manifestation of the divine. The poet brings together two worlds—the real world and the literary imagination in a single frame of light, showing that spirituality and the beauty of nature are inseparable [27].

From an ecocritical perspective, this stanza offers an in-depth perspective on the relationship between humans and nature. Nature is described as something that *is purified* by light, decoration, and glorification. There is no impression of human domination over nature, but gratitude and admiration. The poem avoids an exploitative approach; Rather, it presents a narrative of *the sacredization of nature*. This illustrates how the poet views the environment not only as a resource but as a spiritual space. This kind of poetics is essential in shaping a deep ecological ethic, one where nature is respected, not simply utilized [28].

This verse shows how literature can play a role in supporting the Sustainable Development Goals (SDGs), specifically SDG 13 (*Addressing Climate Change*), SDG 15 (*Safeguarding Terrestrial Ecosystems*), and SDG 4 (*Quality Education*) value and ecological awareness bridge between wars [29]. By inviting readers to interpret nature spiritually and poetically, KH. Abdullah bin Noah contributed to the value of education and ecological awareness. The poetization of light as a symbol of the blessing and beauty of the universe provides an alternative narrative in the discourse of desire: that loving and caring for the earth is not only a technical matter, but also a matter of the soul. In this context, Arab-Indonesian literature is a bridge between spiritual heritage and a global agenda for a sustainable future. Next on data 3

ليست لخلد ولكن الأنام بما # في وسط روح وجناتٍ وريحانٍ

"It is not a place for eternity, but man dwells in it, amidst an atmosphere full of coolness, gardens, and fragrances."

Heuristically, this stanza features a contrasting and associative diction game. The phrase "ليست لخلد" (not for eternity) indicates a rejection of the impression of an eternal world, but is soon followed by a very beautiful image: "في وسط روح وجناتٍ وريحانٍ" (amidst tranquillity, gardens, and fragrances). The structure of the pressure bait of the opposition between mortality and earthly pleasures that approaches the image of heaven. This creates a poetic tension that is typical of Sufi and religious literature.

Hermeneutically, this poem reveals the poet's theological and existential view of the world: that the world is not an eternal place, but that it still retains traces of beauty and serenity that reflect divine grace. The poet does not reject the world, but invites the reader to interpret the world as a *spiritual image* of the afterlife. The beauty of the garden and the scent of flowers (which in the Qur'an are often associated with heaven) are present in the world as *iconic* or *verses* about the majesty of God. This suggests a non-dualistic approach: the world remains ephemeral, yet contains transcendent values that can be contemplated and appreciated [30].

From an ecocritical perspective, this bait pays homage to the natural world as a *place of spiritual experience*. Gardens (جنات) and fragrant plants (ريحان) are not just aesthetic symbols, but ecological images that imply sustainable, comfortable, and peaceful coexistence. Nature is not an enemy or an object of exploitation, but a contemplative space that helps man get closer to God. Here, ecology is understood in a spiritual frame: to protect nature means to maintain peace of mind, and to destroy it is to destroy the *space of grace* that God entrusts.

This verse presents a literary-spiritual perspective on the agenda of the Sustainable Development Goals (SDGs), specifically SDG 11 (*Sustainable Cities and Settlements*), SDG 13 (*Addressing Climate Change*), and SDG 15 (*Protecting Terrestrial Life*) [31]. The poet describes the world as a spiritual garden, an ecosystem that must be maintained because in it humans find peace and meaning in life. In this context, KH. Abdullah bin Noah invited humans to not only build physically, but also take care of the spiritual and ecological values inherent in nature. Thus, this poem combines religious ethics, environmental aesthetics, and desire awareness as a whole that is relevant to the present and the future.

وفي خمائل تزهو في أزهارها # من بين وردٍ وياسمينٍ وقحوانٍ

"Among the lush trees adorned with flowers, there are roses, jasmine, and daisies (a type of wildflower)."

Heuristically, this poem is full of visual imagery and scents. The word "خمائل" (lush trees or bushes) gives the impression of a lush, shaded, and natural nature. Then "تزهو" (decorated/shining beautifully) strengthens its aesthetic impression. Three types of flowers are also mentioned: ورد (rose), ياسمين (jasmine), and قحوان (chrysanthemum), which enrich the palette of nature. In form, the poem uses a bayani (consecutive explanation) pattern, displaying sequences of beauty from the natural landscape.

