

Environmental Representation and Human-Nature Relations in *Ozi: Voice of The Forest* (2023)

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ABSTRACT

*Human activities have an impact on the environment and nature, especially through the exploitation of resources that threaten the sustainability of the ecosystem. This issue is often raised in audiovisual works, including animated films, as a medium to convey social and ecological criticism. This study aims to reveal the representation of environmental issues in the animated film *Ozi: Voice of the Forest* (2023) based on six concepts of ecocriticism by Greg Garrard: pollution, wilderness, apocalypse, dwelling, animals, and earth, and also analyze the depiction of relationship between humans and nature through the perspectives of anthropocentrism and ecocentrism. This study uses a descriptive qualitative method by collecting data through observations of scenes and dialogues in the film. The results of the study show that contemporary animated films such as *Ozi: Voice of the Forest* (2023) can convey issues related to environmental destruction caused by humans due to an anthropocentric perspective that exploits nature, but also simultaneously presents an ecocentric perspective through efforts to maintain ecological balance and a harmonious relationship between humans and nature.*

Keywords: *Ecocriticism, Environmental, Anthropocentrism, Ecocentrism, Animation*

INTRODUCTION

The impact of human activities on the environment has become a global concern to date, with the worsening of deforestation, pollution and climate change, making this issue a frequent topic of discussion. Humans often view nature as a resource to be exploited, not as part of an ecosystem to be protected, which is why the relationship between humans and nature is increasingly unbalanced. The Anthropocene era truly demonstrates the profound impact of human actions on the Earth (Malhi, 2017). For example, what is currently happening in Kalimantan and Papua, where forest destruction and loss of wildlife habitats are occurring due to the expansion of oil palm plantations (Anshari & Permata, 2024; Hutabarat, 2022). The economic benefits may be substantial, but the consequences for the environment and our future are far greater. If this continues, the destruction will worsen and threaten all living things

Nowadays, films have become one of the effective ways to remind society about environmental issues, because it can serve as a medium for conveying messages and criticism, not just entertainment (Baruah et al., 2021). With engaging visuals and narratives, it can convey social realities in a simple way. Many film genres have discussed environmental themes to increase awareness, particularly animation films, which are very effective because they can appeal to audiences of all ages in a creative way (Dinanti and Nabillah, 2024). Non-human characters, such as animals and plants, often serve as protagonists, helping audiences see the impact of human

actions from a different perspective (McCormack et al., 2021). They possess emotions and personalities, allowing audiences to relate and understand about environmental issues, while still enjoying the story.

The film *Ozi: Voice of the Forest*, released in 2023, is an example of an animated film that explicitly addresses environmental issues. Directed by Tim Harper, the film tells the story of Ozi, a young female orangutan separated from her family due to forest fires and deforestation caused by oil palm plantations. After being rescued and raised in a sanctuary, Ozi grows into an orangutan who can communicate through sign language and uses digital media to voice environmental issues. The film highlights the impact of deforestation, forest fires, and oil palm plantation expansion on ecosystem destruction and wildlife habitat loss. From Ozi's perspective, *Ozi: Voice of the Forest* depicts how human activity impacts nature, making it a compelling subject for analyzing environmental issues and the relationship between humans and nature in this study.

The theoretical framework of this study is based on Greg Garrard's ecocriticism. Garrard (2012) stated that ecocriticism examines how humans view and represent their relationship with the environment through various forms of cultural expression. To analyze these representations, this study uses Garrard's six ecocritical concepts: pollution, wilderness, apocalypse, dwelling, animals, and the earth, which form a comprehensive framework for analyzing environmental issues in literary works. This study also integrates anthropocentric and ecocentric perspectives to delve deeper into human attitudes toward nature. As we know, anthropocentric perspectives places humans at the center of life, so that nature is viewed based on its usefulness (Kopnina et al., 2021), while the ecocentric perspective recognizes the intrinsic value of nature and emphasizes the responsibility to maintain ecological balance (Gray et al., 2018).

Several previous studies have used an ecocritical framework to analyzed animated films. Astuti and Hastuti (2025) analyzed *Doraemon: Nobita's Earth Symphony* through Greg Garrard's ecocriticism, focusing on the concepts of pollution, apocalypse, dwelling, and the earth. Basri (2019) explored *Doraemon & Nobita and the Green Giant Legend* by analyzing environmental representation and anthropocentric and ecocentric perspectives. Akhiyat (2021) analyzed *Moana*, emphasizing the exploitation of nature, ecocentric attitudes, and reconciliation between humans and nature. Of these studies, none have analyzed *Ozi: Voice of the Forest* (2023) using an ecocritical framework that integrates Garrard's six concepts and anthropocentric and ecocentric perspectives into a single study. So, this study is necessary to provide a more comprehensive understanding of ecological representation in the film.

