Journal of Language and Literature
Vol. 25 No. 2, October 2025, pp. 625 - 637
DOI: 10.24071/joll.v24i2.10876
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The Impact of Anthropocentrism on Human–Nature Relations and Its Implications for Environmental Ethics

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Abstract

The escalating ecological crisis demands a fundamental shift in how humans perceive nature, including through early childhood education. This article aims to analyze the representation of anthropocentrism's impact in Riri Cerita Anak Interaktif videos and to evaluate its implications for fostering environmental ethics in children. This study employed a descriptive-analytical approach, using flow analysis and hermeneutic techniques. Data were collected through observation and note-taking from 67 purposively selected videos on the Riri Cerita Anak Interaktif YouTube channel, based on criteria concerning the representation of anthropocentric impacts on human–nature relations and their implications for environmental ethics. The findings revealed that the videos symbolically represent the impacts of anthropocentrism through the transformation of living beings and environmental changes that emphasize ecological imbalance. The narratives embed ecocentric values such as respect for the intrinsic worth of living beings, the importance of biodiversity, limitations on exploitation, and critiques of human domination and interference with nature. Furthermore, the narratives advocate for ideological change, systemic transformation, and collective responsibility for environmental sustainability. This study concludes that Riri Cerita Anak Interaktif functions as an educational medium that conveys environmental ethics messages in an immersive manner and holds potential in shaping children's ecological awareness. The study recommends further research using audience reception approaches and extending the scope of analysis to cross-cultural children's media to strengthen contributions to digital ecological literacy.

Article information

Received: December 17, 2024

Revised: September 27, 2025

Accepted: October 2, 2025

***Keywords**: Anthropocentrism; Environmental Ethics; Deep Ecology; Digital Children's Stories*

Introduction

The global ecological crisis has evolved into a multidimensional threat that not only endangers environmental sustainability but also disrupts the ethical and civilizational foundations of humanity. Increasingly extreme climate change, mass species extinction, and

widespread ecosystem degradation indicate that this crisis can no longer be regarded merely as a technical problem (Cahyo et al., 2024; Prabawati, 2023). Rather, these phenomena reflect a deeper issue concerning how humans interpret, treat, and position themselves within the ecological order (Diko, 2024). In this context, a critical awareness has emerged that the environmental crisis is rooted in a more fundamental philosophical crisis: the fractured relationship between humans and nature.

At the core of this fracture lies a dominant paradigm that has long shaped the modern human mindset and behavior toward nature—anthropocentrism. Anthropocentrism is a worldview that places human beings at the center of value and concern, regarding nature only in terms of its utility to human life. This view is deeply embedded in the Western intellectual tradition, including philosophy, theology, and modern science, and manifests in development practices, economic systems, and natural resource management. This paradigm fosters an exploitative relationship in which nature is positioned as a passive object to be manipulated for human benefit.

In response to the dominance of anthropocentrism, deep ecology, developed by Arne Naess, offers an ecological ethical framework that recognizes all living beings as entities with intrinsic value, rather than mere objects for human use (Naess, 2008). Through its eight core principles, deep ecology emphasizes the inherent worth of all life forms, biodiversity as the foundation of ecosystems, limitations on the exploitation of living beings for essential needs, human population reduction to alleviate ecological pressure, rejection of human domination over nature, systemic transformation toward sustainability, a nature-oriented lifestyle, and a call for active participation in preserving ecosystem integrity. These principles form the basis of a radical ecological ethics that encourages an egalitarian and interconnected relationship between humans and nature.

To reinforce this normative foundation, this article also incorporates environmental ethics values proposed by Keraf (2014), which are relevant to cultivating ecological awareness from an early age. Keraf emphasizes six key values: moral responsibility for preserving nature, cosmic solidarity as the awareness of humans being part of a universal life system, selfless care for ecosystem sustainability, avoidance of destructive actions such as pollution and exploitation, simplicity in life as a rejection of consumerism, and ecological justice that demands fair distribution and management of resources for all living beings. These values provide an ethical basis for evaluating children's media representations as tools for shaping ecological character.

Along with the growing ecological awareness, critiques of anthropocentrism have extended beyond philosophical discourse into the fields of education, literature, and cultural studies. One area that has attracted increasing attention is how anthropocentric values are subtly conveyed through narrative media, including children's stories. Various studies have shown that children's literature plays a strategic role in shaping children's perspectives on nature from an early age. For instance, Habsari (2023) analyzed environmental crime in *Mata dan Rahasia Pulau Gapi*, a novel by Okky Madasari, using green cultural criminology and narrative criminology approaches. The study found that the novel not only symbolically represents environmental destruction but also promotes conservation values and character education for young readers, affirming the strategic role of children's literature in fostering ecological consciousness and critical attitudes early in life.