Hermeneutically, this poem can be interpreted as a symbolic image of the perfection of God's creation. The diversity of flowers reflects the harmony and balance of nature, while the word تزهو implies the joy or pride of nature itself, as if nature is celebrating its existence. This reflects the Sufistic view that nature is not just a silent object, but a living and blessed entity. The poet admired not only flowers as physical objects, but also as spiritual markers that marked divine beauty [32].

This poem shows a subtle ecological understanding. Specific mention of local flowers: Roses, jasmine, and daisies contain the meaning of biodiversity conservation. It is not just a cultivated garden flower, but also a flower that retains aesthetic and spiritual value. In the modern context, this poem can be read as a call to preserve biodiversity, an important aspect of the ecocritical approach. Being aware of the beauty of the local flora means making room to preserve the native flora in the face of the invasion of concretization and habitat destruction [33].

This stanza contributes to a literary narrative that supports SDG 15 (*Conserving Terrestrial Ecosystems*), SDG 13 (*Addressing Climate Change*), and SDG 12 (*Responsible Consumption and Production*). KH. Abdullah bin Noah, through this poem, instills awareness that the beauty of nature is not a source of exploitation, but the radiance of God's grace that must be maintained. Flowers are not just decorations, but symbols of ecological harmony that contain spiritual, cultural, and biological values. This poem reminds us that taking care of local plants and their habitats is part of worship and responsibility throughout generations.

وكم جاذرٍ بين الزهر راتعةً # مياسة القدمين حورٌ وولدانُ

How many antelopes are grazing among the flowers, with the first step, together with the angels and the children of heaven

Heuristically, the verse features a captivating scene: a deer grazing among the flowers, walking wildly as if the angels and children of heaven were enjoying a peaceful garden. The poet uses metaphors and personification to create images that are not only aesthetically beautiful but also contain deep symbolic meaning. The use of the word "جاذر" (antelope), which is considered a gentle and graceful animal, as well as "حورٌ وولدانُ" (angels and children of heaven), reinforces the heavenly feel of the natural landscape.

Hermeneutically, this verse not only speaks of outward beauty but also presents nature as a reflection of purity and peace. The poet seems to present the earth of Indonesia as a paradise park filled with peace and spiritual beauty. The depiction of a deer walking gracefully among flowers not only depicts animals and plants, but is a symbol of harmony between living things and their environment. Within this framework, the verse of poetry is not only an expression of beauty but also a reminder of God's favor bestowed through nature [34].

From an ecocritical point of view, this bait contains a subtle but deep ecological sensitivity. The presence of a deer that "راتعةً" (grazes quietly) among the flowers reflects a sustainable ecological ecology, in which nature becomes a harmonious habitat for the life of liars. It is not just a romantic landscape, but rather a representation of a balanced ecosystem, where animals and plants coexist naturally without human interference. The graceful walking deer also symbolizes the endemic species that inhabit tropical forests, which, in the Indonesian context, reminds us of the rich fauna of the archipelago, which is often threatened by land conversion and deforestation.

The use of the metaphor حورٌ وولدانُ (angels and children of heaven) implies that this environment is not only beautiful, but also sacred and must be guarded. Nature is positioned not just as a setting or object of poetry, but as a subject that has spiritual and ethical value. This is a key principle in ecocriticism that rejects anthropocentrism and supports biocentrism, the view that all living things have intrinsic value. In addition, the presence of nature in this poem is not exploited for the benefit of humans, but rather is celebrated, respected, and enjoyed peacefully.

This verse can also be read as an implicit critique of the breakdown of the relationship between man and modern nature. The natural habitat of antelopes is often threatened by industrialization, logging, and pollution. By describing an ideal and peaceful landscape, the

poet offers an alternative ecological vision: a world that glorifies biodiversity, creates safe spaces for wildlife, and places nature as part of the divine order.

Through this perspective, the poem can be seen as part of the literary discourse that supports the principles of the SDGs, especially SDG 15 (Life on Land), which is the preservation of terrestrial ecosystems and biodiversity, and SDG 12 (Responsible Consumption and Production), which encourages humans to live more harmoniously with the environment. It is a poem that not only reflects beauty, but also echoes the ecological call for well-being [35].

Therefore, this poem is not just a poem about the aesthetics of nature, but also a call to keep the earth as a paradise garden that can be enjoyed by all creatures in a sustainable manner.

تعاون القطر والينبوع فالتقيا # لسقي جنتها الغناء ماءً

"Synergize with rain and springs, meeting to water the lush green garden."

