



UNIVERSITAS
SANATA DHARMA
Y O G Y A K A R T A



PROCEEDINGS

The 7th Literary Studies Conference

Rethinking Environmental Issues through Literature, Language, Culture, and Education

9-10 October 2019



Published by
Fakultas Sastra
Universitas Sanata Dharma,
Yogyakarta,
2019

PROCEEDINGS

The 7th LITERARY STUDIES CONFERENCE

“Rethinking Environmental Issues through Literature, Language,
Culture, and Education”

9-10 October 2019

Reviewers:

Dr. Fr. B. Alip, M.Pd., M.A.,
Sri Mulyani, Ph.D.,
Dr. Gabriel Fajar Sasmita Aji, M.Hum.
Dr. Tatang Iskarna
(English Letters Department,
Universitas Sanata Dharma, Indonesia)

Paulus Sarwoto, Ph.D.
(Graduate Program in English Language
Studies,
Universitas Sanata Dharma, Indonesia)

Assoc. Prof. Amporn Sa-ngiamwibool, Ph.D.
(English Department, Shinawatra University,
Thailand)

Elisabeth Arti Wulandari, Ph.D.
(Humanities and Social Sciences Department,
Clarkson University, United States of America)

Steering Committee:

Dr. G. Fajar Sasmita Aji, M.Hum.
Dr. Fr. B. Alip, M.Pd., M.A.
Dr. Novita Dewi, M.S., M.A. (Hons.)
Dr. Tatang Iskarna
A.B. Sri Mulyani, Ph.D.
Paulus Sarwoto, Ph.D.

Organizing Committee:

Chair

Harris Hermansyah Setiajid, M.Hum.

Secretaries

Diksita Galuh Nirwinastu, S.S., M.Hum.
Almira G.S. Romala, S.S., M.A.
Anindita Dewangga Puri, S.S., M.A.

Treasurer

Th. Enny Anggraini, Ph.D.

Conference Manager

Epata Puji Astuti, S.S., M.A.

Venue Manager

Simon Arsa Manggala, S.S., M.Hum.

Refreshments Managers

Catharina Brameswari, S.Pd., M.Hum.
Elisabeth Oseanita Pukan, S.S., M.A.

Hospitality Manager

Scolastica Wedhowerti, S.Pd., M.Hum.

Editor & Lay-outer

Harris Hermansyah Setiajid, M.Hum.

Hosted by

- English Letters Department
 - Graduate Program in English Language Studies
- Universitas Sanata Dharma, Yogyakarta, Indonesia

in cooperation with

Ateneo de Manila University, Philippines



PROCEEDINGS

The 7th LITERARY STUDIES CONFERENCE 2019

“Rethinking Environmental Issues through Literature, Language, Culture, and Education”

Copyright ©2019
Fakultas Sastra
Universitas Sanata Dharma

Published by



Fakultas Sastra
Universitas Sanata Dharma
Jl. Affandi, Mrican
Yogyakarta 55022.
Telp. (0274) 513301, 515253 Ext.1324

Editor
Harris Hermansyah Setiajid

Cover Designer
KY Gr@fitri

Lay-Outer
Harris Hermansyah Setiajid

First publishing
160 pages; 210 × 297 mm.
ISBN: 978-602-50956-6-5

ISBN 978-623-7601-06-7



All rights reserved.

No part of this publication may be reproduced, stored in a retrieval system, transmitted in any form, or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

Greetings from the Chair

Today is the seventh year that Literary Studies Conference has established and asserted itself as an academic forum for humanities scholars all over the world to share their researches and concerns on various issues, be it literature, language, culture, education, and translation.

Ecocriticism is initially a study to see the relationship between literature and the environment. To some extent, ecocriticism, which first emerged during the environmental movement in 1980s with the publication of Carson's *Silent Spring*, has become, as Glotfelty (1996) puts it, "an earth-centered approach" which believes that "human culture is connected to the physical world, affecting it and affected by it". The environmental crisis we are now facing is by all means a crisis of consciousness, a challenge to our generation as we are now perceiving that our environment is, slowly but surely, degrading and depraving, affecting our life and all living beings on planet Earth. Our generation has inevitably been given a mammoth task of halting the destruction, and eventually reversing the damage.

Humanity has to assume the responsibility of preserving the nature, and be united shoulder to shoulder to deaccelerate the decline. It is with this very issue on our mind that the 7th Literary Studies Conference "Rethinking Environmental Issues through Literature, Language, Culture, and Education" was conceived, and today it comes into being. The environmental crisis must be addressed comprehensively and globally by all humanity, including us, the literary scholars. The 67 papers on environmental concerns seen from literature, language, culture, and education are expected to enrich our repertoire on ecocriticism research and to ease the pain Mother Earth is now experiencing.

During this two-day conference, it is expected that we will be enlightened and enriched by the abundant ideas on combating environmental crisis. This conference will also attempt at reducing waste by trying to be as paperless as possible, and managing to be as environmentally friendly as possible by providing water and tumbler to refill, not using bottled water.

The conference will be held on two venues. The first day, the plenary session, as well as the business meeting, is held in Gedung Pusat, and the second day, the parallel session, will be held at our brand new building, Fakultas Sastra Building, located not far away from here.

In this special occasion, we would like to extend our gratitude to University President, the Faculty Dean, the Department Chair, and especially to the LSC committee members, whose hard work and persistence has made this conference into reality.

This conference, aptly called Literary Studies Conference, has been on its 7th season, determining to be held annually and has provided a theme for 2020, the 8th season, (Dis)Empowering Discourses in Literature: Portraits of the Weak and the Marginalized throughout history with its 27 topic areas reflecting the interconnected and interdisciplinary nature of the conference. You are all welcome to send your paper to be presented next year, and as usual will be co-hosted with Ateneo de Manila University, Philippines.

Have a fruitful conference, and enjoy Yogyakarta's blazing heat! Thank you!

Yogyakarta, 1 October 2019

Harris Hermansyah Setiajid, M.Hum.
Committee Chair

Welcome Note from the President



On behalf of Sanata Dharma University, I feel honored to welcome all speakers and participants of The 7th Literary Studies Conference (LSC). I also would like to extend my warmest regards to all of you. Let us first thanks to Almighty God for the grace we have received in preparing this conference. I do hope this conference facilitates us an effective means to strengthen our role and improve our knowledge contribution as lecturers or researchers. I also wish that The 7th LSC conference facilitates a fruitful sharing and exchange of ideas related to the conference's theme on 'Rethinking Environmental Issues through Literature, Language, Culture, and Education'

Sanata Dharma University appreciates and supports this conference especially when it takes its theme on 'Environmental Issues.' As a Jesuit University Sanata Dharma strongly supports the so called Universal Apostolic Preferences (UAPs). These preferences function

as a guideline as well as an orientation established by Society of Jesus for 2019 to 2029. UAPs deal with 4 big concerns of the Society namely: *to show the way to God through discernment and the Spiritual Exercises; to walk with the poor, the outcasts of the world, those whose dignity has been violated, in a mission of reconciliation and justice; to accompany young people in the creation of a hope-filled future; to collaborate in the care of our Common Home.* The conference amplifies at least one of these UAPs and becomes a good opportunity to strengthen our commitment to support them academically.

Therefore, I position this conference as an appropriate and a timely response to the civilization's call to all of us in embracing one of the most crucial global problem that will affect million people whom mostly are the poor. I do hope the conference become a good avenue not only to discuss our research findings but also to facilitate a fruitful dialogue in which sharing knowledge, values and awareness on 'environmental issues' takes place with joy and respect to each other. It is through such an orientation that we can proactively contribute to solve our urgent global problem. May the conference be successful and enjoyable, for God Almighty always bless our efforts. Thank you.

Yogyakarta, 5 October 2019

Johanes Eka Priyatma, Ph.D.
President, Universitas Sanata Dharma

Contents

Title page	1
Copyright page	1
Greetings from the Chair	2
Welcome Note from the President	3
Contents.....	4
Knowledge Management in the Production of Discourse through Presupposition Triggers in the Editorial of <i>The Jakarta Post</i> <i>Vini Rizki, Sutiono Mahdi, Lia Maulia Indrayani, Ypsi Soeria Soemantri.</i>	6
Religion and Environment Environmental Damage and Ecological Conversion <i>Hary Susanto, S.J.</i>	11
Elizabeth Barrett Browning's Double Perspective as a Liminal Space <i>Marselina Viase Sinurat</i>	19
Poetics of Pestle and Mortar: An Ecofeminism after Tuglibung and Mebuyan <i>Christian Jil R. Benitez</i>	24
Canine Entanglements: A Poetics of <i>Lacan: A Zoontology</i> <i>Aaron Philip M. Dela Cruz</i>	29
Female Entrepreneurs and Community Empowerment in <i>Pasar Kamisan</i> Yogyakarta <i>Erni Dewi Riyanti, Muhammad Fakhri Amal</i>	36
Human Clones: Are They Still Humans? <i>Fahrinda Meliana</i>	40
The Nature's Influence towards Han Characters (汉字 Hànzì) <i>Hermina Sutami</i>	46
An Environment-Based Strategic Plan to Promote Tourism Industry at Ngrawan, Getasan, Semarang Regency, Central Java <i>Idha Nurhamidah, Sugeng Purwanto</i>	52
The Irony of Law Enforcement against Nature in the TV Series <i>Grimm</i> in the Episode <i>Tree People</i> <i>Marisa Andini</i>	57
The Different Orientations of Translation Official Translator and Students Used in <i>Eggnoid</i> Comic <i>Siti Saniyah Kohar</i>	66
The Challenges in Establishing <i>Sekolah Budaya Jawa</i> (SBJ) in Senden Village, Boyolali <i>Widhyasmaramurti, Nur Basuki Rachmanto</i>	70
Anjang Kencana: Menjual Budaya Ritual Lokal Melalui Pariwisata <i>Widhyasmaramurti</i>	76
Resistance Against Patriarchal Capitalism in Drama <i>Kisah Perjuangan Suku Naga</i> By W.S. Rendra: An Eco-Feminism Study <i>Wiyatmi, Nurhadi, Ibnu Santosa</i>	82

Literature Saves Mother Earth: A Sharing of Experience in Using Literature to Teach the Children of Cawang and Jatinegara Communities to Help Save the World <i>Susanne Andrea H. Sitohang, Benedicta Stella Fortunae</i>	88
Students’ Critical Thinking of Ecofeminism Issues in Minfong Ho’s <i>Birds of Paradise</i> <i>Dita Surwanti</i>	92
Imagined Australia’s Outback Landscape in Nevil Shute’s <i>A Town Like Alice</i> <i>Dias Novalita</i>	97
Children’s Favorite Character <i>Mia Fitria Agustina, Dian Adiarti</i>	101
Chudori’s Ecocriticism in <i>Laut Bercerita</i> <i>Adria Vitalya Gemilang</i>	104
Nature as the Allay to Renewal of Woman Life in Maya Angelou’s “Woman Work” <i>Rr. Arielia Yustisiana</i>	108
Deconstructive Hegemony on the Marginal Race and Social Class Seen in Cultural Appreciation toward Nature in Doris Lessing’s <i>No Witchcraft for Sale</i> <i>Didimus Estanto Turuk</i>	114
<i>I Dreamed a Dream: Eco-criticism of Short Animation Video in Twitter</i> <i>Dwi Indarti</i>	121
The Wisdom of the Environment to the Female Australian-Aborigine Stolen Generation Represented in the <i>Follow the Rabbit Proof Fence</i> <i>Indrani Dewi Anggraini</i>	125
When <i>Instagram</i> Translation Machine Translates Ecology Terms: Accurate or Not? <i>Priska Meilasari</i>	129
Psychoanalysis of the Environment Issues in T.S. Elliot’s “ <i>The Waste Land</i> ” <i>Y.B. Agung Prasaja, Mateus Rudi Supsiadji</i>	133
The Interaction between Human and Nature in “Puisi Alam”: Ecocriticism Studies <i>Tatang Iskarna, Catharina Brameswari, Epata Puji Astuti</i>	140
Human and Nature Interactions in <i>A Song for Turtles in the Gulf: A Study of Ecocriticism</i> <i>Tatang Iskarna, Catharina Brameswari, Epata Puji Astuti</i>	145
Woman as a Nature Keeper in Okky Madasari’s <i>Kerumunan Terakhir</i> and Rudolfo Anaya’s <i>Bless Me Ultima</i> <i>Tri Pramesti, Adeline Grace Litaay, Truli Suksas Yustia, Mega Fadilla</i>	148
Literary Ethnobotany: Biocultural Knowledge of Plants in Contemporary Aboriginal Australian Poetry, 1964-2018 <i>John Charles Ryan</i>	152