This study will analyze how environmental issues are represented based on Garrard's six ecocritical concepts: pollution, wilderness, apocalypse, dwelling, animals, and the earth, as well as the anthropocentric and ecocentric perspectives depicted in the relationship between humans and nature in *Ozi: Voice of the Forest* (2023). This study aims to identify and examine these representations and depictions to provide an understanding of the environmental messages in the film. The results of this study are expected to enrich ecocritical studies, contribute to environmental literary criticism, and demonstrate how animated films can promote ecological awareness and encourage a more responsible perspective on the environment.

LITERATURE REVIEW

Ecocriticism

Ecocriticism as a field of literary and cultural criticism emerged in the late 20th century, along with growing global awareness of environmental degradation and the ecological crisis. This discipline developed alongside the environmental movement, which encouraged academics to examine the relationship between literature, culture, and nature. William Rueckert introduced the term ecocriticism in his essay *Literature and Ecology: An Experiment in Ecocriticism*, proposing the application of ecological principles to literary studies (Glotfelty & Fromm, 1996). Glotfelty (1996) defined ecocriticism as the study of the relationship between literature and the physical environment, emphasizing an earth-centered approach. Ecocriticism examines literary and cultural texts from an environmental perspective, much like feminist criticism focuses on gender and Marxist criticism focuses on social class. Buell (2009) adds that ecocriticism explores the representation of the non-human environment in cultural texts and emphasizes human responsibility towards nature. Among the various ecocritical approaches, Greg Garrard's framework has become one of the most influential because it provides a systematic perspective for analyzing environmental issues in literary and cultural works. Environmental problems should be understood not only as ecological phenomena but also as cultural constructions reflected through literary and media representations (Garrard, 2012). To facilitate this analysis, Garrard proposes six major ecocritical concepts: pollution, wilderness, apocalypse, dwelling, animals, and earth.

The Concepts of Ecocriticism

Garrard organizes his ecocriticism theory into six key concepts: pollution, wilderness, apocalypse, dwelling, animals, and the earth (Garrard, 2012). These concepts reflect common themes with history, cultural significance, and belief systems that influence perceptions and responses to environmental issues. They serve as analytical tools for examining ecological themes in literature, film, and other cultural productions.

1. Pollution

Pollution comes from the Latin word *polluere* which means to pollute. The concept does not refer to a specific substance, but rather a normative claim that something is present in excess in the wrong place. Ecocriticism sees science as playing a dual role: contributing to and monitoring environmental damage caused by pollution.

2. Wilderness

Derived from the Anglo-Saxon term *wilddeoren*, wilderness describes a wild nature almost untouched by modernization, inhabited by natural flora and fauna and indigenous hunter-gatherer communities. This concept is seen as sacred and pristine, while emphasizing the importance of protecting habitats from the threat of environmental crises.

3. Apocalypse

Rooted in the Greek word meaning "to uncover", apocalypse depicts the destruction of the world caused by human activity through dramatic language. Although imaginative and not yet realized, this narrative has the potential to change public perception and behavior, leading to a more serious response to the consequences of environmental damage.

4. Dwelling

Dwelling describes the long-term, ongoing relationship between humans and their environment, encompassing social, spiritual, and moral meanings. This concept emphasizes how humans live, interact, and depend on their place, much like forests and oceans are described as living spaces for other creatures.

5. Animals

Animals play an important role in maintaining the balance of the ecosystem and also reflect human relations with other species, both as friends and objects of exploitation. Pets tend to be treated better than wild animals, which are often neglected and put at risk of extinction due to hunting.

6. The Earth

Earth has intrinsic value and deserves to be protected, not just as a human habitation but also as all its flora, fauna, and ecosystems. Referring to Lovelock's Gaia Hypothesis, in Garrard's book, the earth is described as a living entity that is able to balance itself amidst climate change.