This verse describes the collaboration between two water sources: "القطر" (rain) and "الينبوع" (spring). The two meet in a noble task: to water the shady garden. The use of the word "jannataha al-ghanna" (its lush garden or paradise) reinforces the impression of fertility and beauty.

Symbolically, this poem emphasizes the importance of synergy between the elements of nature. The rain from the sky and the springs from the earth, the two vertical and horizontal forces, come together to create life. This can occur as a symbol of cooperation between spiritual forces (sky/rain) and material forces (earth/air). It is a picture of cosmic harmony, in which nature works according to its nature to maintain survival. In the context of this poem, Indonesian nature is seen not only as a passive object, but as an active subject in the desire system.

Ecocritically, this poem represents the principle of regenerative ecology: the sustainability of ecosystems requires balance and interaction between the elements of nature. Rain and spring water are defined as active agents that work together, not separately, to nourish the garden. It is a subtle critique of the exploitation of natural resources that often separates the elements of nature from their interconnectedness. The poet seems to want to remind us that the preservation of nature is only possible if we see it as an interdependent system.

The poem implicitly teaches the principles of the Sustainable Development Goals (SDGs), in particular: SDG 6 (Clean Water and Sanitation): Underlines the importance of conserving water resources, both rainfall and underground, SDG 13 (Addressing Climate Change): Shows that the balance of the air cycle is important in the face of the climate crisis, and SDG 15 (Life on Earth): Lush parks and suburbs are only possible when there is collaboration between the elements ecosystem.

This poem is not only a hymn of praise for Indonesian nature, but also an ecological and spiritual lesson. The collaboration of nature is a metaphor for humans' collaborative efforts to protect the earth collectively and sustainably.

فَسأَلْ بَنِي الْعَرَبِ أَمَا كُنْتُمْ # مَاذَا لَفُوا مِنْ بَنِي أَسَدٍ وَعُقْبَانَ

"Ask the Westerners, don't you know what they have experienced from the Lions and Eagles?"

The poem's stanzas present a strong historical and confrontational tone. Heuristically, this bait contains the structure of commands or invitations to the reader to ask the "Bani al-Gharb" (Westerners) about what they have experienced from the "Bani Asad wa 'Uqban" (cubs of lions and eagles), two metaphors that represent the dashing, brave, strong, and

combative Indonesian nation. This verse is an encouragement to look at the history of colonialism and the struggle against colonialism through the lens of the poet: that the Indonesian people are not a submissive nation, but a nation that defends its pride and homeland with courage and spirit like lions and eagles.

Hermeneutically, this poem contains a deep layer of meaning. "Bani al-Gharb" not only refers to colonial nations such as the Netherlands and Japan, but also becomes a symbol of world powers that once tried to control the homeland. The mention of "lion" and "eagle" goes beyond mere symbols of wild beasts; It is a spiritual allegory of the character of leadership, guardian of truth, and guardian of the sky who never submits. This poem reflects on the way Indonesians built their spiritual and national identity in resistance to mixing, and indirectly criticizes the logic of colonialism that undermines not only the socio-political structure, but also the ecological structure of the colonized nation.

Judging from ecocriticism, this poem resonates with animal symbols (lions and eagles) that have an important position in the ecosystem and cultural chain. The use of the metaphor of wild animals invites the reader to understand that the true strength of a nation rests on its relationship with nature. These animals are part of an ecological landscape that coexists with humans in equilibrium. When colonialism came, not only were humans oppressed, but also nature and wildlife lost their homes. Therefore, the struggle intended in this bait can also be read as a form of defense of the homeland in a physical sense: the earth, the forest, the mountains, the rivers, and the entire ecosystem that sustains life [36].

In the context of the Sustainable Development Goals (SDGs), this poem touches on the dimensions of SDG 16 (Peace, Justice and Strong Institutions), as it emphasizes the historical importance of justice and the right to self-determination as part of sustainable development. This poem can also be associated with SDG 15 (Life on the Mainland) through animal symbols that imply the importance of preserving biodiversity as part of the nation's identity and strength. Furthermore, this feed speaks to the collective resilience of communities to structurality, which is in line with the spirit of SDG 10 (Inequality Reduction) and SDG 13 (Climate Action), as it implies how colonialism impacts inequality and ecological damage.

Similarly, KH. Abdullah bin Noah, through this poem, conveys a message across the ages: that resistance to ecology is resistance to destruction in all its forms, both social, spiritual, and spiritual damage. In reading today's poem, we are invited to continue the struggle through awareness, social justice, and a balanced love for the homeland between humans and nature.