Knowledge Management in the Production of Discourse through Presupposition Triggers in the Editorial of *The Jakarta Post*

¹Vini Rizki, ²Sutiono Mahdi, ³Lia Maulia Indrayani, and ⁴Ypsi Soeria Soemantri
Fakultas Ilmu Budaya, Universitas Padjadjaran
¹rizkivini0502@gmail.com, ²sutionomahdi@unpad.ac.id,
³lia.maulia@unpad.ac.id, ⁴ypsi.soerias@gmail.com

Abstract

This study aims to analyze the knowledge management in the production of discourse through presupposition triggers at both lexical and syntactic levels in the editorial of *The Jakarta Post* entitled "Cure to sinking Jakarta?" on Tue, July 30, 2019. The purpose of this study is to figure out how the language users manage their knowledge by means of presupposition triggers in their production of discourse. This hoping to contribute to the understanding of how discourse and knowledge is managed and controlled by the language users. This study uses a qualitative descriptive method. The writers found that descriptive qualitative method supports the data analysis by revealing the deeper meaning of the text and describing the phenomenon concerning the knowledge management in the production of discourse through presupposition triggers. The writers focus on analyzing the presupposition triggers at both lexical and syntactic level emerge in the editorial of *The Jakarta Post* and describing the knowledge management occurred in the production of discourse. The result of this study shows that there is knowledge management carried out by the language users in the production of discourse which is detected by means of presupposition triggers which are found both at lexical and syntactic level in the editorial board of *The Jakarta Post*.

Keywords: *knowledge management, production of discourse, presupposition triggers*

Introduction

Knowledge management plays a vital role in the production of discourse. It is how discourse and knowledge are managed by the language users during the production of discourse. One of its central features is the use of prepositions. It is in line with one of elements of a theory of natural knowledge proposed by Van Dijk (2014) that "knowledge is routinely presupposed or taken for granted in the public discourses of a community. This is one of the fundamental basic relationships between discourse and knowledge". In addition, besides it is as a central feature, it is also the fundamental basic relationships between discourse and knowledge.

Generally speaking, "presuppositions are propositions that are implied by such expressions without being explicitly asserted" (Van Dijk, 2014). Hence, it is implicit, as a result, there must be knowledge management in the use of presupposition during the production of discourse. As the study of presupposition continues, it has been found that presuppositions are typically generated by the use of lexical items or linguistic constructions. These lexical items and linguistic constructions are called presupposition triggers (Liang and Liu, 2016).

There are many kinds of presupposition triggers collected by many linguists. Yule (2010) categorized presupposition triggers into six groups, those are existential, factive, lexical, structural, non-factive and counter-factual triggers. Karttunen (1971) once listed thirty-one kinds of presupposition triggers. On the basis of Karthunen's research, Levinson (1983) listed thirteen types of presupposition triggers, including definite description, factive verbs, imperative verbs, change of state verbs, iterative, verbs of judging, temporal clauses, cleft sentence, implicit clefts with stressed constituents, comparison and contrasts, non-restrictive relative clauses, counter-factual conditionals, questions.

Moreover, Chinese scholar He Ziran (2003) reclassified Levinson's thirteen kinds of presupposition triggers into three general groups. They are verbs including implicative verbs, factive verbs, change-of-state verbs, and verbs of judging; iteratives and adjuncts and phrases and clauses including temporal clauses, comparisons and contrasts, non-restrictive relative clauses, cleft sentences, and questions as well.

Based on those classification of presupposition triggers, this study is going to use the presupposition triggers classified by Liang and Liu (2016) that is classified into lexical level and syntactic level based on the reclassifications of presupposition triggers by Li (2010) and Du (2012).

The knowledge management in the production of discourse might exist in any kinds of discourse. This study is going to use an article in the form of editorial as discourse to be analyzed. An editorial is an article that presents the newspaper's opinion on an issue. It reflects the majority vote of the editorial board, the governing body of the newspaper made up of editors and business managers. It is usually unsigned. Much in the same manner of a lawyer, editorial writers build on an argument and try to persuade readers to think the same way they do. Editorials are meant to influence public opinion, promote critical thinking, and sometimes cause people to take action on an issue. In essence, an editorial is an opinionated news story. This sort of article might involve knowledge management in its production of discourse since it is intended to influence public opinion. It deals with how the knowledge of the authors engaged and interacted with the knowledge of the readers through the editorial article as discourse.

Based on those consideration, this study aims to describe the knowledge management in the production of discourse through the analysis of presupposition triggers at both lexical and syntactic level emerge in the editorial of *The Jakarta Post* entitled "Cure to sinking Jakarta?" on Tue, July 30, 2019.

Methods

This study uses a qualitative descriptive method. The writers found that descriptive qualitative method supports the data analysis by revealing the deeper meaning of the text. It is in order to achieve the objective of this study that is to describe the knowledge management in the production of discourse through the analysis of presupposition triggers at both lexical and syntactic level emerge in the editorial of *The Jakarta Post*. By applying the descriptive qualitative method, the writers are able to reveal the knowledge management in the production of discourse. Moreover, the writers focus on analyzing the presupposition triggers in the editorial of *The Jakarta Post* which involves several processes. The writers start the analysis by classifying the data in the form of sentences that contain lexical presupposition triggers and others that contain syntactic presupposition triggers. Afterwards, the writers determine the presuppositions derive from the sentences which are triggered by the presupposition triggers using the symbol “>>” that stands for “presupposes”. Lastly, the writers analyze the sentences based on its situational context in order to reveal how the language users manage their knowledge in the production of discourse through presupposition triggers at both lexical at syntactic levels.

Results and Discussion

Presupposition Triggers in the Editorial of The Jakarta Post

The article being analyzed in this study is an editorial from *The Jakarta Post* entitled “Cure to sinking Jakarta?” on Tue, July 30, 2019. The topic of the article is regarding the environmental issues occurs in Jakarta i.e. the construction of a large dike to protect Jakarta from sinking. As is known to all that Jakarta is high on the list of the fastest sinking cities. The construction is based on an agreement between the Dutch experts and the government. This scenario is called “no-regret measures” which means it must be carried out because Indonesia will never regret the decision to build the dike in Jakarta Bay.

Accordingly, they agreed on a scenario in which Jakarta will never stop sinking and the administration will instead build a large dike that will serve as a toll road now called the outer sea dike to protect the city from sea waters while Jakarta will keep sinking. Unfortunately, the scenario is not among the 10 solutions they proposed in the first place.

This project resulted in some critiques among environmentalists such as maritime scholars and fishermen groups who have warned the government of the huge environmental and social impacts of the giant sea wall. Furthermore, the Indonesian Forum for the Environment (Walhi) has claimed that the megaproject seemed like a pretext for the construction of toll roads and other structures for commercial purposes rather than protecting Jakarta. For the Indonesian Traditional Fishermen Association (KNTI), ensuring that Jakarta will stop sinking and restoring the quality of Jakarta Bay waters matter more than the giant seawall.

Nevertheless, the ministry says the government is open to public suggestions until February next year. The government has plenty of time to listen carefully and think about whether the giant seawall will save Jakarta from disaster or create more problems.

During the analysis, there are many presupposition triggers occurred in the editorial of *The Jakarta post* entitled “Cure to sinking Jakarta?” on Tue, July 30, 2019. The writers determine the presuppositions derive from the sentences which are triggered by the presupposition triggers using the symbol “>>” that stands for “presupposes”. The presupposition triggers are showed in both italics and bold. Afterwards, the writers analyze the sentences based on its situational context in order to reveal how the language users manage their knowledge in the production of discourse through presupposition triggers at both lexical at syntactic levels.

Lexical Presupposition Triggers

As explained above, presupposition triggers at lexical level includes factive verbs, restrictive expressions, iterative particles and other particles. The emergence of lexical presupposition triggers in the editorial of *The Jakarta post* entitled “Cure to sinking Jakarta?” on Tue, July 30, 2019 will be analyzed in the following order.

Factive Verbs. Factive verbs are simply verbs that presupposes its complement to be true. In other words, Factive verbs are classifications of verbs which have complement clause after the verb and it is assumed there is a fact within the clause. The factive verbs are such as *realize*, *make sense*, *know*, *regret*. In this study, it is found that there are two factive verbs appear in the text, these are *regret* and *seem*. The following is the fragments where the two factive verbs occurred including its presupposition and analysis.

- (1) *This scenario is now among a series of initiatives called “no-regret measures”, which means it must be carried out because Indonesia will never regret the decision to build the dike in Jakarta Bay.*

>> The decision to build the dike in Jakarta Bay will never be a regret to Indonesian people.

By using the word *regret*, the writer wants the readers to presume the fact that Indonesian people will never regret the decision to build the dike in Jakarta Bay since the project is so-called “no-regret measures”. The fact that it will not be a regret is not the writer’s view, what is meant by the writer is the realization should be in accordance with what it is called.

- (2) *The Indonesian Forum for the Environment (Walhi) has claimed that the megaproject seemed like a pretext for the construction of toll roads and other structures for commercial purposes rather than protecting Jakarta.*

>> The megaproject is only a cover for the construction of toll roads and other structures for commercial purposes instead of protecting Jakarta.

In this fragment, the writer wants the reader to presume the fact that the megaproject is only a pretext to cover up the construction of toll roads and other structures for commercial purposes instead of protecting Jakarta.

Iterative verbs. Iterative verbs refer to the words that indicate repetition including verbs and adverbs such as *repeat, restore, reestablish, again, too, more, and another*. They presuppose previous existence of certain action or state. The article only features one iterative verb i.e. *pay back*.

- (1) Along with the dikes, which will span 32 km in total, the government will build a money-making reclamation project 2,000 hectares in size to help *pay back* the money it had borrowed for the giant seawall, officially called the National Capital Integrated Coastal Development (NCICD) initiative.

>> The project once paid by another party

By using the iterative verb *pay back*, the writer wants the reader to presume that the project once paid by another party, in other words, the government had borrowed the money to fund the megaproject so that they need to pay back.

Change of State Verbs. Change-of-state verbs are the verbs which involve the shift of a kind of behavior or state. They presuppose that something has been in certain place or state before. Verbs in this category include stop, begin, continue, finish, change, cease, come, go, etc. There is only one of change of state verb found in the article i.e the word *stop*.

- (1) Rather, they agreed on a scenario in which Jakarta will never *stop* sinking and the administration will instead build a large dike – now called the outer sea dike – to protect the city from sea waters while Jakarta will keep sinking.

>> Jakarta continues sinking

By using the word *stop*, the writer wants the readers to presume that the plan of building a large dike will only make Jakarta to continue sinking.

- (2) The giant seawall will not *stop* Jakarta from sinking if the problem of groundwater extraction remains unsolved.

>> Jakarta continues sinking

The word *stop* makes the reader to presume that Jakarta will continue sinking if the main problem that is groundwater extraction remains unsolved. Through this presupposition, the writer attempts to remind the reader by triggering them to presume that Jakarta will keep sinking if they stick to the scenario of building the large dike.

Restrictive expressions. Restrictive words refer to the words that are used to modify a noun phrase, including not only some definite and indefinite articles like “a” and “the”, but also some adjectival possessive pronouns like his, their etc. In addition, restrictive expression also has other expressions. The following fragments contain restrictive expression of pronoun indicated by the use of word *their*.

- (1) The Dutch experts from independent applied research institute Deltares and the government have touted *their* expertise in water management to offer solutions to Jakarta’s sinking.