Anthropocentrism and Ecocentrism

Anthropocentrism and ecocentrism are two opposing perspectives that can be used to understand the relationship between humans and nature. Anthropocentrism always places humans at the center of everything. This perspective holds that nature only has value to the extent that it is useful to human life, whether as a provider of resources, shelter, or support for economic and social activities. Nature is not an end in itself, but rather a tool or means whose value is measured by its usefulness to us (Hayward, in Kopnina et al., 2021). In the anthropocentric perspective, everything outside of humans, such as animals, plants, rivers, or forests, is valued solely based on its function and utility (Torres, 2021). Therefore, efforts to protect the environment usually arise not because nature has intrinsic rights, but because its damage will threaten the comfort and survival of humans themselves. This is often seen in the modern development model: nature is exploited for economic growth and human well-being (Cocks & Simpson, 2015).

Very different from the anthropocentric perspective, ecocentrism sees that every element in nature, be it animals, plants, rivers, soil, or microorganisms, has its own intrinsic value, not because it is useful to humans, but because its existence itself is valuable enough. Humans in this perspective are just one small member of a vast community of life, without privilege or higher position than other creatures (Washington et al., 2017). Ecocentrism teaches that sustainability is not merely a tool for maintaining human comfort, but rather a responsibility to maintain the

entire interconnected web of life. The focus is no longer on a particular species or individual, but rather on the health and balance of the entire ecosystem, where everything is interdependent in a fragile yet resilient whole (Von Negenborn, 2022). The core difference lies in the central orientation: anthropocentrism prioritizes human benefit, while ecocentrism emphasizes the importance of maintaining balance and the survival of all living things. Environmental decisions are made with a spirit of respect for interconnectedness and shared sustainability, rather than the dominance of one party (Kopnina & Gjerris, 2015).

RESEARCH METHODS

This study employed a descriptive qualitative method. Descriptive qualitative inquiry is an appropriate approach for exploring phenomena in their natural context by emphasizing textual and visual meanings rather than numerical measurements (Creswell & Creswell, 2018). The primary data source of this study is the animated film *Ozi: Voice of the Forest* (2023), while books, journal articles, and other relevant references were used as secondary data sources (Kabir, 2016). The data consist of scenes, dialogues, and visual representations related to environmental issues and the relationship between humans and nature. Data were collected by watching the film repeatedly to obtain a comprehensive understanding, identifying relevant scenes, dialogues, and visual elements, classifying the data based on Greg Garrard's six ecocritical concepts and the perspectives of anthropocentrism and ecocentrism, and finally interpreting the findings to answer the research objectives.

RESULTS AND DISCUSSION

Results

This chapter presents the results of the analysis of scenes and dialogues in the film *Ozi: Voice of the Forest* (2023), to answer the problem in the introduction, related to environmental issues and human-nature relations. Greg Garrard's ecocritical theory is used to identify six ecocritical concepts and examine the representation of environmental issues in the film. The perspectives of anthropocentrism and ecocentrism are also examined to understand the human-nature relationship. Following the findings, this chapter provides a discussion that interprets the overall results, strengthens the analysis, and explains how the findings address the objectives of this study.

The Representation of Environmental Issues based on Garrard's Concepts

1. Pollution

Pollution is the first concept in Greg Garrard's ecocritical theory which describes environmental damage caused by human activities. This concept emphasizes that pollution is not simply a natural phenomenon, but rather the result of anthropocentric relationships that prioritize industrial economic interests over natural sustainability (Garrard, 2012). Pollution is depicted as a direct result of industrialization and rainforest deforestation.



Figure 1. Industrial air pollution (00:45:25)

This scene shows the *Greenzar* corporation factory standing majestically in the middle of a vast palm oil plantation, replacing a tropical rainforest area. Thick black smoke continuously billowing from chimneys dominates the sky, creating a sharp contrast between the industrial landscape and the remaining natural landscape. Rather than being portrayed as progress, the factory's activities are associated with massive ecological damage. The black smoke symbolizes how industrial production has replaced the ecological function of the forest, transforming a highly biodiverse habitat into a source of pollution. This representation critiques human decisions that prioritize economic aspects over environmental sustainability, in line with Garrard's view that pollution is a manifestation of ecological imbalance resulting from anthropocentric exploitation of nature.

2. Wilderness

The concept of wilderness refers to wild areas relatively free from the influence of human civilization and serving as habitats for various living creatures. Wilderness is seen not only as a physical landscape but also as a symbol of ecosystem sustainability with intrinsic ecological value (Garrard, 2012). This concept emphasizes the importance of protecting natural spaces from various forms of exploitation.