Another study by Sujinah et al. (2024) examined the representation of animals in the animated video *Doctor Panda Cures Mr. Gecko's Tail* using a posthumanist approach. The findings indicate that animal characters are portrayed as autonomous subjects equal to humans, thus challenging anthropocentric views in children's literature. Similarly, Wijanarka (2025) explored ecological issues in the film *The Little Prince* (2015) through an ecocritical lens grounded in the *Laudato Si'* encyclical. The analysis of narrative elements and mise-en-scène revealed that the film conveys an integral ecological message encompassing social, cultural, economic, and

spiritual dimensions. These studies affirm the potential of visual media as an effective tool for building ecological awareness and encouraging ecological conversion in response to the global environmental crisis.

Although previous studies have demonstrated the role of children's literature and media in shaping ecological awareness, research that specifically identifies the representation of anthropocentrism's impact in children's narratives and its implications for environmental ethics remains limited, particularly in the context of digital media. The *Riri Cerita Anak Interaktif* YouTube channel, as a popular children's storytelling platform in Indonesia, presents various videos that depict the consequences of human exploitative behavior toward nature. Rather than merely reproducing anthropocentric narratives, this channel presents the consequences of such paradigms, which can be interpreted as an educational effort to foster ecological awareness. However, to date, no academic study has critically examined these representations through the lens of environmental ethics. Thus, this study seeks to address that gap and contribute to the discourse on ecological literacy in digital children's media.

This article argues that the *Riri Cerita Anak Interaktif* channel presents narrative representations that symbolically depict the impacts of anthropocentrism, thereby opening space for critical reflection on human–nature relations in the context of environmental ethics. Through an analysis of selected videos, this article offers an interpretive framework for understanding how digital children's media can reflect and educate ecological values from an early age. The novelty of this study lies in its integration of anthropocentrism critique, environmental ethics, and children's media studies in the digital era—a perspective still rarely explored, especially in the Indonesian context.

The primary objective of this article is to analyze the representation of anthropocentrism's impact on human–nature relations in the *Riri Cerita Anak Interaktif* videos and to evaluate its implications for shaping environmental ethics in children. This analysis applies the framework of deep ecology, which emphasizes ecological equality and the interconnectedness of all living beings as ethical foundations. Through this approach, the article reveals how narratives in digital children's media not only reflect hierarchical human–nature relationships but also hold the potential to cultivate a more critical and holistic ecological understanding from an early age.

Methodology

This study employed a descriptive-analytical approach aimed at exploring in depth the representation of anthropocentrism's impact in digital children's videos. The descriptive-analytical method examines phenomena based on current conditions and analyzes the data to draw conclusions (Pradana et al., 2024). The object of study was focused on selected videos from the *Riri Cerita Anak Interaktif* YouTube channel, which were analyzed based on visual and narrative content representing the impact of anthropocentrism on human–nature relations and its implications for environmental ethics.

The data sources consisted of 67 videos categorized into four main types: *Dongeng Dunia* (World Tales), *Cerita Asli* (Original Stories), *Cerita Rakyat* (Folktales), and *Grimm Bersaudara* (Grimm Brothers). The videos were selected through purposive sampling based on the criterion that they explicitly depict the impact of anthropocentrism on human–nature interaction and illustrate ecological consequences. The data collected included words, phrases, sentences, and discourses that carry representative meanings related to the impact of anthropocentrism and its ethical implications for environmental values.

The data were gathered using observation and note-taking techniques. The observation technique was applied by attentively watching the *Riri Cerita Anak Interaktif* videos and systematically transcribing their content to identify representations of anthropocentrism's impact on human–nature relations and its implications for environmental ethics through the storyline,

characters, and conflicts (Andriana et al., 2025). The note-taking technique was used to record and categorize the data based on predetermined analytical categories (Andriana, Suyatno, et al., 2025). Specifically, note-taking involved documenting visual descriptions, verbal expressions, and narrative contexts concerning representations of anthropocentrism's impact and the ethical implications of these narratives in shaping children's environmental awareness for further analysis.