>> They have expertise in water management to offer solutions to Jakarta’s sinking

By using the word *their*, the writer wants the readers to presume that they have expertise in water management to offer solutions to Jakarta’s sinking. Through this presupposition, the writer wants to inform that the government have experts to solve the problem.

Syntactic presupposition Triggers

As explained above, besides lexical presupposition triggers, there are also presupposition triggers at syntactic level found in the article, it will be analyzed in the following respect.

Comparison and contrasts. Levinson (2001) concludes that comparisons and contrasts may be marked by stress, some particles like *too, back, and comparative constructions*. The original states being compared and contrasted with are the presuppositions. In this study, comparison and contrast are found in five fragments indicated by the use of the word *more, more than*. The examples are in the following fragments

- (1) What is *more* fundamental, they say, is whether we really need the dikes.

>> There exist something fundamental instead of building the dikes

Through this presupposition, the writer wants the readers to presume that there are something more important instead of building the large dikes by questioning whether Jakarta really need to build the dikes.

- (2) For the Indonesian Traditional Fishermen Association (KNTI), ensuring that Jakarta will stop sinking and restoring the quality of Jakarta Bay waters matter *more than* the giant seawall

>> There is something important than building the giant seawall

The writer wants the reader to presume that restoring the quality of Jakarta Bay is more important instead of building the giant seawall.

- (3) The government has plenty of time to listen carefully and think about whether the giant seawall will save Jakarta from disaster or create *more* problems.

>> There are already problems in Jakarta

The writer wants the reader to presume that there are already problems in Jakarta.

- (4) The Indonesian Forum for the Environment (Walhi) has claimed that the megaproject seemed like a pretext for the construction of toll roads and other structures for commercial purposes *rather than* protecting Jakarta.

>> The megaproject is intended to protect Jakarta from sinking

The writer wants the readers to presume that the megaproject is intended to protect Jakarta from sinking. However, instead of protecting Jakarta from sinking, there lies the fact that the megaproject is only a reason to cover up other constructions.

Counter-factual conditionals. In counter-factual conditionals sentences, a situation is described as dependent on a condition that is known to be false or presented as unlikely. The following is the fragment containing presupposition triggers of counter factual conditionals.

- (1) The giant seawall will not stop Jakarta from sinking **if** the problem of groundwater extraction remains unsolved.

>> The problem of groundwater extraction cause Jakarta to keep sinking.

Through this presupposition, the writer wants the readers to presume that the problem of groundwater extraction cause Jakarta to keep sinking. So that the giant seawall will not stop Jakarta from sinking.

Non-restrictive relative clause. Comparing to restrictive clause that contains information which is necessary for the sentence to deliver the meaning intended. There should be no commas before and after the clause. Conversely, there are clauses that are not really necessary in the sentence. They just give additional information. Commas are used to set off these nonessential elements. There are only two fragments containing presupposition triggers of non-restrictive clause. The following are the examples.

- (1) This scenario is now among a series of initiatives called “no-regret measures”, **which** means it must be carried out because Indonesia will never regret the decision to build the dike in Jakarta Bay.

>> The plan called “no-regret measures” means the project will never be a regret to Indonesia people

Through this presupposition, the writer wants the readers to presume that the project should be carried out in accordance to its name i.e. “no-regret measures”.

- (2) The megaproject could even exacerbate the problems facing Jakarta and other regions, including Banten and Bangka Belitung, **which** will supply 300 million cubic meters of sand for the project.

>> The megaproject will supply 300 million cubic meters of sand for the project

Through this presupposition, the writer wants the reader to presume that the megaproject will only make the situation worse that it will spend 300 million cubic meters of sand for the project.

Cleft Sentences. A *cleft* is a construction in which some element in a sentence is moved from its normal position into a separate clause to give it greater emphasis. A *cleft* is also known as a *cleft sentence*, a *cleft construction*, and a *cleft clause*. Here is the example.

- (1) **What** they agreed to do with Indonesia recently, however, is not among the 10 solutions.

>> The government was in agreement with the Dutch experts

Through this presupposition, the writer wants the reader to presume that the government was in agreement with the Dutch experts. They put emphasis on it because what the government agreed to do in not among what they have agreed in the first place which are included in 10 solutions.

- (2) **What** is more fundamental, they say, is whether we really need the dikes.

>> There is something fundamental

Through this presupposition, the writer wants the readers to presume that there is something more fundamental instead of building the large dikes. That is why the writer puts emphasis on it.

Conclusion

From the analysis of presupposition triggers above, it is found that there is knowledge management in the production of discourse, how discourse is managed by knowledge and vice versa. It is in accordance with one of elements of a theory of natural knowledge proposed by Van Dijk (2014) that “knowledge is routinely presupposed or taken for granted in the public discourses of a community. This is one of the fundamental basic relationships between discourse and knowledge”. In addition, besides it is as a central feature, it is also the fundamental basic relationships between discourse and knowledge.

Accordingly, since knowledge is presupposed, one of the important linguistic features in the relationship between knowledge and discourse is the use of presupposition. According to Van Dijk (2014), “presuppositions are propositions that are implied by such expressions without being explicitly asserted”). Therefore, it is implicit, as a result, there must be knowledge management in the use of presupposition during the production of discourse. As the study of presupposition continues, it has been found that presuppositions are typically generated by the use of lexical items or linguistic constructions. These lexical items and linguistic constructions are called presupposition triggers (Liang and Liu, 2016). It is a set of both lexical and syntactical items which trigger presupposition.

In a nutshell, knowledge management plays a vital role in the production of discourse for knowledge is presupposed or taken for granted by the language users. It can be seen through the analysis of presupposition triggers for the language users manage their knowledge by triggering other language users to presume the knowledge that they managed by using the presupposition triggers.

References

- Awan, A. S., Perveen, M., & Abiodullah, M. (2018). An Analysis of the Critical Thinking for Citizenship Education in the Curriculum at Secondary Level. *Bulletin of Education and Research*, 40(1), 141-153.
- Collins, R. (2014). Skills for 21st century: teaching higher-order thinking. *Curriculum & Leadership Journal*, 12.
- Elde, L., & Paul, R. (2008). *The thinkers guide to analytic thinking: Foundation for critical thinking*. California : Dillon Beach.
- King, F., Goodson, L., & Rohani, F. (2012). Higher order thinking skills: Definition, teaching strategies, assessment . *The Center for Advancement of Learning and Assessment* .
- Puchta, H. (2012). Developing thinking skills in the young learners' classroom .
- Setyarini, S. (2016). Higher Order Thinking (HOTs) in storytelling: An innovative learning model to improve speaking skill of grade seventh students in Bandung . *The 4th Literary Studies Conference* , 196.
- Masko, A. L. (2005). “I think about it all the time”: A 12-year-old girl’s internal crisis with racism and the effects on her mental health. *The Urban Review*, 37(4), 329- 350
- Jones, H. (2004). A research-based approach on teaching to diversity. *Journal of Instructional*
- Stiff-Williams, H. R. (2010). Widening the lens to teach character education alongside standards curriculum. *The clearing house*, 83(4), 115-120.

- Paley, V. G., & The Teaching Tolerance Project. (1998). Starting small: Teaching tolerance in preschool and the early grades. The Teaching Tolerance Project.
- Lengkanawati, N. S. (2016). Teachers' beliefs about learner autonomy and its implementation in Indonesian EFL settings. *Language learner autonomy: Teachers' beliefs and practices in Asian contexts*, 134-149. Yang, P., Tong, F., Irby, B. J., & Lara-Alecio, R. (2016). The effect of storytelling and retelling and higher order thinking on oral performance of elementary students in English as foreign language .
- Yen, T. S., & Halili, S. H. (2015). Effective teaching of Higher Order Thinking in education . *The Online Journal of Distance Education and E-Learning* , 41-47.
- Setyarini, S., Muslim, A. B., Rukmini, D., Yuliasri, I., & Mujiyanto, Y. (2018). Thinking critically while storytelling: Improving children's HOTS and English oral competence. *Indonesian Journal of Applied Linguistics*, 8(1).
- Zakin, A. (2012). Hand to hand: Teaching tolerance and social justice one child at a time. *Childhood education*, 88(1), 3-13.

Religion and Environment Environmental Damage and Ecological Conversion

Hary Susanto, S.J.
Universitas Sanata Dharma, Indonesia
hary@usd.ac.id

Abstract

Environmental damage problems are no longer the things that need to be hidden. On our planet, there is an ongoing acceleration in changes involving people and their environment. Initially, the relationship between humans and nature in traditional societies was characterized by ecological balance. Then came what was called the *revolution in the Neolithic era*, a period in which humans began to change nature without regard to the consequences. Even more massive was the emergence of the industrial revolution. Industrial countries manipulate the natural environment to cause permanent damage without thinking about regeneration.

In the Christian Scripture, the pollution of life is described as sin, from MUham and Eve to the transgression of the people of Sodom and Gomorrah. Nowadays sin is in the form of destruction of nature, pollution as a result of industrialization, coupled with massive deforestation. In the last few decades the figure of St. Francis of Assisi came out of the "holy" environment. He did not make research or speak scientifically, but "speak" through his life's example. It is interesting to notice that the last Catholic Pope chose the name Francis of Assisi who was very concerned about the environment. Pope Francis published the encyclical *Laudato Si* which is intended for everyone. The Pope invites all people from all religions and all nationalities to participate in caring for, protecting and cultivating the earth as our common home. The Pope calls for fundamental conversion in the attitude of human life to its environment by proposing an integrated ecology that covers all fields. For that we need personal and social transformation.

Keywords: *religion, God, environment, ecological conversion, balance*

Introduction

The frequent floods that hit the city of Jakarta and many places in Indonesia and the occurrence of landslides everywhere reminded people of the seriousness of environmental problems. Blind deforestation, exploitative development, underutilized use of modern technology make the environment more damaged and uncomfortable to live in. Drainage of natural and mineral resources results in environmental damage and ecological imbalance. Air pollution, water pollution, river and sea pollution occur everywhere. The ozone layer is damaged so the earth feels hotter. The weather becomes extreme and difficult to predict (Sudarminta, 1993: 2).

All of these symptoms make humans aware that environmental problems are issues that are very urgent to overcome and need to think of a way out. It is the duty of all humans to change their greedy and uncaring lifestyle to become a lifestyle that is simple and cares for the environment. Thus, it is important to develop environmental morals, think of actions to maintain the integrity and preservation of the environment.

The environment is where humans live. When it becomes damaged, human lives will be threatened. So there needs to be a joint effort to preserve the environment, so that its sustainability can be guaranteed. Facing the actions of human arrogance and greed for our earth, Pope Francis raised again the call of Saint John Paul II for humanity to carry out "ecological conversion". All humans are invited to turn around, "change their mindset and act patterns" as residents of the motherland today. New mindsets and actions need to be echoed. The new pattern relates to "a way of looking more at the beauty and the sense of responsibility to preserve our common home" rather than to exploit all the bowels of the earth and eliminate the beauty of our "sister".

Pope Francis sets his sights on fellow human beings who inhabit planet earth. He admitted that there were movements to care for the mother earth which was driven by other Christian Churches and other religious communities. Also recognized institutions, humanitarian foundations that prioritize saving the earth. Recognizing an encouraging reality, Pope Francis invites all humans to enhance the dialogue movement between human beings by focusing on "maintaining our common home".

History of Human Relations with Nature

Traditional (Primitive) Societies: Balance with Nature

The relationship between humans and nature in traditional (primitive) societies is characterized by a clear and firm ecological balance with the nature of their environment. Their lives really depend on the natural surroundings, so they have an interest in preserving nature for the sake of the survival of the tribe together with their families, children and descendants.

Traditional (primitive) societies have religious feelings about nature's holiness. For them, nature has religious values and the supernatural is very closely related to nature.¹ They are guided to connect with the supernatural by contemplating nature. The world speaks to them through the gods and divine actions.