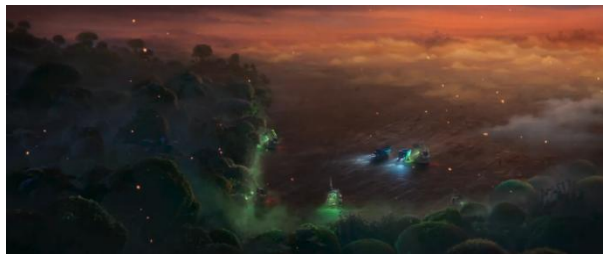


Figure 2. The erasure of untouched nature (01:09:40)

In the context of the film, the concept of wilderness is represented through the depiction of the destruction of rainforests, which serve as wildlife habitats, due to human activity. In the scene at 01:09:40, heavy machinery is seen operating to clear a previously dense forest area to be used as an oil palm plantation. The landscape changes drastically from dense forest to vast open spaces. This process demonstrates the systematic destruction of nature for economic gain. The presence of heavy machinery in natural spaces illustrates the loss of wilderness integrity. Forests that should support the lives of various species and natural ecological processes are now being replaced by production land. As a result, habitats, food sources, and living spaces for animals are lost, threatening the sustainability of the entire ecosystem.

3. Apocalypse

In Greg Garrard's ecocritical theory, the concept of apocalypse does not always refer to the literal end of the world, but rather a representation of an ecological crisis that shows large-scale environmental destruction and its impact on life. This concept emphasizes how continued environmental degradation threatens the sustainability of the ecosystem as a whole (Garrard, 2012).



Figure 3. Collapse of natural habitats witnessed by animals (01:09:15)

The concept of apocalypse in *Ozi: Voice of the Forest* is represented through mass deforestation that destroys forests, the loss of animal habitats, and the disappearance of the rainforest ecosystem. At minute 01:09:15, the glass wall of the *Sama Sama* reserve is shattered, allowing the animals to see the reality outside. *Sama Sama* reserve is a facility built by *Greenzar*, designed to look like a green and environmentally friendly nature reserve. However, it is actually part of a corporate operation that is destroying forests and the environment under the guise of conservation. A forest that has been burned and completely cut down is outside, leaving a barren landscape. For the animals who saw that, the scene represents the apocalypse of the known world. This scene depicts the collapse of an ecosystem that drastically alters natural conditions, threatening the survival of life (Garrard, 2012). The animals' shock reflects an awareness of the environmental destruction that has been hidden. The apocalypse here is not a sudden disaster, but rather the reality of ongoing, nearly irreversible deforestation.

4. Dwelling

The concept of dwelling in ecocriticism emphasizes that place is not just a physical space for survival, but also a repository of memory, identity, and deep emotional bonds between living things and their environment (Garrard, 2012). This concept is very relevant in describing the relationship between orangutans and the forest as their home and part of their identity in the film.



Figure 4. The loss of a dwelling and sense of belonging (00:04:40)

The concept of dwelling is clearly seen in *Ozi: Voice of the Forest* through the destruction of orangutan habitat due to deforestation. At minute 00:04:40, the forest where Ozi and her family live is burned by humans for their own benefit. The trees that were their homes were destroyed, so they no longer function as habitat. For Ozi, a nest is not just a home, but part of the environment that has shaped her life experiences since childhood. According to Garrard (2012), dwelling is closely related to memory, survival, and attachment to the landscape that has been occupied for generations. This habitat destruction shows how human activities transform spaces that were once home into areas that are no longer habitable. Deforestation not only removes the physical structure of trees, but also damages the ecological systems that provide habitat, food, and a sense of security for wildlife.

5. Animals

Greg Garrard's concept of animals in ecocriticism emphasizes that animals are an important part of nature, possessing their own existence, roles, and life experiences. Animals are not merely objects of human exploitation, but rather living creatures whose existence is linked to the balance of the ecosystem. This concept rejects the anthropocentric view that places animals only as resources for human interests (Garrard, 2012). In the film *Ozi: Voice of the Forest*, this concept is represented through various human treatments of wild animals, particularly in the practice of hunting.