The research data were then analyzed using flow analysis and hermeneutic interpretation techniques. Flow analysis consisted of three stages: data reduction, data display, and conclusion drawing (Andriana et al., 2024). In the reduction stage, the data were filtered based on their representation of anthropocentrism's impact on human–nature relations and the ethical implications of the narratives in shaping ecological awareness, across the different story types. In the display stage, the filtered data were presented systematically in descriptive form. In the conclusion stage, the data were interpreted to reveal patterns of representation regarding anthropocentrism's impact and the ethical messages conveyed in relation to fostering environmental awareness.

Meanwhile, the hermeneutic technique was employed as a procedure for interpreting and understanding the meanings embedded within texts or phenomena (Andriana et al., 2024). In this context, hermeneutic interpretation was used to uncover the meanings of anthropocentrism's impact on human–nature relations and the ethical implications of the narratives for cultivating children's ecological awareness, guided by the principles of deep ecology and environmental ethics.

Results and Discussion

This section presents the impact of anthropocentrism on human–nature relations and its implications for environmental ethics.

1. The Impact of Anthropocentrism on Human–Nature Relations in *Riri Cerita Anak Interaktif* Videos

a. The Inherent Value of Life

The principle of the inherent value of life in ecocentrism rejects the anthropocentric view that positions nature merely as a means to fulfill human needs. This principle affirms that every living being possesses intrinsic worth and deserves respect, regardless of its utility to humans. The impact of anthropocentrism on human–nature relations, based on the principle of life's inherent value, is represented in the following three stories.

First, the transformation of a flower seed into Thumbelina in *Petualangan Thumbelina* (*Riri Cerita Anak Interaktif*, 2023, 2:55–3:10) represents the magical transformation of a flower seed into a tiny girl. This change illustrates anthropocentrism, as an element of nature is used to fulfill a human desire without honoring its intrinsic value. This directly contradicts the first principle of ecocentrism, which emphasizes respect for the inherent worth of all elements of nature. From an environmental philosophy perspective, the human–nature relationship should be grounded in moral responsibility and respect for the right of every natural element to fulfill its role in the ecosystem. Affection for nature must be a sincere expression of reverence, not a means of human gratification.

Second, the transformation of a human into a frog in *Dongeng Tanpa Akhir dan Ramuan Penyihir* (*Riri Cerita Anak Interaktif*, 2023, 3:30–4:05) depicts a punishment by an old witch after the human fails to meet her demand. This transformation reflects the consequences of anthropocentrism, as a human is treated as a manipulable object, disregarding the intrinsic value of life. Again, this contradicts the first principle of ecocentrism, which emphasizes reverence for all forms of life. According to environmental philosophy, moral responsibility must guide our treatment of living beings so that none are exploited or harmed for personal gain. Self-serving manipulation of life can disrupt both ecological and social equilibrium.

Third, the exploitation of the golden egg-laying hen in *Jack dan Pohon Kacang Ajaib* (*Riri Cerita Anak Interaktif*, 2023, 8:45–9:07) represents Jack's use of the magical hen to generate unlimited wealth. The story illustrates anthropocentrism, as the hen is valued solely for its utility to humans. This contradicts the first ecocentric principle that demands respect for the intrinsic worth of every living being. From the perspective of environmental philosophy, the right of all living beings to exist as integral parts of the ecosystem must be upheld, free from excessive exploitation. This narrative teaches that recognizing the intrinsic value of every creature is key to maintaining ecological balance and fostering a harmonious relationship with nature.

Collectively, these three stories emphasize the importance of life's intrinsic value, which is often disregarded within anthropocentric paradigms that treat nature as a tool for human needs. The narratives reflect anthropocentric attitudes by neglecting the inherent worth of nature, leading to ecological imbalance. The new perspective offered is an acknowledgment that all elements of nature deserve to be valued and respected in their own right. Ecological balance and sustainability can only be achieved through reverence for living beings, moral responsibility, and appreciation for nature's intrinsic value.

b. Biological Richness and Diversity

The principle of biological richness and diversity in ecocentrism underscores the essential role of all living beings in maintaining ecosystem balance. Biodiversity is the core of sustainability, not merely a resource for exploitation. This principle stands in opposition to anthropocentric views, which tend to value nature only in terms of human benefit. The impact of anthropocentrism on human–nature relations under this principle is represented in the following three stories.