¹ Mircea Eliade, *Le sacré et le profane*, Gallimard, Paris 1965, 101-102

Their lives are not only human, but at the same time cosmic, because the cosmic has a trans-human structure. Religious humans are never alone in their lives, because a part of the natural world lives within them. They are totally open to the world, which means they are closely related to their gods and participate in the sanctity of nature. This openness enables them to be aware of who they really are, namely religious beings who participate in a holy or divine life through nature.²

This attitude creates a sense of responsibility for the preservation of life:

"... traditional humans bravely take on the responsibility of working together to "create" the cosmos, or create their own world, or guarantee the survival of plants and animals, and so on."³

Their responsibility lies in a cosmic level that is different from the moral, social or historical level which is considered a condition of validity for modern society.

"From the standpoint of profane existence, man does not feel responsible except for himself and his community. To him, the universe does not constitute a cosmos, that is, a living, holy union; the universe is just the sum of the material reserves and physical energy of the planet. And modern human anxieties are a time when they will run out of all the natural resources and reserves in the world."⁴

In contrast to modern humans, traditionally religious people always place themselves in an existential cosmic context. Therefore, they have attitudes towards life, nature and humans that are completely different from the attitudes of modern non-religious people. Religious traditional humans do not limit themselves to the historical and cultural context in which they live. In whatever context they are in, they always believe that there is an absolute reality, which is holy, which transcends this world but manifests itself in it.⁵

In the world view of traditional religious humans, reality is not divided into many factors which are separated from each other without being interconnected, but include a single entity. For them, the sectors of reality, namely the world, society and the supernatural, are not three independent sectors, each of which has its own law, but is a whole and a unity of experience. Social interaction finds its basis in attitudes towards nature and nature having social relevance. Moreover, world view is not an abstract category, but has a function as a means to deal with life's problems. For traditional religious humans, theory and practice cannot be separated from one another. The measure of world view is its pragmatic value for achieving harmony in all of these life relations: the supernatural, the world and humans.

There is a reciprocal relationship between traditional communities and the natural environment that is considered sacred and is the source of their livelihood. This natural environment can be a population of animals or plants that also share life with them. With their elementary technology, for example the discovery of fire, the use of spear weapons for hunting, knowledge of farming, the cycle of seasons, the behavior of animals, etc., they make a "pact" with their natural environment. They have a cosmic responsibility to protect and preserve their survival, their environment and their world in the face of the supernatural.

Damage to the Natural Balance due to human activity

There are two cultural changes that affect the damage to the balance between humans and their natural environment. The first happens in traditional society and the second happens in modern times. The first is called the revolution in the Neolithic era, a period in which humans began to change nature without regard to the consequences that occur due to changing processes of the functioning of natural mechanisms. The second is the rise of the industrial revolution. Through this revolution industrial countries manipulate the natural environment to cause permanent damage without thinking about regeneration.⁶

Neolithic Revolution: Humans Change Nature

During the Mesolithic period, the period that preceded Neolithicum, there was a food crisis caused by climate change and the migration of animals from cold regions to the north. This situation caused a human reaction to change nature in accordance with its needs without regard to the continuity of the natural environment itself. Then there was an imbalance between humans and nature. Human society began to treat nature in a different way and attitude than before (regarded nature as sacred and part of humans who are both supernatural creations). This was a period of history in which humans began to separate and distance themselves from their own natural environment. In the face of nature, which was now become their object, humans discovered the secret of how nature produces food, then began to destroy and burn forests to gain more land and "force" nature to produce food for the benefit of humans. With the start of farming and animal rearing systems, the neolithic period began. The practice of farming and captivity of animals changed the structure of society that previously lived from picking and hunting.

The change in the way of life from nomadic (wanderer) to sedentary (settled) brought fundamental changes in the structure and behavior of traditional-primitive societies. There was a development of skills (professions) and a variety of crafts, then various layers of society appeared according to their roles, then rural and urban communities

² Mircea Eliade, op. cit., 140-142, 144, 146.

³ Mircea Eliade, op. cit., 83

⁴ Mircea Eliade, ibid

⁵ Mircea Eliade, op. cit., 83-84, 171-172.

⁶ Antonio Moroni, "Fondamenti scientifici per un'etica dell'ambiente", dalam: F. Compagnoni, c.s. (eds.), *Nuovo dizionario di teologia morale*, Edizioni Paoline, Cinisello Balsamo (Milano) 1990, p. 439-459

are formed. A very significant and noteworthy change is the occurrence of an urban revolution: In this urban society, civil society was formed and human civilization was born

The discovery and development of metal technology and the use of new sources of energy gave birth to three major prehistoric cultures, namely the bronze age, the copper age and the iron age. Each era produced its own culture and civilization, for example Egypt, Babylon, Greece, Rome, renaissance in Europe, etc. Each of these cultures and civilizations developed their own systems of government, ownership and management of nature which have a significant impact on the environment. But this situation had not been to destroy or permanently change nature. Natural mechanisms that guarantee environmental sustainability were still ongoing. They adjusted their time and way of life to the rhythm and natural processes of their environment.

But even this natural context often caused concern for humans because of the emergence of unexpected natural changes, such as drought which then caused famine, epidemics, infant death, short deadlines for human beings, etc. In this kind of situation, where the harmony of nature existed together with drama in the human environment, primitive traditional societies developed a strong sense of solidarity within their group. This solidarity is manifested in their rites, for example marriage, birth, death, etc. which was also a means to pass down their values and traditions. This paradigm of human relations with nature, which emerged in neolithic society, continued until the advent of industrial civilization in the twentieth century. The paradigm of this relationship took place in Western society, then became a characteristic of traditional agrarian societies and also developing countries.⁷

Humans Control Nature: Industrial Revolution

Since seventeenth century the development of scientific methods coupled with the discovery of new technologies that increasingly sophisticated, gave birth to a civilization called industrial civilization. In the course of its history, this civilization had a bright side and also not escape from the dark side. It is undeniable that industrialization had made a large contribution in various aspects of human life, for example drugs for handling diseases and improving health, improving and increasing food through agricultural and industrial technology, disseminating information to all corners of the world, etc. The negative aspects of this process emerged, of course not because of the development of scientific research or the discovery of new technologies, but because of the lack of awareness of global culture to build harmonious relations between industry, the economy and the environment (which was once lived by primitive traditional societies and rural).

Modern humans in industrial societies had a sharp dualism between humans and nature. Humans are seen as active subjects, while nature is considered as a passive object. No wonder then that they see nature as a source (object) of wealth to satisfy human desires and passions. The complex reality of nature had been reduced to narrow economic interests, even more so for the sake of money. Then there was an explosion of population concentrated in urban areas. This led to the emergence of complex social systems and the loss of their traditional culture. The existence of global developments in industrial technology, the discovery of new energy sources derived from fossil, atomic and nuclear power have a negative impact on the natural environment and humans. All these things deepen the gap created between humans and their natural environment.

In the period 1960-1970 this dramatic reality was compounded by the emergence of radical culture which then spread throughout the world through various movements and institutions. This culture affirmed human "selfishness" as an absolute reality that rejects any restrictions, which only think for the sake of the present, here, for this generation, for the sake of "happiness" now without thinking of obligations and consequences for the future and the generations to come. The negative power of this culture was further clarified by social agreements to legalize abortion and for the first time in the history of mankind a massive surge of waste has arisen because of the global industrial technology above.⁸

Christian Perspective: God Created Heaven and Earth and All Its Contents

Gen. 1:26-30:

... God said: "Let us make man in our image and power over the fish of the sea, and over the birds of the air, and over the cattle, and over all the earth, and over the creeping things that creep upon the earth."

So God created man in His image, in His image He created them: male and female. God blessed them and said, "Be fruitful, and multiply, and replenish the earth, and subdue it, having dominion over the fish of the sea, and over the birds of the air, and over the creeping things of the ground."

God said: "Behold, I have given you every herb yielding seed, and all the fruit-bearing trees of the field; that will be your food. But to every living thing of the earth, and to every creeping thing on the earth, even to life. I give all the green plants as their food. "And it came to pass ...

Humans are created in a happy state and in harmony with all other realms of creation. Lynn White said that the biblical story in the book of Genesis seems to be giving justification and the "right" to humankind and pollution: "... fill the earth and subdue it!"⁹ But other interpreters are at odds with Lynn's interpretation. The translation "dominate it" does not mean dominating and treating nature arbitrarily at will (exercise dominion over), but in the

⁷ Antonio Moroni, op.cit., 441.

⁸ Antonio Moroni, op. cit., 441-442..

⁹ Antonio Moroni, "Fondamenti scientifici per un'etica dell'ambiente", dalam: F. Compagnoni dkk., eds., *Nuovo Dizionario de Teologia Morale*, edizione Paoline, Milano 1990, 454.

sense of organizing it (mastery among). This latter translation is in accordance with the propositions in Hebrew (*b-*). But the most important thing here is that humans are blessed and given the task of organizing or regulating nature and all of its contents with the same respect for creation, because humans and nature have both received blessings from God. Humans cannot live this call of God by ignoring and destroying the life potential of nature and all other creatures.¹⁰

The word "conquer" (in Hebrew: *'eret*) often appears in the Old Testament Bible. The same word also appeared during the conquest of the promised land, Canaan. It can be said that the meaning of divine command is in line: "... subdue the earth" and "subdue Canaan." God's purpose is that in every event, man should display the power and strength of God Himself. It is important to note that the conquest of Canaan occurred without violence and, more importantly, showing the abundance of the land of Canaan as a gift of God. Thus, Israel's loyalty at that time was shown by preserving the abundant produce of the land of Canaan. Likewise, human devotion to God's command to organize this creation must also be demonstrated by ensuring that the result is sufficient for all.¹¹

God's command to "conquer" the world is often misinterpreted that humans become "rulers" who can do anything, to exploit the world. This is not at all the case, this becomes clear in Gen. 2:15: "The Lord God took the man and placed him in the garden of Eden to work and preserve the garden." God gave the man command to keep the garden. The Hebrew word for nurturing is *shamar*. This word does not only mean orderly and neat, but moreover "to maintain" or "maintain and protect". Another important word here is "to work". A more correct translation is "to process". In Hebrew is *avad*, which means "to serve". So Gen. 2:15 is better understood as follows: "God took man and put him in the garden of Eden to serve, guard and protect the garden". Then there is no room to damage and exploit it, so humans are not rulers who can act arbitrarily towards nature. It means that humans are the guardians of the world and God will hold them accountable for what humans have done to serve and protect the nature that He has entrusted.

Then the Lord said: "Behold, I have given you every herb bearing seed, and all the fruitful trees of the earth; that will be your food. But to every beast of the earth, and to every beast of the air, and to every thing that creepeth upon the earth, therein will I give it to eat of all green plants" (Gen. 1: 29-30). In Gen. 2:15 it is written: "The Lord God took the man and put him in the garden of Eden to cultivate and preserve it." When humans dominate the earth and cultivate the garden, one of the most likely is fruit, but it can happen otherwise: failure. The book of Genesis chapter I, according to the agreement of the Bible scholars, was almost certainly written at the time of the Exodus of the Israelites to Babylon. So the prophet's warning of the conquest of the land of Canaan as well as a warning of the failure of the Israelites in that promised land as well as a warning to the people that all their plans on this earth could fail. And in today's generation we are all witness to human failure in the preservation, cultivation and preservation of this world.

It is interesting to see the origin of the word "Adam" as the first human. In the beginning God formed Adam (*ha'adam*) from fertile soil (*ha 'adamah*). Thus, Adam (human being) originates from fertile soil (*humus*). Then God breathed life into it. Humans become creatures that breathe (an animate being). This Genealogy (Adam comes from *adamah*) is the starting point for seeing the integral biological relations of all kinds of life. There is a power relationship between the two, including the potential for mutual assistance (beneficial) or mutual harm (harmful). Of course the purpose of creating both is for there to be a relationship that serves one another for the sake of both. However, if humans deny their essential human calling, their relationship will not be broken, but rather be reversed, that is, relationships that cause mutual suffering and death.¹²

Human history does not (always) run smoothly. Too often ignorance, disloyalty, and even human rebellion against God took place. The dark history of this human being is also illustrated in the book of Genesis. Chapters 1 and 2 relate to the ignorance of God who created the whole world including humans, even blessed humans and all other creations and gifted a Garden of Eden for humans complete with all kinds of needs and was even awarded a life partner equal to him (the creation of women). In chapter 3 onwards the drama of human rebellion is greedy and unsatisfied. Starting with Adam and Eve who deliberately ate fruit that was forbidden by God (Gen 3: 1-8). Then Cain (son of Adam) killed Abel, his own brother because his heart was burning with jealousy and envy (Ge 4: 1-16). Then next we see human activity in the Tower of Babel (communication chaos), the flood in the days of Noah (human sin), Sodom and Gomorrah (human sin is mounting). This is the story of mankind that ruined the world and even today the process of destruction continues.