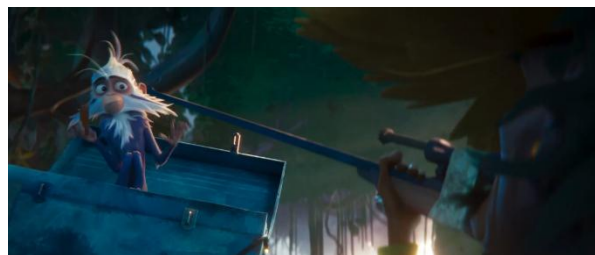


Figure 5. The hunting of wild animals (00:15:43)

At minute 00:15:43, a scene appears where Chance, a monkey, is being hunted by a hunter armed with a rifle. This scene illustrates how wild animals become targets of human activity for trade, entertainment, collection, or economic gain. Chance's position as a prey animal demonstrates the unequal relationship between humans and animals, where humans dominate the survival of wildlife. From the perspective of the animal's concept, animals are often reduced to objects of exploitation, so that their interests and existence are ignored (Garrard, 2012). This hunt also highlights the threats faced by wildlife when their habitats and lives are no longer valued as essential parts of nature.

6. The Earth

The final concept in Greg Garrard's ecocritical theory is the Earth concept. This concept views the Earth not just as a physical space, but as a fragile and interconnected system of life. Earth has intrinsic value beyond human interests. According to Garrard (2012), the Earth is a living entity whose stability depends on the health of its ecosystem. Ecosystem damage due to excessive human exploitation will reduce the Earth's ability to support life naturally and in balance.

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- Ozi : "I... just... want to remember this place. You get to live here forever"
Chance : "Forever? Well, for now, at least. These days, you've got to enjoy it while it lasts. Close your eyes, soak it in. Go on, trust me. The chatter of insects, the pitter-patter of water dripping on leaves."
Ozi : "Home"
Chance : "Home? One moment you have a home, the next moment it's gone. Nothing's forever. You just don't know when something terrible will happen..."

In the film *Ozi: Voice of the Forest*, the concept of Earth is represented through the threat of forest destruction caused by human activities. The dialogue between Ozi and Chance at minute 00:30:15 to 00:31:26 clearly represents the fragility of the forest ecosystem as a shared "home". Ozi views the forest as a permanent place full of memories, while Chance points out the reality that nothing lasts forever. Chance's statement reflects an awareness of the threat of deforestation, which can suddenly destroy habitats. The presence of *Greenzar*, which will destroy forest areas, emphasizes that the primary threat comes from the illegal logging industry, which converts forests into commercial land. The Earth concept according to Garrard (2012) understands the Earth as an interconnected and vulnerable ecological system. Forest destruction not only eliminates habitats for animals but also breaks the ecosystem chain that supports the continuity of life. This representation critiques the anthropocentric attitude of humans who view nature solely as a resource, thus leading to ecological imbalance.

The Depiction of Human-Nature Relationships

1. Human-Nature Relationship through Anthropocentrism Perspective

Anthropocentrism centers humans and interprets nature primarily in terms of its utility to humans (Garrard, 2012). This perspective considers the environment as something that can be controlled, changed, and utilized for human needs and economic growth. In the narrative of *Ozi: Voice of the Forest*, this perspective is exemplified by the efforts of the *Greenzar*, which prioritizes the palm oil industry over environmental protection.

a. Nature as Economic Gain

In the film *Ozi: Voice of the Forest*, nature is depicted as a commodity to be exploited for economic gain. The *Greenzar* corporation prioritizes business over environmental protection. This is evident when Ozi and Chance enter the office in the *Sama Sama* reserve, where the company's advertisement immediately appears.

"Welcome to Greenzar! I'm Mr. Palm, the Palm Tree! I'm sure you're familiar with the Greenzar family of brands. Brands that are sourced from the naturalist nature there is. Just for you! We harvest the palm oil, you buy it! We cut down oodles of trees. But don't worry, for every old tree we cut down, we'll plant two fresh new palm trees in its place! What about all these poor homeless animals? Can't leave them without a home. So good old Mr. Palm set aside acres of land, just for them! They're much happier now! Just watch our daily live stream and see for yourself! Hey, and we've got plans for even more! Because more is better!" (minute 00:59:06 - 00:59:52)

In the ad, a mascot named Mr. Palm speaks in a cheerful tone. He promotes palm oil production as if deforestation were a positive and beneficial thing. The company claims that every

old tree cut down will be replaced with two new oil palm trees, as well as providing special areas for animals that have lost their habitat. This is all presented as if relocating the animals makes them happier, complete with invitations to watch live broadcasts. This advertising message reflects an anthropocentric perspective that values nature solely based on its benefits to humans. Forests are treated as renewable economic resources to support business expansion, while their ecological function is given a much lower consideration. *Greenzar* successfully wraps the exploitation of nature into a corporate success narrative that prioritizes production and profit.

b. Exploitation of Nature

In the anthropocentric perspective, humans are placed as the center of values and morality. Nature is seen solely as a resource that can be exploited to meet human needs and interests (Washington et al., 2021). This perspective encourages people to convert forest areas into land that can be exploited for economic gain, as depicted in the various human actions that attempt to exploit the forest in the film.