First, the transformation of a village into the Bali Strait in *Asal-usul Selat Bali* (*Riri Cerita Anak Interaktif*, 2019, 10:50–11:30) portrays the actions of Sidi Mantra, who separates land masses due to personal conflict with his son. This massive transformation reflects the consequences of anthropocentrism, as it is carried out without consideration for its impact on biodiversity. This violates the second principle of ecocentrism, which stresses the importance of protecting biodiversity as an essential element of ecosystem stability. The story illustrates that ego-driven human decisions can result in the loss of terrestrial flora and fauna. From an environmental philosophy perspective, any decision that affects nature must take into account the well-being of all creatures in order to ensure ecosystem sustainability.

Second, the transformation of a natural hill into a gateway to a magical realm in *Petualangan Mencari Istana Emas* (*Riri Cerita Anak Interaktif*, 2023, 6:50–7:45) symbolizes the reimagining of a natural landscape into a supernatural site, disregarding its intrinsic value as a habitat for biodiversity. This transformation represents anthropocentrism by ignoring the hill's ecological role in supporting flora and fauna. It contradicts the second ecocentric principle, which calls for the preservation of biodiversity as a crucial component of ecological balance. From an environmental ethics standpoint, every natural element plays a vital role that should be respected and preserved rather than altered into something unnatural. This story serves as a reminder that biodiversity conservation is fundamental to the harmony between humans and the environment.

Third, the transformation of a village into Lake Toba in *Asal Usul Danau Toba* (*Riri Cerita Anak Interaktif*, 2019, 6:37–7:55) represents the large-scale transformation of nature caused by a father's curse upon his disobedient son. This change reflects the anthropocentric tendency to allow human conflict to drive ecological destruction, without regard for biodiversity. It contradicts the second principle of ecocentrism, which highlights the importance of protecting biodiversity as a key to ecological balance. The replacement of terrestrial flora and fauna with an aquatic ecosystem shows a disregard for existing ecological equilibrium. From the perspective of environmental philosophy, decisions affecting nature must be guided by respect and

responsibility—not domination or exploitation.

These three stories collectively highlight the importance of biodiversity as the foundation for ecosystem sustainability—often neglected in anthropocentric frameworks. Such neglect leads to ecosystem imbalance and the disruption of harmonious human–nature relations. Every element of nature holds an intrinsic role in supporting the continuity of ecosystems. Therefore, decisions involving nature must be based on respect for the life rights of all creatures and a moral responsibility to maintain ecological harmony.

c. Resource Use Limits

The principle of resource use limits in ecocentrism emphasizes the wise and restrained utilization of nature in accordance with its regenerative capacity. Overexploitation poses a serious threat to ecosystem balance and exacerbates the global environmental crisis. The impact of anthropocentrism on human–nature relations, in light of this principle, is reflected in the following three stories.

First, the transformation of the purple lake water into magical cake ingredients in *Misteri Kutukan Kue Raksasa* (*Riri Cerita Anak Interaktif*, 2023, 7:40–9:42) represents the exploitation of natural elements to fulfill human ambition. This reflects anthropocentrism, as the lake water is treated merely as a tool without consideration for its impact on the ecosystem and biological sustainability. This contradicts the third principle of ecocentrism, which states that nature may only be exploited for essential needs. From the perspective of environmental philosophy, moral responsibility must underlie the use of natural resources to preserve ecological justice and harmony between humans and nature.

Second, the transformation of a bean seed into a giant beanstalk in *Jack dan Pohon Kacang Ajaib* (*Riri Cerita Anak Interaktif*, 2023, 2:45–3:50) depicts the use of a natural element to pursue personal wealth, disregarding its intrinsic ecological value. This reflects anthropocentrism, as the beanstalk is viewed solely as a means for Jack's gain, ignoring its role in the ecosystem. This narrative violates the third ecocentric principle, which affirms that biological exploitation must be restricted to essential needs. According to environmental ethics, every human action involving nature must be based on moral responsibility and ecological justice to ensure ecosystem sustainability. The story warns that exploitation without regard for ecological balance disrupts the harmony between humans and the environment.

Third, the transformation of a bamboo shoot into Princess Kaguya in *Putri Kaguya Bambu* (*Riri Cerita Anak Interaktif*, 2024, 1:07–2:00) reflects the use of nature to fulfill human emotional desires. This narrative demonstrates anthropocentrism, as the bamboo shoot is treated as an instrument without respect for its intrinsic ecological value. This, too, contradicts the third ecocentric principle, which permits the exploitation of natural elements only for basic needs. From an environmental philosophy standpoint, moral responsibility is essential in honoring nature and preserving ecosystem balance. The story affirms the importance of respecting nature's right to exist for the sake of sustainability and ecological harmony.