Ecological Crisis

Now the problem of cleanliness is a major problem: clean air, clean water, clean environment, clean world, etc. There are so many pollution of water, air, environment because of human activity. According to new WHO and UNICEF data, as many as 2.1 billion people in the world do not get healthy and clean drinking water and 4.5 billion people do not have proper and healthy sanitation.

This environmental crisis occurred, including in Indonesia, due to the rapid process of industrialization. And this happens and continues because of the problem of massive poverty and a government that is less assertive, or lacks the political will to care for environmental cleanliness. The reason, the factories create jobs. The impact of the environment is less or even not noticed. We often hear the news, so many rivers are polluted by factory waste, so the water is completely polluted. And if the pollution is continued, the sea is also polluted, one of the dangerous wastes is mercury (Hg), this includes heavy metals. As a result, the fish in the sea are polluted and people who eat the fish will be affected by the poison of heavy metal mercury.

¹⁰ Ellen F. Davis, "Propriety and Trespass: The Drama of Eating", seminar paper of Durham University, April 25, 2007, p. 6.

¹¹ Ellen F. Davis, *ibid*-.

¹² Ellen F. Davis, *op. cit.*, 7-8.

The crisis is also exacerbated by massive deforestation (deforestation), which is largely illegal. The clearest example that is now happening before our eyes is the massive forest and land fires that have occurred in Sumatra and Kalimantan. Tragically, there is a strong suspicion that this was done deliberately to get land to plant oil palm. What percentage of forest still remains in Indonesia? Though tropical forests are the lungs of the world. A video from Al Gore, former Vice President of the United States entitled "The Inconvenient Truth", won the Nobel peace prize. In the video he described scientifically clearly the real dangers of global warming posed by modern industries and the indifference of humanity. He said: "It is difficult to get someone to understand something when his salary depends on his non-understanding it." If interests (money) are at stake, are people still willing to care about this real danger? The fact that occurs, people deliberately choose to "not (want to) understand" in order to continue to survive for the sake of his own (money).

This video illustrates the state of the world that is on the verge of danger. Global warming is happening everywhere. He gave a lot of data, for example, the peak of eternal snow on Mount Kilimanjaro is no longer there, because it is melting. The polar ice caps are melting all the time. Chunks of ice as big as Manhattan in New York are melting. He gave an example of data: the Arctic ice in 1978 was 3 meters thick but by 2009, only 1.3 meters remained. Will the polar ice continue to melt because of global warming?

Then he explained, one indicator of global warming is CO₂ levels in the air. For centuries the levels have been more or less stable at low levels. But towards the end of the XX century it increased dramatically to tens of times. Other contributing elements to global warming are freon (CFC: Chloro-Fluoro Carbon) found in air conditioners, spray technology used for various types, such as cosmetics, insect spray, etc., N₂O, CO, N₂. Plus gas emissions from motor vehicles throughout Indonesia and the world, from factories, if all added up it would look very terrible. They all gather to absorb the sun's heat which is already hot, because the protective layer of the earth's atmosphere (ozone) is thin or even perforated. This is what we called the global warming phenomenon.

The world's forests, including those in Indonesia, can become the world's lungs, because the leaves of trees in the forest make photosynthesis to cook food for the growth of the trees. In this photo synthesis process the leaves absorb CO₂ and produce O₂. Then the forest is called the lungs of the world; trees really help reduce global warming. But if the process of large-scale logging is not prevented, the last source of resources to save the world is finished. Massive deforestation, environmental destruction and gas emissions from these various sources place Indonesia as the third-largest producer of greenhouse gases (the gases that cause global warming). Victims of forest and environmental destruction are habitats of animals and other biodiversity. If their habitat is damaged, they cannot live. Reports from the World Conservation Union say, there are at least 140 species of animal species that are endangered. Including those in Indonesia, including in Sumatra and Kalimantan.

Future Prospects: Finding New Cultural Solutions for the Harmonization of Human Relations-the Natural Environment

In the late 1960s attacks began to emerge against the industrial society model. The ideology of unlimited economic growth has proven to be very inadequate. This is indicated by the emergence of an energy crisis, high inflation and unemployment rates, heavy pollution everywhere, the emergence of violence in big cities and the drama of hunger that occurs in developing countries. In 1968 there were movements which protested against the advanced industrial countries which, among others, demanded to stop the negative consequences caused by modern industrial technology and that they took part in determining the decisions taken by the government in political and social life regarding the environment natural.

There is a second factor that makes it clear that the industrial society model and the economic ideology were inadequate in creating human harmony with nature. This factor is the emergence of tragedies in developing countries on an international scale: hunger, destruction of forests and the natural environment, economic collapse, unpaid foreign debt, heavy pollution everywhere, both air, land and sea, all of which are all bring misery to the population, especially the poorest.

The emergence of environmental preservation movements took part in strengthening the wave of protests against the industrial society model and the economic ideology. These movements began with a scientific analysis of data on the occurrence of heavy air, soil and water pollution, to the dire consequences caused to the quality of the environment and the loss of natural resources and permanent damage with the extinction of a variety of flora and fauna species that cannot be recovered back. They consider all this destruction as an act of crime against the environment and the cultural heritage of all mankind. Even if slowly, slowly comes support for these environmental movements from various communities, including the international scientific community recognizing their validity and scientific conclusions.¹³

This support is increasingly widespread and there is an awareness that the natural environment and life are the responsibility and common concern of humanity. Then came a proposal and at the same time the need to develop a community model that could overcome aspects that were merely commercial and proactively, contextually and systematically prioritizing aspects of the quality of life and the natural environment (plants, animals, soil, air, water and natural processes) and aspects of cultural heritage (poetry, architecture, sculpture, painting, traditions) and include means for building and organizing society, ethics, religion and the socio-political system.

In 1967 Lynn White of the sociology school in Chicago in her famous article "The Roots of History of Our Ecological Crisis" uses the term ecological crisis to describe the deep relationship between humans and the natural environment that occurs mainly in Western industrial societies. Lynn found that there are two fundamental reasons: the first is characterized by scientific methodology, the second is characterized by ethics. The word crisis comes from the Greek *crino*, which means "I judge" or "I try to see clearly". Here he proposes an attitude to reflect,

¹³ Antonio Moroni, op. cit., 442-443.

analyze the causes and effects. This requires intelligence and the human heart to rediscover the processes and forms of equilibrium between environmental reality and human presence to then build a world that is more livable, by paying attention to the future of mankind.¹⁴

In a short period of time the authorities must take decisive action, whether in the form of sanctions or fines, for those who have done the destruction of the natural environment intentionally. Whereas in the perspective of a longer period of time action must be taken against the causes of environmental pollution with an emphasis on prevention, which is to innovate production processes using "clean" technology. In addition to these actions, so that concern for the natural environment does not stop at the mere emotion and demands, concrete actions must be taken to deal with this ecological crisis at the root of the problem. This is done by promoting an alternative new culture to the natural environment now based on new ways of planning and treating nature and the urban environment accompanied by appropriate and correct behavior towards the natural environment of each of us.

The Message of Saint Francis of Assisi

In recent decades the figure of St. Francis of Assisi emerged from the romantic and emotional "scripture" environment to enter into debates to find solutions to difficult problems about the relationship between humans, nature and cities. In 1982, on the occasion of the eighth anniversary of his birth, scientists asked one another about the role of Francis's presence and his message, which had such a profound influence. The answer becomes clear if we contrast the historical context of his era with our present day.

Francis of Assisi lived in 1182-1226, an era marked by fundamental socio-cultural and economic changes as we are now. With the rapid development of trade and the use of currency, the 1200s developed the figures of traders outside the agrarian and feudal societies at that time. Urban culture gradually shifted the role of rural culture and culture around the fortresses of the nobles. The merchants had a "superior" attitude towards the nobles by glorifying their produce. They started the first forms of capitalism and prosperous society in anticipation of the golden age of industry. Trade, capital markets and the development of urban culture then demand more land to build a magnificent city with a variety of infrastructure. They need large amounts of wood for mining and metal craft activities. Then began the expansion of logging and other natural resources to meet their urban development needs. This has a significant impact on the quality of the natural environment and its depletion process.¹⁵

In the midst of an increasingly greedy and cruel community, Francis emerged from Assisi. He did not make scientific research and analysis on political, social or economic fields (without diminishing the importance of all these fields), but he gave testimony of his life through the example of alternative ways of living to live the relationship between humans and the natural environment, between humans and cities. The testimonies and examples of his life were listened to and followed by many of his contemporaries and Francis kept trying to foster a harmonious relationship with nature and the city tirelessly during his short life span and filled with suffering and struggle.

When he was abandoned by all, even his brothers, in a state of great pain and felt that his death was near, he revealed this harmonious relationship in a hymn later known as the Hymn of the Creation: a cosmic brotherhood, the joy of living together. So, a thank-you note to the Creator.

The question about the foundations of a new environmental ethics can start with two characteristics of Francis of Assisi's attitude that is inspired by the gospel and has a profound impact on the environment. The first (negatively), Francis had freed himself from money, from power, from consumerism; and the second (positively) he chose a way of life that is full of life, knowing the meaning of limitations. He consciously chose poverty as a value and "free attitude" to develop brotherhood with God, with others and with nature. This is a sign of his active participation in finding solutions to the serious problems faced by humanity: the harmonious relationship between humans and the natural environment.

As an illustration, there is a song from Francis entitled (in Italian) *Fratello sole, sorella luna*, meaning "the brother sun, the sister moon". He called the sun and moon his brothers and sisters. Even in the biography he is told, one time he was seriously ill. A doctor came to treat him. Medical science at that time said that fire has a healing power, because it can purify everything including disease. Therefore the doctor who treated Francis wanted to use this fire therapy by inserting a burning hot iron into Francis' ear. It is said, before the doctor put it that way, Francis made dialogue with fire and said: "Brother fire, soon you will enter into my body. I beg of you not to hurt me. We have been friends for a long time. "And after that without difficulty Francis received the hot iron therapy very calmly. Apart from that, in many of these paintings about Francis, there are often paintings where he was preaching. All animals, birds and fish surround him to listen. All these illustrative examples want to say that during his lifetime Francis had a harmonious relationship with his natural environment.

Francis of Assisi gave a witness and example of life, being present and living a harmonious relationship with others and the natural environment, but he did not have systematic organizational skills. If he had that ability, he would definitely become a famous person, even become a "celebrity" like Pope Innocentio III. But if it really happened, then surely he would not be able to set an example of a way of life to provide a basic orientation to our human research efforts to find alternative environmental cultures for the world today. And it can be said that currently Indonesia is still in a multi-dimensional crisis, economic, moral, monetary, etc. and one of the most striking is: exemplary crisis. It is very difficult to find a leader figure who is exemplary because of one's way of life, not because of what one says. There are many people who are very good at speaking, debating and arguing, even debating the legal chapters, but it is very difficult to find a figure who deserves to be an example in one's life. This is where the figure of Francis of Assisi spoke very loudly without a word!

As has been said at the discussion earlier, God has given humans the task to preserve and multiply the world. This task is given not in the sense that humans become the rulers of the universe, but rather are responsible for

¹⁴ Antonio Moroni, op. cit., 443.