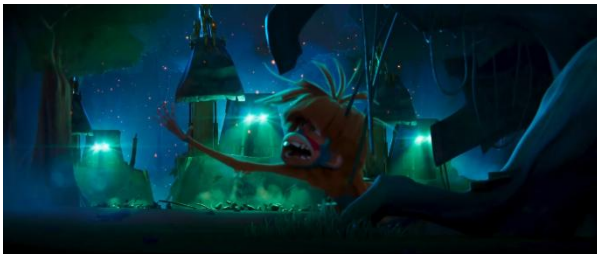


Figure 6 & 7. The scenes of human actions that exploit environment and nature (00:05:44 & 01:14:59)

Land clearing through logging and forest burning using heavy machinery shows how nature is being drained on a large scale. Forests are treated as objects that can be shaped according to human whim, yet the result is ecosystem destruction and the loss of animal habitats. The use of heavy machinery also indicates this process is carried out deliberately to accelerate *Greenzar's* land acquisition. Forest areas that were once home to many species have now been converted into production areas for human benefit. This condition shows that nature is being set aside for human benefit.

The anthropocentric perspective prioritizes human profit, thus deeming environmental exploitation normal if it benefits humans (Kopnina et al., 2021). The relationship between humans and nature is depicted as humans as rulers who control and exploit nature for their own purposes. Exploitation reflects the human tendency to exploit the environment to fulfill their own needs and desires. Here, the value of forests is measured more by their economic potential than by their ecological function. Therefore, this film shows how anthropocentric thinking can encourage the destruction of nature without considering the possible ecological impacts.

c. Control of Animals

Animals are displaced and controlled by humans by being moved from their natural habitats to places supervised by humans. Crist (2019) said this is truly anthropocentrism, where humans prioritize themselves. In the film, forests are cleared for palm oil plantations, animals lose their homes and are forced to flee. *Greenzar* then relocates the animals to the *Sama Sama* and says

this is a good thing, like the Mr. Palm advertisement, “What about all these poor homeless animals? Can't leave them without a home. So good old Mr. Palm set aside acres of land, just for them!”. In fact, *Sama Sama* is just a dumping ground after their natural habitat is destroyed. Humans take over the lives of animals, determining where they live.



Figure 8. Greenzar guards blocking animals from returning to their habitat (01:14:54)

For example, like in this scene, animals that want to return their real home are blocked by *Greenzar's* guards. This shows that *Greenzar* moved the animals not only to protect them, but also to control them so that they would not need corporate business in the forest. From an anthropocentric perspective, humans have the power to determine where animals live and regulate their movements. Animals are considered as objects that can be moved according to human needs, not creatures that have rights to their natural home. This is a true reflection of how humans control nature.

2. Human-Nature Relationship through Ecocentrism Perspective

Ecocentrism emphasizes the importance of balancing the human and natural realms. From this perspective, nature is portrayed not simply for personal gain, but as a living entity worthy of protection and respect. This perspective is evident in the characters' efforts to protect the forest and its wildlife from ecological damage. This depiction supports an ecocentric perspective, which values the health of the entire ecosystem rather than prioritizing solely human benefit.

a. Equality of Life

Ecocentrism believes that humans and nature have equal value as part of an ecological community; all components of the ecosystem must be respected and protected (Washington, 2019). Nature has its own value, not just because of its benefits to humans. The relationship between humans and nature is built on the basis of care, responsibility, and recognition of the right to life of all creatures.

In the film *Ozi: Voice of the Forest*, this is evident in the relationship between humans and orangutans. Humans are not rulers, but part of the web of life. Kirani and Robert, for example, are primate sanctuary keepers who care about animals who have lost their families and homes due to environmental damage. They focus on animal protection, restoration, and environmental protection.