Collectively, these three stories affirm the need to establish limits on resource use to prevent exploitation that exceeds ecological carrying capacity. Human ambition–driven exploitation often disregards nature's intrinsic value and the balance of ecosystems. Sustainability can only be achieved when humans act wisely, respect ecological boundaries, and maintain harmony with nature.

d. Population Reduction

The principle of population control in ecocentrism asserts that unchecked population growth undermines ecosystem balance. Humans must adjust their population size to align with the environment's regenerative capacity in order to sustain ecological equilibrium—contrary to anthropocentric perspectives that often ignore such impacts. The consequences of anthropocentrism on human–nature relations,

as viewed through this principle, are represented in the following three stories.

First, the transformation of Mount Jamurdipa into Mount Merapi in *Legenda Gunung Merapi* (*Kisah Tanah Jawa*, *Riri Cerita Anak Interaktif*, 2021, 6:55–8:08) illustrates the gods' attempt to balance Java Island, which ironically reflects anthropocentric consequences. Such large-scale landscape transformation is carried out without ecological considerations, resulting in the destruction of flora and fauna habitats in the mountains. This violates the fourth ecocentric principle, which stresses population pressure reduction to mitigate environmental degradation. From the standpoint of environmental philosophy, all interventions in nature must account for their ecological impacts. The loss of habitat and potential volcanic hazards serve as reminders of the need for ecological harmony in all human-environment interactions.

Second, the transformation of a human into a mermaid in *Asal Mula Ikan Duyung* (*Riri Cerita Anak Interaktif*, 2021, 10:30–13:34) represents a habitat shift from land to water, symbolizing the reduction of human population pressure on terrestrial ecosystems. This transformation highlights anthropocentrism, where human needs often override ecological concerns. The story supports the fourth ecocentric principle, which calls for reduced population pressures to preserve ecosystem stability. It also illustrates how redefining human ecological roles can contribute to improved sustainability. From an environmental philosophy perspective, maintaining harmony between terrestrial and aquatic ecosystems, along with human responsibility in environmental interaction, is key to sustainable ecological balance.

Third, the transformation of a river into Lake Malawen in *Kisah Putri Intan: Asal Usul Danau Malawen* (*Riri Cerita Anak Interaktif*, 2023, 10:17–12:08) reflects irreversible environmental damage resulting from a human conflict between Kumbang Benaung and Princess Intan. This anthropocentric conflict leads to ecological destruction, eliminating terrestrial ecosystems and replacing them with aquatic ones without regard for ecological balance. This situation relates to the fourth ecocentric principle, which emphasizes population pressure reduction as a condition for ecosystem sustainability. In environmental ethics, human conflicts should be resolved without damaging nature's harmony. The story reminds us of the importance of preserving harmonious relationships with nature to prevent ecological degradation and support long-term sustainability.

These three narratives highlight the complex relationship between human population and ecological sustainability, demonstrating that excessive pressure often leads to environmental damage. Human population imbalances disrupt ecological harmony and emphasize the need for population management as part of sustainability strategies. Population growth must remain within the limits of the environment's carrying capacity to preserve ecosystem balance.

e. Limiting Human Intervention

The fifth principle of ecocentrism emphasizes the importance of limiting human intervention to maintain ecosystem balance. Excessive interference—whether in the form of exploitation or technology—often disrupts natural harmony by disregarding ecological consequences. The impact of anthropocentrism on human–nature relations through this principle is illustrated in the following three stories.

First, the transformation of a golden palace into a legendary cake factory in *Petualangan Mencari Istana Emas* (*Riri Cerita Anak Interaktif*, 2023: 7:36–10:28) symbolizes a shift from natural grandeur to a production-focused facility that prioritizes output without considering ecological impact. This narrative reflects anthropocentrism by placing human achievement above ecosystem balance. It contradicts the fifth ecocentric principle, which stresses the importance of avoiding harmful interference with nature. From an environmental philosophical perspective, ecological justice and moral responsibility must underpin all natural resource use. The story serves as a reminder that human success

can only be sustainable if aligned with efforts to preserve ecological harmony.