¹⁵ Antonio Moroni, op. cit., 457-459.

preserving and making enough food for all, meaning not only for the generation now and here, but also for subsequent generations and wherever they are. Means humans have a cosmic responsibility to preserve nature, the whole world. For this it is necessary to foster a harmonious relationship, first with the Creator, then with fellow human beings and with the natural environment. And in the history of human development there were changes in human attitudes towards nature due to changes in the way of life. If primitive traditional humans see the whole world as something sacred, then modern humans are increasingly distant from nature and treat it as an object, even satisfying human desires. Then to restore this harmonious relationship, it is necessary for humans to return to the original mission given by the Creator:

“Be fruitful, and multiply, and replenish the earth, and subdue it, and have dominion over the fishes of the sea, and over the fowls of the air, and upon every creeping thing that creepeth upon the earth.” (Gen 1:28) Then in Genesis 2:15 it says “The Lord God took the man and laid him in the garden of Eden to cultivate and preserve it.” Ever since human was created by God in His image, God has bestowed His blessings upon human. But it is not only the blessing He gives, but also the responsibility to work and care. The meaning of the gift of God must be understood in the meaning of human effort and nurture. When God blesses, He also delegates responsibility to His people. Thus, the mission of the Creator is not to dominate, but to preserve and provide for everything that is sufficient for all, both present and future, wherever they may be.

Pope Francis: Laudato Si and Ecological Conversion

In May 2015 Pope Francis in Vatican published an encyclical on the environmental crisis entitled “Laudato Si “. This encyclical is not only intended for Catholics, but for all people throughout the world. He calls upon all those who feel called and are responsible for caring for, caring for, protecting and protecting planet earth, the home where we all live. He not only criticized, but also thanked all who contributed to fostering awareness of environmental responsibility and the crisis that hit globally.

He did not hesitate to call for conversion in human attitude towards the environment. It also shows the root of the problem which is not simple, which is rooted in the narrowness (monolithic) of the dominant system now, whether it is democratic, capitalist, socialist or even traditionalist. Humans are imprisoned by a self-made system without being able to get out, similar to the “iron cage” of Max Weber. The alternative is integral ecology that encompasses everything, local and international, cultural, religious, as well as scientific and political. He concluded with a discussion of his beliefs and practices, Christian and humanist. The conversion that Pope Francis called for was “ecological conversion”:

So what they all need is an “ecological conversion”, whereby the effects of their encounter with Jesus Christ become evident in their relationship with the world around them. Living our vocation to be protectors of God’s handiwork is essential to a life of virtue; it is not an optional or a secondary aspect of our Christian experience. (LS 217)

This conversion calls for a number of attitudes which together foster a spirit of generous care, full of tenderness. First, it entails gratitude and gratuitousness, a recognition that the world is God’s loving gift, and that we are called quietly to imitate his generosity in self-sacrifice and good works: “Do not let your left hand know what your right hand is doing... and your Father who sees in secret will reward you” (Mt 6:3-4). It also entails a loving awareness that we are not disconnected from the rest of creatures, but joined in a splendid universal communion. (LS 220).

All humans need personal and social transformation. There are many ways to make a contribution in caring for protecting our shared home on this earth. And all need to be involved, both the rich, the poor, the educated, the simple, there are no exceptions and there are no differences. Finally he gives hope and trust in the good of everyone. He believes in the goodness of human beings created by God well. Pope Francis not only mentions technical things that must be done, for example, moving from fossil energy to renewable energy, improving irrigation and circulation systems, etc. but even more important is the need to fundamentally reorganize forms of agriculture, medicine, architecture, transportation and communication. Structural conversion will not occur without fundamental changes in lifestyle and personal and social habits. Thus wrote Pope Francis:

Nevertheless, self-improvement on the part of individuals will not by itself remedy the extremely complex situation facing our world today. Isolated individuals can lose their ability and freedom to escape the utilitarian mindset, and end up prey to an unethical consumerism bereft of social or ecological awareness. Social problems must be addressed by community networks and not simply by the sum of individual good deeds. This task “will make such tremendous demands of man that he could never achieve it by individual initiative or even by the united effort of men bred in an individualistic way. The work of dominating the world calls for a union of skills and a unity of achievement that can only grow from quite a different attitude”. The ecological conversion needed to bring about lasting change is also a community conversion. (LS 219).

So all of humanity, including the big, superpower, and small nations, is responsible for protecting, maintaining, caring for and protecting our shared planetary home. God has given the gift of life that is so beautiful, then the implementation of these noble tasks is an expression of gratitude to God, the Creator of all humans and the world in it.

References

Al Gore, *Earth in the Balance, Ecology and the Human Spirit*, Plume Book, New York 1993.

- Al Gore, *An Inconvenient Truth: The Crisis of Global Warming*, New York, New York Times, 2007.
- Anderson, Terence R., "Environmental Ethics", in: MACQUARRIE, JOHN - CHILDRESS, JAMES (eds.), *A New Dictionary of Christian Ethics*, SCM Press Ltd., London 1990, p. 196-198.
- Boff, Leonardo, *Ecology & Liberation, A New Paradigm*, Orbis Books, New York 2000.
- Carson, Rachel, *Silent Spring*, Houghton Mifflin Company, Boston and New York 1994.
- Chang, William, *Moral Spesial (Special Moral)*, Kanisius, Yogyakarta 2015.
- Davis, Ellen F., "Propriety and Trespass: The Drama of Eating", Universitas Durham, 2007, Seminar.Paper.
- Eliade, Mircea., *Le sacré et le profane*, Gallimard, Paris 1965.
- Go, Piet, *Etika Lingkungan Hidup (Environmental Ethics)*, Dioma, Malang 1989.
- Gottlieb, Roger S. (ed)., *This Sacred Earth, Religion, Nature, Environment*, Routledge, New York and London 1996.
- Hadiwardoyo, Purwa, Al, *Intisari Ajaran Paus Fransiskus: Laudato Si' dan Amoris Laetitia (The Essence of Pope Francis' Teaching: Llaudato Si and Amoris Laetitia)*, Kanisius, Yogyakarta 2016.
- Hollenbach, David, *The Common Good & Crhistian Ethics, New Studies in: Christian Ethics*, Cambridge University Press, Cambridge (United Kingdom) 2002.
- <http://www.rmi-ministries.com/Shamar.htm>
- Light, Andrew, and Rolston, Holmes III, (eds), *Environmental Ethics, An Anthology*, Blackwell Publishing, Malden (USA) 2003.
- Moroni, Antonio, "Fondamenti scientifici per un'etica dell'ambiente"(Scientific Fundament of an Environmental Ethics), in: COMPAGNONI F. , c.s., (eds.), *Nuovo dizionario di teologia morale (New Dictionary of Moral Theology)*, Edizioni Paoline, Cinisello Balsamo (Milano) 1990, p. 439-459.
- Naess, Arne, *Ecology, Community and Lifestyle*, Cambridge University Press, Cambridge (United Kingdom) 2001.
- Pope Franciscus, *Laudato Si'*, Encyclical, Vatican, Rome 2015.
- Rukiyanto, B.A., Ignatia Esti Sumarah. Eds., *Teologi Moral Katolik, Buku Kuliah Teologi Moral Universitas Sanata Dharma (Catholic Moral Theology, Lecture Book of Moral Theology of Sanata Dharma University)*, Universitas Sanata Dharma, Yogyakarta 2013.
- Sessions, George, *Deep Ecology for the 21st Century, Readings on the Philosophy and Practice of the New Environmentalism*, Shambhala, Boston & London 1995
- Sudarminto, J., "Filsafat Organisme Whitehead dan Etika Lingkungan Hidup" (Organism Philosophy of Whitehead and Environmental Ethics) in: *Driyakara*, No. 1, Vol. XIX, p. 2-13, 1993.
- Thiroux, Jaques P., *Ethics, Theory and Practice*, New Jersey, Prentice Hall, Chapter 15: "Environmental Ethics", 1995, p. 437-468, 1995.
- Van De Veer, Donald, and Pierce, Christine, *The Environmental Ethics & Policy Book*, Thomson/ Wadsworth, Belmont (USA) 2003.

Elizabeth Barrett Browning’s Double Perspective as a Liminal Space

Marselina Viase Sinurat
Universitas Padjadjaran, Indonesia
Marselina16001@mail.unpad.ac.id

Abstract

Elizabeth Barrett Browning’s *Aurora Leigh* (1856) is an autobiographical novel-verse that tackles the issue of women’s position in the Victorian era using the double perspective method. Double perspective becomes Barrett Browning’s distinctive writing style, as well as her poetic vision in which she urges poets to see the near things as comprehensively as if they are afar, and the distant things as deep as if they are near. This method was often shown through a contrasting double which were purposely created to collide with each other in order to create crevasses in the wall of patriarchy. These crevasses represents the liminal spaces that were intentionally created in order to maintain women’s voice and ideas untouched by patriarchy, or in other words, to let women dance freely in her own sphere. The adaptation of this double perspective concept for our generation in perceiving contemporary subject may offer a new way for us to determine our reaction upon the ongoing environmental crises. In addition to that, the awareness about the presence of liminal space as a new sphere where unique perspective, thoughts, and ideas are able to emerge, will offer a unique kind of relationship between human beings and the environment that surrounds, nurture, and has become a part of them. The liminal space in our contemporary society is one where individuals are able to see the existing relationship between themselves and the environment around them. Therefore, this paper will explore the double perspective and the liminal spaces created by it as Browning deal with the issue of patriarchy with double vision, humans may also deal with the man-made environmental catastrophe by envisioning themselves in a double context within a liminal space.

Keywords: *Double Vision, Double Perspective, Elizabeth Browning, Liminal Space*

Introduction

[...] But poets should
Exert a double vision; should have eyes
To see near things as comprehensively
As if afar they took their point of sight,
And distant things, as intimately deep,
As if they touched them.
Let us strive for this. [...]

(V:183-90)

In *Aurora Leigh* (1856), Elizabeth Barrett Browning expounds her poetic vision which hinges on her idea of a double vision. Barrett Browning requires that poets and poems should see near things as comprehensively as if afar, and distant things as intimately deep, as if they touched them. In this case, Barret Browning hints that poet should be able to look at objects which might be far and foreign in intimate detail, while at the same time, the poet should also examine near and familiar objects as extensive as possible while noticing the big picture behind and around the near object. Barrett Browning’s poetic vision was based on her concern upon her age, and the poems that were written at the time. She said that ‘every age appears to souls who live in’t most unheroic’ and it was ‘an age of mere transition’ (V: 155-166). However, Browning believes that this was wrong thinking, and wrong thoughts make poor poems. In her verse-poem, Browning highlighted a concept that might seem uncommon to the Victorian reader and writer at the time: double vision.

The concept of double vision is essential because a poet has to represent ‘the age’ in which they live in and not the past. In contrast to other poets at the time, who wrote while mirroring the past, Browning tries to highlight the pressing importance of reality; of the present modern age. Through this autobiographical verse-poem, Browning uses *Aurora* to reflect her struggle in becoming a modern woman poet. In order to become a poet of this age, Browning urges her kinds - Victorian woman poet, to relive the present and to let the past pass. Barrett Browning’s vision might be understood as an idea or picture that she has in her imagination. An imagination of a world that leaves a room for poets (V: 200-1). In order to achieve this new vision, she offers another perspective to look at the same object - in this case, the poetry. In Gerard Genette’s (1983) grammatical understanding of mood, perspective is one of the chief tools that regulates narrative information. Narrative can choose to regulate the information it delivers according to the capacities of knowledge of one or another participant in the story (a character for example), this ability is ordinarily called as vision (Genette, 1983: 162). Genette also continued that in terms of spatial metaphors, aside from having a vision, the narrative could also be said to take on a certain perspective. In *Aurora Leigh*, Barrett Browning uses allusion to refer to Shakespear, Aristotle, and other classical male figure of the past, only to expand their ideas and sayings and create a new discussion. Barrett Browning is opening up a liminal space that lies in between the past and the future. Rather than claiming ‘the age’ as a mere present, Browning decides to create a new space that does not consist of either the past or the future, but an intermediate space that enables her to not be affected by the laws and regulations of the patriarchal past.