وَعَرَبُ جَاوَا لَدَيْهَا كُلُّ مَرْدِيَّةٍ # مِنْ كُلِّ مَأْسَدَةٍ تَزْهُو بِفُرْسَانِ

"And in West Java, there are formidable warriors who come from every lion's den, proud of the knights."

This poem retains the power of imagery and dense symbolism. Heuristically, this line describes the western region of Java Island as a place full of "mardiyah" (the one who likes or is disliked), and "ma'sadah" (the lion's den), which conjures up images of strength, splendor, and courage. West Java is shown as an area that is not only geographically rich, but also superior in terms of courage, where the "fursan" (knights) are the pride. This reinforces the narrative of heroism and the spirit of nationalism that is the common thread in the poem "Indunisiya al-Badi'ah".

In hermeneutics, this poem contains historical and spiritual meanings. "Gharb Jawa" (West Java) is not only a marker of location, but also a symbol of a cultural power center and struggle. The places referred to as "ma'sadah" contain a metaphorical meaning as the center of people's strength, the cradle of leaders and fighters who bring enlightenment and defense to the country. The "fursan" in question are not just physical soldiers, but spiritual leaders, scholars, and intellectuals who carry the values of depth, courage, and devotion to

the nation. Therefore, this verse is also a form of praise for the role of the community and the noble values that grow in the local community in caring for their identity and homeland.

Viewed from an ecocritical approach, this poem implies a strong connection between local identity and geographical location. "Ma'sadah" as a lion's den is a symbol of the landscape that is still wild and strong, which is home to the knights of the nation. This relationship emphasizes the importance of preserving the environment as part of the strength of cultural and historical identity. When these strategic and sacred places are damaged due to exploitation or loss of meaning in modernity, what is threatened is not only the physical environment, but also the destruction of the noble values of the nation. In this context, nature is seen as an inseparable spiritual and social supporter of the history of struggle.

From the perspective of the Sustainable Development Goals (SDGs), this relationship is closely related to SDG 11 (Sustainable Cities and Communities), as it highlights the importance of maintaining the character and strength of local communities as guardians of socio-cultural longing. It is also related to SDG 15 (Life on Land), as it displays a strong geographical image and the importance of preserving the habitats and natural heritage where the "lions of the nation" grow. In addition, there is relevance to SDG 4 (Quality Education) because "fursan" can also be interpreted as educators and defenders of values, an affirmation that sustainable development must be integrated with the character of education and environmental conservation [37].

Thus, this bait reinforces the narrative that ecology, culture, and spirituality are an inseparable trinity in building a sustainable Indonesia. Poetry of KH. Abdullah bin Noah not only recalled the past, but also conveyed a prophetic message for a just, sustainable, and pretended future.

إِنْ سَلِمُوا فَتَسِيمُ الرَّوْضِ # أَوْ حُورِبُوا فَأَعَاصِرُ بِنِيرَانٍ

"If they are peaceful, then it is as cool as a garden. But if attacked, they become a fiery storm."

Heuristically, this poem describes the duality of the character of the Indonesian nation or society. If they live in peace, they are like "nasīm al-raudh," a breeze that refreshes the garden, a metaphor that shows gentleness, affection, and harmony. However, if they are fought, then they turn into "a'āšir bi-nīrān," a firestorm, a metaphor that shows anger, a powerful force, and a burning fighting power. The choice of natural diction here is very symbolic: "garden" as a representation of peaceful life and harmonious ecosystems; "Firestorms" as a destructive force but also a brave and legitimate form of resistance.

Hermeneutically, this poem reflects the moral and spiritual principles of a society that lives in harmony with nature and others, but is also ready to defend honor and justice when oppressed. This also reflects the Islamic value of peace as fitrah, but jihad as an obligation if honor and rights are taken away. This verse shows that in healthy spirituality, there is a balance between gentleness and strength, between patience and courage. He describes a society that is not passive but responsive and has integrity in dealing with situations, both in peace and conflict.

From the point of view of ecocriticism, this poem shows the close relationship between the human condition and nature. In peace, man unites with nature like a cold wind cooling a garden; In conflict, they become destructive storms. This reflects that the socio-political state of man is very bad for the balance of nature. If the community is harmonious, then the ecosystem tends to be stable. On the other hand, if war or greed occurs, not only are humans destroyed, but also the environment is destroyed. This metaphor shows a deep understanding of the interconnectedness between social peace and ecological sustainability.