Figure 9. Kirani and Robert rescued Ozi from the fire (00:06:13)

Kirani and Robert's actions in rescuing Ozi in this scene, demonstrate that orangutan life is as valuable as human life. Ozi was separated from her parents and found her unconscious in the rubble of a forest fire. They helped her because they cared about Ozi in danger, not because of money or personal interests. Kopnina et al. (2021) state that an ecocentric perspective recognizes that non-human species have their own moral value, not just because they are useful to humans. Rescuing Ozi demonstrates their recognition of the orangutan's right to life as part of nature. Their concern for Ozi didn't stop with the rescue, it continued with her care in the sanctuary, where she was well cared for.



Figure 10 & 11. Ozi is cared for and looked after (00:07:32 & 00:10:18)

After being rescued, Ozi was taken to a sanctuary by Kirani and Roberth, where they cared for her alongside other primates who had lost their families or homes. This demonstrates the responsibility humans have for creatures affected by environmental damage. Protecting other species is part of the effort to maintain the sustainability of ecological communities (Piccolo et al., 2022). Ozi was not considered an object to be exploited, but an individual who needed to be protected, cared for, and given a chance to live. At the sanctuary, Kirani and Roberth taught Ozi sign language and communication tools, demonstrating their respect for Ozi's abilities and existence as an individual who can understand and speak. The relationships that are built are not based on human domination, but rather on efforts to create more equal communication and mutual understanding, these are interactions that value the existence of other creatures and their right to life as part of the community of living creatures.

b. Concern for Preservation

Concern for ecosystem preservation is a key principle of ecocentrism because life depends on the balance of all natural components. This perspective states that humans, animals, plants, and the environment are connected in an inseparable ecological system. Washington et al. (2021) state that ecocentrism recognizes the intrinsic value of all living things and ecosystems, so protecting the environment is a shared responsibility for maintaining the sustainability of life.

This was evident when Kirani and Ozi were in a TV interview, Kirani expressed her concern about the loss of orangutan habitat and the destruction of rainforests. She cares about the balance of the ecosystem that connects humans and nature.

"Great apes like Ozi are so important, as they spread lots of seeds while feeding among the trees, helping to keep the forest healthy. These rainforests are the lungs of our planet, and they are worth far more alive than dead. Therefore, we cannot let Ozi's natural home disappear within her lifetime". (minute 00:12:06 - 00:12:21)

Kirani highlights the crucial role that orangutans have in keeping forests healthy by dispersing seeds while they search for food. This notion underlines that Ozi is integral not just for people, but for the ongoing vitality of the forest's ecosystem. Termed the *"lungs of our planet"*, rainforests underscore the mutual reliance between humanity and nature, where preserving the environment influences every living being. The effort to safeguard Ozi's habitat signifies a commitment to maintaining the ecosystem's health, beyond serving human necessities.

c. Opposition of Exploitation

Excessive exploitation of the environment for human benefit often ignores the impact on other creatures and the balance of the ecosystem. The ecocentric view opposes this action because every element of nature has a value that must be respected and protected. The film *Ozi: Voice of the Forest* illustrates criticism of the exploitation of nature through the character of Kirani, who opposes *Greenzar's* activities which threaten the habitat of wildlife animals and the forest environment, showing concern for the balance of the ecosystem and the rights of other creatures to live.

Kirani : *"Hey! Hey, excuse me! Hey, what are you doing? You're trespassing!"*
The Worker : *"I have a permit!"*
Kirani : *"I don't care what you have! One of our orangutans has gone Missing. Did you people take her?"*

This conversation in minute 00:32:02 - 00:32:07, Kirani voiced her protest against *Greenzar* when she discovered workers mapping an area to be cleared for a palm oil plantation. This protest stemmed not only from the location's proximity to a primate sanctuary but also from concerns that the company's activities could potentially damage the natural habitats of wildlife. The protection of species and ecosystems should be a priority when confronting environmentally threatening development (Kopnina et al., 2021). Kirani's statement to the *Greenzar* workers illustrates a critique of industrial practices that prioritize economic growth over environmental preservation. Kirani's anxiety over Ozi's disappearance also demonstrates her sensitivity to the impact of exploitative activities on animals.

This resistance turns into real action when the lives of animals are threatened, for example when Kirani and Robert confront the industry guards who are holding the animals back from leaving the *Sama Sama*, which has become a symbol of the struggle to defend the rights of other animals to live.