In regard to Browning's poetic vision which includes a concern about the age, there are a number of research that may serve as a historical background to further explain this. The first one is Dolores Rosenblum (1985), with her article on *Casa Guidi Windows* and *Aurora Leigh* which shows the unique shift of perspective in the two works and how 'the age' was involved in it. According to Rosenblum, the shift of perspective was shown through a transposition of a pattern of death and renewal from a historical sphere in *Casa Guidi Windows* to a cosmic-domestic one in *Aurora Leigh* (1985: 64). In *Casa Guidi Windows*, Barrett Browning asserts that Italy should throw away its crippling past because the living people should not serve the dead, and the past has past (I: 217). In Book V, Browning criticizes poets who "trundles back his soul five hundred years" because for her, the commemoration of an idealized past is not the right way of living. Rosenblum also states that Barrett Browning envisions a cleansing destruction of the old order to make way for the new (1985: 63). This implies that the living must continue on with their life by focusing on present concern in order to create a future, but still remain strengthened by their link to the dead past but the living should not be captivated by it. Despite the different themes, these two works reflected Browning's visionary aesthetic and implication of double perspective, and also underlines her attitude towards patriarchy quite clearly. One of the last things that Rosenblum mentioned about Barrett Browning's double vision, is that it requires a constant shift of perspective to open up vistas in order to keep the gazer firmly rooted in the moment and the near-at-hand. This will later be important in understanding Barrett Browning's way of perceiving her problem as and of a woman also a poet. The second one is a recent research by Simon Avery (2014), which states that one of Barrett Browning's distinctive attitudes in her poems was her boldness upon dealing with modern life. A number of critics said that Barrett Browning's unconventional writing style reflected coarse and unfeminine thoughts (Kaplan, 1978). Barrett Browning's distinctive visionary - of the double vision that every poet must exert, might be the reason why her writing was considered as unconventional at the time. In general, Barrett Browning rationale enunciate her extraordinarily energetic and resourceful attempt to give poetical treatment (McSweeney, 1993) - through her double perspective, to contemporary subjects, and to exert a double perspective upon addressing unconventionally modern subject.

Double Perspective in *Aurora Leigh*

Aurora Leigh is a work which recounts Aurora's life and journey as a person, an artist woman, and a poet from birth to the age of 30. Due to its unique theme, which deals with the philosophical discussion of the practical and the ideal but at the same time, against the socialist (Holloway, 1965: 331), Barrett Browning was controversial. *Aurora Leigh* is a unique, autobiographical work that was written in blank verse. As one of the great experimenters in nineteenth-century poetry, Barrett Browning called her hybrid work a "novel-poem". Despite the alteration of the ordinary, her blank-verse poetry writing was called formless and was criticized by many. Without verse, *Aurora Leigh* seen as overwhelming with intricate imageries and metaphors. These stylistic excess was said to be an impediment to reader's engagement with *Aurora Leigh*, and Roscoe (1857), also said in his review that this excess serves as a fundamental deficiency in Browning's work. Despite the criticism, there is always another side of the coin to look at. According to McSweeney (1993), readers can sympathize with Browning's applique by placing her poem within the context of Barret Browning's extraordinarily energetic and resourceful attempt to give poetical treatment to contemporary subjects.

Elizabeth Barrett Browning's *Aurora Leigh* is a work that shows high self-reflexivity of its main character. A typical feature which was not often find in women writers at the time. The distinctness of her reaction towards the women problem were shown through images and metaphors that contrast the ideas of woman poet living in Victorian society.

I did not write, nor read, nor even think,
But sate absorbed amid the quickening glooms,
Most like some passive broken lump of salt
Dropt in by chance to a bowl of oenomele,
To spoil the drink a little and lose itself,
Dissolving slowly, slowly, until lost.

(VII:1306-11)

In Book VI, Aurora has discovered about Marian Erle and her son. Marian, who was a victim of subterfuge, betrayal and rape was outcasted by the society. She was seen as dead emotionally and socially for she no longer serves any function of an ideal woman and has been tainted. Later on in Book VII, she confronted her beliefs about Romney's marriage with Lady Waldemar. Despite her rejection against his proposal in the early part of the novel-verse, for the first time, Aurora admits openly that she is indeed in love with Romney. She feels guilty for losing Romney to a vicious woman, and thus considered herself dead as she 'deposit(s) the treasures of her soul in drained watercourse, then letting flow the river of life again' (VII: 987-89) like those of Alaric. Barrett Browning was alluding to Alaric's death in the previous lines, whose dead body was buried under the Busento riverbed. Just like Alaric who had his dead-self buried under a riverbed - thus completely gone and forgotten, Aurora too has buried "the treasures" of her soul; her female aspects; her desire, her love, her self-respect. Her emotional death took a toll on her creative aspects - she did not write, read, nor think anymore, and she then compared herself to a passive broken lump of salt. This imagery, as well as an allusion to Lot's wife (who disobeyed God's warning during the destruction of Sodom and was punished by being turned into a "pillar of salt"), shows that Aurora has reached her lowest point. She has been turned into broken lump of salt, drowned by the river of life (VII: 989) as she dissolves slowly. Aurora's recurring depiction of death are not just a reflection of her agony and frustration of the age and its culture, it may also be a symbol of the constant death and suffering that women of the Victorian age had to suffer whether they submit to the hegemony of the patriarchal culture or exclude themselves from it. When a woman decides to marry a man, she loses all her right to live and become her full self:

Who tells you that he wants a wife to love?
He gets a horse to use, not love, I think:
There's work for wives as well,—and after, straw,
When men are liberal.

(III: p.115)

Aurora's aunt ironically had just become a symbol of patriarchy as she compares wife to horse, a purchasable goods which transaction was merely for work. While Aurora on the other hand believes that marriage should be done out of love and, even if its a mere religious transaction, the contract should be even for both men and women (IV: p.141). However, if a woman decides to rebel against the structure and culture, the pain and suffering will increase even more. When a woman renounce marriage, it means that she chooses to exclude herself from the structure - outside the norm of existence. Such women will then feel isolated, lonely, and marginalized. The double - even triple, loss that women have to face becomes the basis of Aurora's continual encounter with death in her life as a woman and a poet. This ability to reflect upon her struggle both as a woman and a poet proofs Aurora's high self-reflexivity and understanding of the double struggle that her 'kind' will have to face within a society where women are inferior to men in all aspects except in her femininity (Appell, 2012).

In relation to Aurora's self-reflexivity, Kaplan (1978) once said that Barrett Browning saw 'women's central problem as the antifeminine biases they had themselves internalized'. This means that Barrett Browning was not just putting these issues as it is; she internalized the issue as her own and thus write as she is responding towards all these problems of her own. The internalization functions as an added perspective for Browning, for she might not experience all these problems herself, but she let her whole existence to embody the problems that her kind - women, has to speak for the women of her era. In addition to internalizing women's central problems, she also experimented with a lot of poetic forms from the old era and manipulate it into her own kind so she can use it to express her concerns about, and to reflect upon the problems and issues faced by women in the contemporary era (Avery, 2014). Browning's involvement in speaking out for the Victorian women of her time also shows in her 'metaphorical language of the poem' which describes the process by which one woman freed herself from these biases and to find vocational fulfilment (Avery, 2014).

One of Barret Browning's most distinctive writing style is her radical and rupturing writing, which according to Kaplan (1978), functions as a major confrontation of patriarchal attitudes in the imaginative literature of its day. From the reading of Barret Browning's *Aurora Leigh*, it becomes clear how Barrett Browning shows her double vision through the perspectives she exert as a woman and a poet when she dealt with the women problem of her time. Further into the discussion about double perspective, Barrett Browning implies a comprehensive and intimate observation of one of women's problems at the time, marriage. In the Victorian era, marriage becomes a central sign of masculinity (Gillespie, 1995: 5). Both men and women are expected to live by the Victorian expectation of suitable partners, which was highly influenced by Shakespear's works (Appell, 2012). However, women are expected to be lesser than men in her obligations and rights as a wife, and a human being. Richard Altick once said in his book, *Victorian People and Ideas*,

“the female brain was not equal to the demands of commerce or the professions, and women, simply by virtue of their sex, had no business mingling with men...There was something unpleasant, even alarming, about strong-willed women who insisted on using their minds.” (Altick, 1973: 54)

This represents the idea of women position during the Victorian era that is problematized by Barrett Browning. As she was facing these hierarchical-conflict herself, the author reacts towards the issue by looking at marriage comprehensively as a partnership of workers (II: p. 58-59) and intimately as by comparing it to contract and mere religion (V: p.141). Barrett Browning offers a view on marriage as a partnership of workers which limits women from doing their vocation, their passion. After marriage, a woman belongs to her husband and could no longer do her work, for she may only love (II,p. 59). For Aurora, this means that she would not be able to write and grow as a poet if she chooses to marry Romney while for her, writing is an expression of her soul, an art that she loves (II: p. 60). Giving it up would mean giving up her life. On the other hand, Barrett Browning also enables Aurora to see marriage as a contract and a mere religion to give her the big picture of the system that binds women at the time to a life in which her accomplishment was determined under a contract of a marriage vow. This issue of about marriage is central because it determines, mostly, a woman's life at the time.

The double perspective that Barrett Browning presents in *Aurora Leigh* creates a discursive space in between that enables new ideas to emerge and and let the poet roams freely around the rigid patriarchal discourse, even as a woman. Barrett Browning uses double perspective to address women-issues and to roam freely while doing so in her narration by creating a liminal space in between the double space which consisted of her variety of perspectives. By presenting an oftenly contrasting double, Barrett Browning's perspectives were purposely created in order for it to collide with each other and thus, creating crevasses in the wall of patriarchy in which she was able to dance freely in her own sphere. I believe that these crevasses represents the liminal spaces that were intentionally created in order to maintain women's voice and ideas untouched by patriarchy.

Double Perspective and the Creation of Liminal Space

In the previous section, we have been introduced to a new discursive space which was created by the collision of the double perspective. In order to address the issue about liminal space even further, we will discuss the function of liminal space in contemporary context. The liminal space is a space in between which is neither one or both, but also not none. The impartiality of a liminal space enables not jut poet, but also human beings in general, to look at problems in both ways or an entirely new way. The flexibility that the liminal offers, and the endless feasibility that

are available enables Barrett Browning, for example, to have a holistic yet intimately detailed perception about marriage. This was depicted through Aurora's love journey from the beginning of the first book to the ninth book. In the beginning Aurora has this high conviction and pride in her womanhood and her passion as well as vocation as a writer - that affected her view about marriage and her refusal of Romney's hands. She then enters her lowest point upon knowing that she is still dissatisfied despite her pursuit of pride and passion as a woman-poet

Barrett Browning's poetry taps of the sturdy wall of Victorian discourse, which was strongly patriarchal, and create a hardly visible, yet noticeable crevasses, in which she could deal with issues which were not regarded as common issues for women to talk about such as politics, economy, nature, industrialization, the creation of new urban spaces, women's education, the fallen woman with intricate imagery and obsolete rhetoric. An example of this discussion was about education in Book I, when Aurora Leigh was learning about women's education or in other words, domestic skills - that is to sew, to dance, to speak womanly, and be womanly. Barrett Browning uses a quite straight-forward patriarchal discourse in this part,

By the way,
The works of women are symbolical.
We sew, sew, prick our fingers, dull our sight,
Producing what? A pair of slippers, sir,
To put on when you're weary—or a stool
To stumble over and vex you ... 'curse that stool!'

(I: p.17)

The passage above shows how women are confined into this system where their works are deemed symbolic by the society, because it never has any real use or cause no effect. Here, Barrett Browning tries to describe how women are only given access to valueless tasks, which inevitably caused them to undervalue themselves (Simonsen, 1993). Not only valueless, Aurora also described this 'education' as an activity where she may prick her fingers and dull her sight, showing the struggle women have to go through in order to gain knowledge and value. A woman has to first bleed and bruise, in order to become an idealized version of herself that is determined by the society, which also reminds us of how women's value is never determined by herself. In this passage, Barrett Browning depicts women's education comprehensively even when it's near-at-hand. However, education for women is not always given. Aurora was pictured as educating herself into the 'masculine-principle' as she was reading her father's book in his library (I: p. 30-32). This depiction shows how Browning sees education as a larger structure in detail. Education is seen as a part of a larger system - a product of patriarchy, but at the same time, Aurora also sees liminal space in between the details of this larger system by seeing how these products of patriarchal law could become her way out from the Father's law itself; as a tool that empowers her disrupt the law.