About the Sustainable Development Goals (SDGs), this poem is in line with *SDG 16* (Peace, Justice and Strong Institutions), which emphasizes the importance of peace and

justice as the foundation of sustainable development. It is also related to *SDG 13* (Climate Action) because of the destructive impact of conflict on the environment, like a firestorm that scorches the garden of life. When people maintain peace and justice, they are like the gentle wind that nourishes the earth. On the contrary, when they allow injustice and violence to run rampant, the earth will burn along with human values [38].

Thus, this poem is not just a praise to the character of the nation, but a poetic reminder that the balance between peace and fighting power is part of man's ecological and spiritual responsibility. KH. Abdullah bin Noah, through this array, reflects that maintaining peace and justice is not only a social affair but also an ecological act and devotion to God and the universe.

مُشْتَقَّةٌ مِنْ جَمَالِ الْكَوْنِ # لَكِنَّ حَرْبَهُمْ عَيْظٌ لِبُرْكَانِ

"They come from the beauty of the universe, but if they go to war, they become the rage of volcanoes."

Heuristically, this stanza contains two great metaphors. The first line states that this nation is "created from the beauty of the universe" (مُشْتَقَّةٌ مِنْ جَمَالِ الْكَوْنِ), which describes a noble origin and a beautiful nature, in harmony with nature and God's creation. The second line offers a sharp contrast: "but their war is the fury of the volcano" (حَرْبُهُمْ عَيْظٌ لِبُرْكَانِ), suggesting that if this beauty is disturbed, then it transforms into a fierce rage that resembles a volcanic eruption. This metaphor is very typical of classical Arabic poetry and displays the poet's imaginative power in describing beauty and power in a single breath.

From a hermeneutic point of view, this bait can be translated as a spiritual and historical reflection on the identity of a peace-loving but not passive nation. KH. Abdullah bin Nuh wanted to convey that the Indonesian nation has a beautiful, noble nature, loving balance, as the universe was created. But this beauty is not a weakness. When justice is hurt, and liberty is disturbed, that beauty can explode into a very destructive force of resistance, like the rage of a volcano. In the dimension of Islamic spirituality, this is in line with the concept of *al-jamāl wa al-jalāl*, beauty and majesty, that God created something with a nature of love as well as a firm nature [39].

Ecocritically, this bait presents an allegory of a harmonious ecosystem but has great potential for destruction if not maintained. A nation that comes from the "beauty of the universe" is a nation that is connected to nature, living in harmony with creation. But when nature and its order are damaged both ecologically and socially, the chaos that ensues can be as large as a volcanic eruption. Volcanoes as a symbol in the Indonesian context are very relevant because geographically, this country is in a ring of fire. This bait reminds us that even beautiful nature can be a source of wrath if it is injured or overexploited [40].

From the perspective of the Sustainable Development Goals (SDGs), this poem is in line with the spirit of SDG 13 (Climate Action), SDG 15 (Life on Land), and SDG 16 (Peace, Justice, and Strong Institutions). He emphasized the need to maintain the beauty of creation (nature), prevent exploitation that can trigger disasters, and build a peaceful society that is ready to defend justice. This poem conveys that maintaining the ecosystem is not only an environmental issue, but also a matter of social justice and spirituality. In the poem KH. Abdullah bin Noah his desire is not just jargon, but part of the nation's identity that is united with nature and the divine [41].

The poem *Indunisiya al-Badi'ah* by KH. Abdullah bin Nuh represents a unique synthesis of Islamic spirituality, nationalism, and ecological consciousness, making it highly relevant in the context of the Sustainable Development Goals (SDGs). Written in Arabic but rooted in Indonesian landscapes and sensibilities, the poem transcends the conventional role of literature as mere aesthetic expression. Instead, it functions as a spiritual-ethical medium that redefines the human-nature relationship and positions ecological preservation as both a religious duty and a form of national identity.