Second, in *Putri Duyung di Danau Mummelsee* (2024: 7:09–8:35), the villagers manipulate time to prolong a celebration with the mermaids, ultimately leading to punishment from the mermaid king who submerges the village under a great lake. This act of violating natural limits reflects anthropocentric behavior and results in irreversible ecological consequences. The narrative violates the fifth ecocentric principle, which promotes restraint in human interference. It teaches that breaching natural boundaries damages not only environmental equilibrium but also social relations.

Third, in *Mesin Waktu – Jam Pasir Ajaib & Antik* (2024: 3:57–6:07), John uses a magical hourglass to reverse time and fix his mistakes, including altering environmental conditions. This story reflects anthropocentrism as John relies on magical power rather than assuming direct responsibility for environmental care. This violates the fifth ecocentric principle, which discourages reliance on artificial means that circumvent natural processes. The story underlines that quick fixes cannot replace real, sustainable efforts and may, in fact, cause long-term harm.

Together, these three stories affirm that excessive human intervention often disrupts ecosystems and yields unintended consequences. Resource exploitation and technological manipulation that disregard ecological limits threaten environmental harmony. True harmony can only be achieved when humans fulfill their needs while allowing nature to function freely and naturally, focusing on damage prevention, not artificial correction.

f. Transforming Social and Political Systems

The sixth principle of ecocentrism highlights the need for transforming social and political systems to align with ecological values and respect the rights of all components of the ecosystem. This stands in direct opposition to anthropocentrism, which promotes human dominance and often ignores long-term ecological consequences. The impact of anthropocentrism on human–nature relations under this principle is represented in three stories.

First, in *Misteri Kutukan Kue Raksasa* (*Riri Cerita Anak Interaktif*, 2023: 9:44–10:55), Nina transforms into a giant after consuming a magical cake made from the mystical purple lake. This transformation reveals the consequences of using natural elements without careful consideration. It exemplifies anthropocentrism through impulsive actions that ignore ecological limits. This contradicts the sixth ecocentric principle, which calls for a fundamental shift in social and political systems toward ecological harmony. Environmental ethics emphasizes moral responsibility and a conscious, simplified lifestyle. The story underlines the need to consider ecological impacts in every human action.

Second, in *Kapal yang Terbuat dari Pohon Berusia 1000 Tahun* (2024: 5:21–7:06), an ancient tree is cut down to build a massive ship, representing the utilitarian exploitation of nature. This violates the tree's intrinsic value as part of the ecosystem and reflects a human-centered system that ignores reforestation or conservation efforts. It contradicts the sixth ecocentric principle, which promotes eco-friendly social structures. The narrative emphasizes that nature provides immense benefits, and human actions must be taken with a commitment to preserving ecological balance and sustainability.

Third, in *Asal Usul Telaga Sarangan* (2023: 8:06–10:31), the ambition of Ki Pasir and Nyi Pasir to attain eternal power causes the destruction of the natural landscape, turning a fertile field into a lake. The story reflects the dangers of human ambition that disregards ecological limits, violating the sixth ecocentric principle. It conveys the philosophical message that transforming nature for selfish purposes often leads to environmental degradation. True ecosystem sustainability is only possible when human actions are governed by moral responsibility and respect for natural limits.

These three stories affirm the necessity of restructuring social and political systems based on ecocentric ethics to prevent

environmental exploitation. Human dominance over nature often creates tension between human needs and environmental sustainability. Therefore, social-political frameworks must respect natural boundaries and support environmental protection policies and moral responsibility. Ecological harmony must become the foundation for decision-making processes that aim to ensure ecosystem sustainability.

g. Shifting Human Ideology

The seventh principle of ecocentrism calls for a fundamental shift in human ideology—from exploitation to respect and equality with nature. The anthropocentric worldview that places humans as rulers over nature must be replaced with an ecocentric perspective, which sees humans as members of an ecological community. The impact of anthropocentrism on human–nature relations under this principle is illustrated in the following three stories.

First, the transformation of an ordinary can into a magical food container in *Kaleng Ajaib dan Peri Awan* (*Riri Cerita Anak Interaktif*, 2023: 9:01–10:17) represents a transition from simplicity to limitless abundance, allowing humans to enjoy food without effort. This reflects anthropocentrism, as human comfort is prioritized over ecological considerations. It violates the seventh ecocentric principle, which promotes a quality of life in harmony with nature, rather than an exploitative standard of living. The reliance on magical convenience illustrates a lifestyle that disregards natural processes and responsibility toward sustainability. From the perspective of environmental philosophy, true abundance must be earned through effort, respect for natural processes, and a commitment to ecological harmony—not through instant gratification that destabilizes ecosystems.