Figure 12. Kirani and Robert protect the animals from the Greenzar guards (01:15:25)

In the scene where Kirani and Robert stand in front of animals that are almost returning to their natural habitat, they embody the essence of steadfast protection of nature. As the industrial guards raised their firearms, Kirani and Robert interjected firmly, “No, leave them alone. Don’t shoot!” (minute 01:15:23), emphasizing the intrinsic value and necessity of protecting animal life.

Throughout the film, the connection between humans and nature is clearly visible, depicting humanity's courageous determination to protect vulnerable creatures. Instead of dominating nature, Kirani and Robert channel their powers to defend animals from the dangers that threaten humans.

Discussion

This study analyze *Ozi: Voice of the Forest* (2023) to demonstrates how environmental destruction is actually a direct consequence of the exploitation of nature, where humans tend to place themselves at the center and ignore other aspects of the ecosystem. With using Garrard's framework and the concepts, this film successfully shows environmental and natural destruction as a very complex and interconnected ecological crisis, not just a stand-alone or isolated incident. In this film, deforestation, forest burning, habitat destruction, and wildlife displacement are clearly presented as inevitable consequences of human activities that are predominantly driven by purely economic interests. This representation ultimately emphasizes that environmental issues have a very broad impact and go beyond the boundaries of the physical landscape alone, because they affect the ecological balance, biodiversity, and the survival of not only wildlife but also the human community itself.

The findings in this study reveal that the Garrard’s concepts are actually reinforce each other in building the environmental message that this film wants to convey. Pollution, for example, clearly presents the ecological consequences arising from intensive industrial activity, wilderness, highlights how natural forests that should be habitats for various species are transformed into more economically profitable commercial landscapes. Apocalypse represents an ever-increasing ecological crisis due to the uncontrolled exploitation of natural resources, while dwelling emphasizes the loss of natural habitats and the disruption of the established relationship between living things and their environment. Meanwhile, animals and the earth further demonstrate that wildlife and the ecosystem as a whole function as highly interconnected components of nature, so that habitat destruction poses a threat not only to individual species, but also to the sustainability of the entire ecosystem. These concepts collectively position environmental issues as a systemic problem caused by unsustainable human practices that prioritize profit.

The relationship between humans and nature in this film further strengthens the ecological perspective it wants to convey. Anthropocentrism, in this context, is depicted through the treatment of forests and wildlife, which are largely viewed as resources to be exploited solely for economic gain. The expansion of palm oil plantations, massive deforestation, and the subsequent displacement of wildlife, all reflect a worldview that prioritizes economic development over ecological sustainability. On the contrary, ecocentrism is clearly reflected through nature and wildlife conservation efforts, protection of natural habitats, and collective community resistance to uncontrolled environmental exploitation. Sanctuary workers, community-driven conservation initiatives, all demonstrate that protecting nature requires a great deal of responsibility, strong collaboration, and a high level of public awareness. Rather than portraying conservation as an isolated individual act, the film frames ecological protection as a shared commitment that must be made to maintain the environmental balance that is vital to the survival of all living things.

The animated film *Ozi: Voice of the Forest* builds a powerful ecological narrative, clearly challenging the anthropocentric values that have dominated and promoting a more ecocentric understanding of the relationship between humans and nature. By integrating crucial environmental issues with the representation of conservation and ecological resistance, this film encourages the audience to realize that forests, wildlife, and humans are actually interdependent in a very complex ecosystem. The findings of this analysis indicate that the animated film functions not only as mere entertainment, but also as a highly effective environmental medium in raising awareness of habitat destruction and the importance of protecting biodiversity through a more sustainable relationship with nature. Thus, this film has a very significant role in educating the public about the importance of maintaining ecological balance.

CONCLUSION

This study analyzes environmental issues in the animated film *Ozi: Voice of the Forest* (2023) based on the six concepts of ecocriticism by Greg Garrard that are represented, as well as looking at the depiction of the relationship between humans and nature from the perspective of anthropocentrism and ecocentrism. The results show that the film depicts how anthropocentrism and human greed lead to environmental degradation and ecosystem imbalance, while also presenting an ecocentric vision that emphasizes the equal value of humans and non-human life, indicating that the human-nature relationship is reciprocal. By highlighting the impact of exploitation on the environment and nature, this animated film encourages viewers to care more about environmental sustainability and reconsider the human-nature relationship. This animated film reminds humans that the decisions we make today will determine the future of our ecosystems, and that we must cultivate ecological awareness and social transformation that will enable us to maintain a more harmonious and sustainable relationship with nature for future generations.

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