From a heuristic perspective, the poem deploys vivid natural imagery—mountains, valleys, rivers, flowers, and animals—that construct an aesthetic panorama of Indonesia’s ecological wealth. These images do more than ornament the text; they reveal the poet’s attentiveness to biodiversity and environmental harmony. For example, descriptions of roses, jasmine, and daisies, or antelopes grazing peacefully, illustrate not only the beauty of local flora and fauna but also their symbolic role as divine signs (*āyāt*). This aligns with Islamic spirituality as articulated by scholars like Seyyed Hossein Nasr, who emphasize nature as a manifestation of God’s presence. Hermeneutically, the poem situates the natural environment as a sacred trust (*amānah*) to be preserved. By intertwining spiritual metaphors—such as the light of *dhuha* symbolizing divine illumination—with ecological elements, KH. Abdullah bin Nuh constructs an eco-spiritual theology where caring for the environment is equivalent to fulfilling religious obligations. This framing resonates with prophetic nationalism, in which love for the homeland is inseparable from devotion to God. Thus, environmental stewardship becomes both an act of worship and an expression of patriotic duty [41].

Ecocritically, the poem challenges anthropocentric and exploitative views of nature, promoting instead a vision of interconnectedness and mutual respect. Its ecological ethics align with SDG 13 (Climate Action) through climate awareness, SDG 15 (Life on Land) via biodiversity preservation, and SDG 4.7 (Education for Sustainable Development) by functioning as a vehicle for ecological literacy. Additionally, its historical allusions to colonial resistance, employing metaphors of lions and eagles, broaden the ecological discourse into one of justice and cultural resilience, linking with SDG 16 (Peace, Justice, and Strong Institutions). The poem’s enduring relevance lies in its ability to connect classical Arabic literary traditions with contemporary ecological crises. By merging spirituality, culture, and sustainability, Indunisiya al-Badi’ah offers an alternative ecological paradigm: one rooted not only in technical solutions but also in moral, religious, and cultural consciousness. This makes KH. Abdullah bin Nuh’s work is both a cultural heritage and a prophetic guide for addressing today’s global environmental challenges.

CONCLUSION

The *Poetry of the Prophet al-Badi’ah* by KH. Abdullah bin Noah is a representation of aesthetic beauty, Islamic spirituality, and religious nationalism that are closely intertwined with ecological awareness. Through a heuristic approach, this poem shows a formal structure typical of the classical Arabic poetry tradition and the content of the poem that reflects the nature of the archipelago. Through hermeneutic readings, this poem reveals spiritual meanings that transcend geographical boundaries. Nature in poetry is not just an aesthetic setting, but a part of the religious experience. Mountains, forests, rivers, and local flowers are displayed as a form of divine beauty and proof of God’s love for the Indonesian people. Thus, the nationalism that is built is not profane, but prophetic nationalism that places God as the center of the orientation of love for the homeland. Nature is seen as a divine entrust that must be guarded and appreciated. From the point of view of ecocriticism, this poem appears as an expression of environmental ethics based on Islamic values. The symbolism of Indonesia’s flora, fauna, and natural harmony not only serves as a poetic ornament but also represents the urgency of environmental conservation. The ecological narrative in these baits is a symbolic form of resistance to the exploitation of nature, uncontrolled urbanization, and the increasingly real climate crisis. KH. Abdullah bin Nuh used the language of poetry to convey a deep and transcendent message of environmental awareness. This work is relevant to the spirit of the *Sustainable Development Goals* (SDGs). He supports the goal of the 13th SDG (Handling Climate Change) with the protection of nature and vulnerable ecological systems. He is also related to the 15th SDG (Safeguarding Terrestrial Ecosystems), as his poems display the important value of biodiversity and human harmony with the environment. In addition, the connection with the 4th SDG

(Quality Education) lies in the function of poetry as a means of ecological literacy distributed in Islamic spiritual wisdom. Thus, *Indunisiya al-Badi'ah* is not only a literary product but also an instrument of cultural reflection, spiritual ethics, and ecopedagogy in the context of sustainable development. Classical Arabic-Indonesian literature has proven to have strong contemporary relevance in responding to global challenges through aesthetic, religious, and ecological language.

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Author Contribution

All authors contributed equally and actively at every stage of this work. Roles included chair, member, financier, translator, and final editor. Each author helped develop ideas, analyze data, and approve the manuscript. This teamwork reflects responsibility, synergy, and complementary expertise. The collective effort ensures the birth of quality scientific research and represents shared dedication toward academic advancement and sustainability-oriented scholarship.

Conflicts of Interest

The authors collectively declare no conflict of interest related to this research or its publication. The study, *Eco-Spirituality and Nationhood in Indunisiya al-Badi'ah* by KH. Abdullah bin Nuh: An Ecocritical Study for SDGs represents an academic collaboration across institutions in Indonesia, Tunisia, and the United Arab Emirates. All authors affirm independence, integrity, and responsibility for the findings presented within this work.

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