Second, the transformation of Kawar Village into Lake Lau in *Asal Usul Danau Lau Kawar* (*Riri Cerita Anak Interaktif*, 2024: 7:38–8:47) reflects the drastic ecological impact of interpersonal conflict, as Nenek Duma floods the land in response to feeling abandoned by her family. This anthropocentric response causes extensive damage to terrestrial ecosystems. The narrative contradicts the seventh ecocentric principle by showing how human social conflict can disrupt ecological balance. According to environmental ethics, harmony among humans and between humans and nature forms the foundation for sustainable living.

Third, the transformation of a large boulder into a symbol of human triumph in *Asal Usul Batu Ampar* (*Riri Cerita Anak Interaktif*, 2022: 8:00–11:01) shows a natural element being used as a monument to conflict without regard for its intrinsic ecological value. The narrative reflects anthropocentrism in its use of nature as a symbol of human victory, disregarding the ecological functions of the stone—such as soil stability and habitat provision. This violates the seventh ecocentric principle, which emphasizes harmonious coexistence with nature. From a philosophical standpoint, human success must never come at the expense of elements essential to ecosystem sustainability. True meaning in life is derived from ecological harmony, not domination.

Collectively, these stories underscore the urgency of ideological transformation from anthropocentrism to ecocentrism. They demonstrate how human behavior often disregards ecological balance. A sustainable human ideology must be rooted in awareness of ecological consequences, emphasizing that success must be balanced with a responsibility to protect and preserve the ecosystem.

h. Moral Obligation to Act

The eighth principle of ecocentrism affirms the moral obligation to take action in protecting ecological balance. Human responsibility involves not only awareness but also concrete efforts to respect the rights of all elements of nature. Sustainability is achieved through action rooted in ecological justice. The consequences of anthropocentrism under this principle are reflected in the following three stories.

First, the transformation of a fish into a girl who rewards a human with gold in *Putri Ikan Mas – Asal Usul Danau Toba* (*Riri Cerita Anak Interaktif*, 2023: 2:19–2:56) represents

gratitude in the form of material wealth. This reflects anthropocentric values, as living beings are often evaluated based on their utility to humans. This violates the eighth ecocentric principle, which calls for real action to support sustainability. The transformation risks removing the fish's ecological role within the aquatic ecosystem, thereby threatening ecological stability. Environmental philosophy maintains that every living being possesses intrinsic value and fulfills a vital ecological function. Human responsibility must include not only rescue but ongoing preservation of the natural world so that all elements can contribute to sustainable life.

Second, in *Ngeri! Kutukan Manusia Udang* (*Riri Cerita Anak Interaktif*, 2024: 6:16–7:10), Ila Urang transforms from a shrimp-like being into a full human after overcoming social stigma and a curse. The story reflects anthropocentrism by prioritizing human identity restoration while neglecting the disrupted ecosystem—specifically, the ecological role of shrimp. This transformation violates the eighth ecocentric principle by failing to take restorative action to support biodiversity. Without mitigation, the loss of ecological roles creates imbalances that can damage habitats. Every transformation must be followed by responsibility for preserving biodiversity and maintaining ecosystem functions.

Third, the transformation of Guru Minda from a lutung (monkey) back into a handsome man in *Lutung Kasarung* (*Riri Cerita Anak Interaktif*, 2019: 8:00–8:22) reflects anthropocentrism, as the restoration of human form is celebrated without considering the ecological consequences of the monkey's absence. This narrative violates the eighth ecocentric principle by failing to acknowledge the importance of the lutung's ecological role. The disappearance of such species can severely disrupt ecological networks that rely on their presence. Environmental philosophy insists that every species plays an intrinsic role in maintaining ecological equilibrium, and that any major transformation must be accompanied by action to protect ecosystem continuity.

These three stories reflect an imbalance between human ambition and ecological responsibility. Transformations often exploit symbolic or practical value while ignoring ecological consequences. The loss of ecological function jeopardizes environmental sustainability. The narratives affirm the need for a mindset grounded in ecological respect, emphasizing that every element of the ecosystem deserves protection, continuity, and preservation.

2. Implications for the Formation of Environmental Ethics in Children

The videos on the *Riri Cerita Anak Interaktif* channel represent the impacts of anthropocentrism through symbolic narratives that portray the imbalance in the relationship between humans and nature. These representations not only highlight the ecological consequences of human exploitation and domination over nature but also embed values of environmental ethics that have the potential to shape children's perspectives on sustainability from an early age.

The primary implication observed in these videos is the cultivation of awareness regarding the intrinsic value of living beings**,** namely the belief that all elements of nature possess the right to exist and deserve respect—not merely because of their utility to humans. This perspective aligns with the first principle of Deep Ecology and the moral responsibility value proposed by Keraf**,** while also extending the findings of Habsari (2023)**,** who explored how the novel *Mata dan Rahasia Pulau Gapi* incorporates environmental preservation and character education through symbolic depictions of ecological degradation. Unlike print media, however, *Riri* as a digital platform conveys these values simultaneously through visual, auditory, and narrative elements**,** thus offering a more immersive and comprehensive potential for fostering ecological awareness in children.

Furthermore, these videos consistently emphasize the importance of biodiversity, resource exploitation limits**,** and population management as means of maintaining ecological balance. These values align with ecological frameworks that advocate for

selfless care and ecological justice**.** In this regard, the findings reinforce those of **S**ujinah et al. (2024), who analyzed the animated video *Doctor Panda* using a posthumanist approach, particularly in portraying animals as equal subjects. The *Riri* channel goes even further by presenting living beings as interconnected components within a larger ecological system—not merely through isolated relationships or characters, but within a broader collective narrative framework.

The narratives in *Riri* also incorporate subtle critiques of excessive human interference with nature. When human-devised solutions trigger new environmental harm, the videos implicitly promote a critical and reflective stance against technological dominance and exploitative logic. This aligns with the Laudato Si'-based ecocritical approach employed by Wijanarka (2025) in his study of *The Little Prince*. However, unlike global media targeting multi-generational audiences, *Riri* specifically addresses Indonesian children**,** using local approaches and cultural symbolism that resonate more closely with their everyday lives.

Equally significant is the message of systemic social and cultural change as a component of ecocentrism. Rather than placing blame solely on individuals, the *Riri* narratives critique value systems that legitimize exploitation, while simultaneously offering alternative value models rooted in harmony and sustainability. This indicates that digital children's videos can serve not only as tools for cultivating personal ecological awareness but also as spaces that nurture collective imagination for social transformation**.**

Thus, the findings of this study expand upon the contributions of previous research by focusing on local digital children's media**,** a domain that remains underexplored within ecocritical and environmental ethics discourse. The *Riri Cerita Anak Interaktif* channel has proven to function not merely as entertainment, but as a strategic platform for fostering children's ecological character**,** embedding values such as respect for life, ecological self-restraint, and awareness of ecological interconnectedness in ways that are accessible and engaging for young audiences.

Conclusion

This study demonstrated that the *Riri Cerita Anak Interaktif* channel not only symbolically represents the impacts of anthropocentrism through its narratives but also embeds environmental ethics values aligned with the framework of deep ecology and the ecological moral values proposed by Keraf. Through descriptive-analytical analysis and hermeneutic interpretation, the study found that the narratives in these videos emphasize an awareness of the intrinsic value of all living beings, the importance of biodiversity, and a critique of human exploitation and domination over nature. These messages potentially contribute to shaping ecological consciousness and fostering an ecocentric mindset in children from an early age.

The primary contribution of this research lies in the integration of ecocriticism, environmental ethics, and local digital children's media in the Indonesian context—an area that remains underexplored. The *Riri Cerita Anak Interaktif* channel has proven to serve as an educational medium that effectively conveys ecological messages through narrative and visual symbolism, positioning it as a strategic platform for cultivating children's ecological character in the digital age.

Nevertheless, this study has several limitations. First, the analysis focused solely on visual and narrative representation without measuring the actual impact on children as the target audience. Second, the research object was limited to a single YouTube channel within the Indonesian cultural context, thus not reflecting the broader dynamics of children's media in global or cross-cultural settings.

Future research is recommended to employ audience reception approaches to assess the extent to which ecological values presented in the videos are understood and internalized by children. Further exploration of other children's media platforms, both local and international, would also enrich the

mapping of ecological representations across media and cultures. An interdisciplinary approach involving child developmental psychology or ecological character education could further expand the practical implications of this study for educational practice and environmental policy.

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Youtube Source:

https://www.youtube.com/@RiriCeritaAnakInteraktif

https://www.youtube.com/watch?v=7-I-I_oJvjg&t=504s

https://www.youtube.com/watch?v=vGv2fLtSr4