The passage above serves as an example of how Barrett Browning practices her idea of functioning poetry in a social-political sphere. The liminal space that was created when Barrett Browning, through Aurora, disrupts with a contrasting underlying and unseen truth of the modern age that the author was trying to emphasize through her poetry. According to Simon Avery (2014), one of Barrett Browning's unique attitudes throughout her works is her fearlessness to face modern life. A lot of critics said that Browning employs a writing style rather unconventional for her time. Despite the common writing style that most women had, she shows coarseness and unfeminine style of writing (Kaplan, 1978). This attitude might also become the reason behind the double perspective that occurs in Barrett Browning's *Aurora Leigh*. The author's boldness to face the contemporary life at her time gave her writings a distinctive point of view, compared to the conventional thoughts at the time. During the Victorian era, the poetic endeavor looked towards the model set by Tennyson, Arnold, and, of course, her own husband, Robert Browning. Barrett Browning, much like Tennyson, was drawn to major conventional Romantic poetic forms at the time such as the lyrical drama and the visionary poem incorporating an internalized quest for romance (Stone, 1995). Barrett Browning adopted and channeled her conviction upon undergoing the modern life through her adoption of the classical form, turned into a narrative that reverse the conventional plot.

Conclusion

In conclusion, Elizabeth Barrett Browning's *Aurora Leigh*, uses the double perspective method to reveal contrasting ideas, and contrast the double in order to create a crevasse which functions as a liminal space. This liminal space becomes a new sphere that could be adopted for contemporary subject. Barrett Browning's poetic vision can be seen as a part of our role as human beings to envision an alternative relationship between human and its surrounding environment. In contemporary context, the struggle of "our age" is against the corrupted government who has a fundamental impact towards the decisions made by industries, companies, and political-economical interest. The demonstration that occurs on the 24th of September, 2019 is an example of how the problems of "our age" are laid out in front of our eyes. The choice, therefore, is in our hands, whether to envision these problems as essential to the future of our nation, or to dismiss it as a mere major event of the decade. As literary scholars, we are faced with two choices: to stay in our comfortable room to study or take on the street to participate and confront the issue that may affect the future of our generation - that is to fight for nature's justice - a battle that cannot be done by itself for nature relies on human beings to preserve and save it. Barrett Browning's double perspective and the liminal space that she created in *Aurora Leigh* foresee the complex issues of 'the age' - of any age that might come and provides a new sphere for individuals to see these issues with no intervention from the system, from the politics of our current age.

References

- Appell, Felicia. 2001. Victorian Ideals: The Influence of Society's Ideals on Victorian Relationships. Retrieved in September 29, 2019 from <https://www.mckendree.edu/academics/scholars/issue18/appell.htm>
- Avery, Simon. 2014. *Discovering Literature: Romantics and Victorian*. United Kingdom: British Library.
- Browning, Elizabeth Barrett. 2008. *Aurora Leigh*. United Kingdom: Oxford University Press.
- Browning, Elizabeth Barrett. 2015. *Casa Guidi Windows*. United States: CreateSpace.
- Genette Gérard. 1979. *Narrative discourse: Gerard Genette*. Oxford: Blackwell.
- Holloway, John. 1965. *The Victorian Sage: Studies in Argument*. New York: Norton
- Kaplan, Cora 1978. *Aurora Leigh*. London: Virago.
- McSweeney, Kerry. 1993. *The Letters of Elizabeth Barrett Browning*. New York: Oxford University Press.
- Roscoe, W. C., Review of Aurora Leigh, *National Review* 4, 1857, pp. 239-67.
- Rosenblum, Dolores. 1985. “Casa Guidi Windows and Aurora Leigh: The Genesis of Elizabeth Barrett Browning's Visionary Aesthetic”. *Tulsa Studies in Women's Literature*, 4 No. 1, p. 61-68. Retrieved in September 29, 2019 from <http://www.jstor.org/stable/463805>
- Simonsen, Paula. 1993. “Victorian Interrogations: Elizabeth Barrett Browning's Sonnets from the Portuguese and Aurora Leigh”. (Doctoral Dissertation). Retrieved in September 29, 2019 from https://mro.massey.ac.nz/bitstream/handle/10179/4281/02_whole.pdf

Poetics of Pestle and Mortar: An Ecofeminism after Tuglibung and Mebuyan

Christian Jil R. Benitez

Department of Filipino, Loyola Schools, Ateneo de Manila University
cbenitez@ateneo.edu

Abstract

Tuglibung and Mebuyan are significant women in the Bagobo mythology, who wielded the pestle and the mortar respectively in their mythic assertions of female agencies. As such, their mythic gestures have become instructive for the Bagobo tradition, as manifested for instance in their percussion instrument called *bolang-bolang*, a covered mortar beaten with the pestle played during significant Bagobo rituals. This instructiveness of their myths extends beyond the locality of the said ethnolinguistic group, with Tuglibung and Mebuyan often regarded as critical figures in the Philippine artistic landscape that demonstrate a possible poetics of decolonization. Most persistent are the poeticizations of Tuglibung and Mebuyan through which attempts to reclaim Filipino womanhood from colonial duress is performed, as to reimagine the Filipino woman as most intimate with the natural, what Cacayan (1998) nominates as an *ecofeminism*. However, as Lucero (2007) has pointed out, such relationship intuited between the woman and the environment is a construct that is also borne by the colonial imagination. The present essay then seeks to reperform Tuglibung and Mebuyan's mythic resistance through queering (Gaard, 1997) such ecofeminism attributed after them: as to turn toward a "multiplication of differences at as many levels and on as many scales as possible" (Morton 2010, p. 275), several examples of contemporarizing of Tuglibung and Mebuyan are considered, with critical attention to the materiality of these works as to reinterpret their mythic gestures in different contexts.

Keywords: *Philippine mythology, Bagobo, ecofeminism, queer ecofeminism*

In the mythology of the Bagobo (see Benedict, 1913, pp. 16-17; Raats, 1970, pp. 10-12; and Gloria, 1994, pp. 78-79), an ethnolinguistic group residing in the south of Mindanao, Philippines, the world is imagined to begin with the sky hanging low, just slightly above the earth, with the sun burning almost everything on the face of the earth. In order to survive the extreme heat, the first people called Mona had to build their shelters by digging holes in the earth. Their time spent aboveground were minimal, constrained as they were, since they had to bend over there whenever they try to stand up, just so their heads wouldn't hit the low-hanging sky.

It was also because of such condition of the earth that the Monas had to kneel whenever they pound their rice grains; they had to do so, lest they get cramps. However, the sky was indeed low that despite the Monas already kneeling while they pound their rice grains, they would still somehow have the end of their large pestles hit the low-hanging sky. And so, one day, just when the Mona Tuglibung was about to begin her rice-pounding, she asked the sky to move higher so her pestle wouldn't hit it. The sky then moved higher, but Tuglibung didn't find this enough; and so, she asked the sky again to move once again. This went on several times until eventually, the sky ended up where it is now: unreachable for the humans.

The distance now of the sky from the earth gave the Monas the opportunity to prosper. For one, these people, old as they were, started bearing offsprings. Even Tuglibung and her husband Tuglay had many children, including Lumabat and Mebuyan, who soon got into a disagreement that caused further changes in the cosmos.

One day, Lumabat asked his sister Mebuyan to go with him on his journey toward sky, to which Mebuyan said no. When Lumabat tried to convince her otherwise, Mebuyan sat down on a large mortar, which started spinning, as if digging through the earth. As Mebuyan was slowly lowered and lowered deep to the earth by the mortar, she started throwing grains of rice, which she said signified the lives of the people who will eventually die and go to the underworld or Gimokudan.

Since then, people became mortals, and Mebuyan was known to guide souls on their way to Gimokudan. Her place, called Banua Mebuyan or Mebuyan's Town, became significant, as it was where souls had to bathe in a black river, so that they would learn how to live in peace in the underworld. Furthermore, if a soul happens to be that of an infant's, Mebuyan will first take care of it, letting it feed from one of her multiple breasts that grew over time, until the infant's soul becomes old enough to find its way to the Gimokudan.

Because of Tuglibung's and Mebuyan's significant roles in creating critical changes in the cosmos, their instruments, the pestle and the mortar, became of utmost value for the Bagobo culture. This is most evident in the creation of the Bagobo percussion instrument called the *bolang-bolang*, whose sound is made from beating the pestle on the board covering the mouth of a mortar. "Converting [then] the act of rice-pounding into the act of music making," Lucero (2007) notes that the gesture transfigures "what is a purely utilitarian instrument for the production of one of our basic necessities... into a cultural instrument to celebrate the people's oneness with the cosmos" (p. 2). In other words, from the myth of Tuglibung and Mebuyan, what becomes possible is a poetics whose orientations are that of the ecological. As Lucero (2007) puts it,

Like Mebuyan's spinning mortar, our center is what gives impetus to both the centrifugal and the centripetal movements of our artistic and literary creations. Only when we look inward to our center

can we expand the circumference of our artistic expressions. Only when we speak for and from our own native traditions can we convincingly speak to the people of other traditions. (p. 8)

This ecological orientation after the mythical Tuglibung and Mebuyan is rendered all more critical when considered intersectionally; after all, according to Gloria (1994), “There are no androgynous figures in Bagobo mythology. The prominence of paired ancestors appears as a Bagobo valorization of the man-woman tandem and the high value placed on the family and ancestors.” (p. 81) It is from this intersectionality that the ecological in the poetics after Tuglibung and Mebuyan is furthered, as to accommodate the feminine—in short, *ecofeminism*, whose stakes lie in both the ecological and the feminist. Cacayan (1998b), an ecofeminist herself, defines ecofeminism to be

pertain[ing] to current women moments raising environmental and development issues affecting the global community and the condition and position of women in these. In other words, ecofeminism merges the mutually affecting concerns of women and ecology. This being so, it cannot but be guided by a holistic and creation-centered spirituality. (p. 33)

Such articulation of ecofeminism can then only elucidate why the mythical Tuglibung and Mebuyan can be cited as inspirations for womanly creative opportunities, for their entanglements with the creation of the cosmos as it is in the present, as well as their positionality as female figures in the Bagobo mythology, render them both as fitting for the “holistic and creation-centered spirituality” Cacayan invokes.

As particular instantiations of Cacayan’s stake on Tuglibung and Mebuyan as ecofeminist figures, we can turn to three examples.

First, in the poem entitled “Mebuyan, Mindanao Earth Goddess,” Cacayan (1998a) poeticizes Mebuyan as

Mystical epic hero’s sister
Primal woman ancestor
Candle steward of the underworld
Paragon of the God-Goddess paradox.

Earth goddess, she wields power over life and death
As rice grain and fruit fall, die, grow, yield.
Death kisses life from her bountiful breasts
Fertile mother fortifying, re-birthing, renewing
child souls in life here-and-hereafter
Mythical woman claiming her place over and over
in the stories of her pilgrim people. (p. ii)

By the last stanza, Cacayan (1998a) completes the association of the ecological with the feminine in her poem with successively naming

Mebuyan,
Earth goddess
Nurturing mother
Life-giver
Woman (p. ii)

Second, in *balaybay@kasibulan.net* (2004), an exhibition of women artists in the Philippines, Datuin (2012) notes that she and the women artists opened the exhibit with

invok[ing] the many-breasted goddess we call Mebuyan through a performance ritual... In the ritual, Mebuyan moved with the spontaneous rhythm of percussions and guitar effects; and the chanting of prayers composed by participating artists—prayers that express women’s deepest longings, desires and visions for the future. Mebuyan then proceeded to “paint” the empty wall with fluids squeezed out of the many breasts of her rubber latex body suit—signifying women’s life-giving powers, capacity to nurture, create and re-create themselves by fusing the ordinary and sacred in art. As she turned on the lights of the gallery, the exhibit formally opened and Mebuyan welcomed the guests to a space, which was turned into a metaphorical house by more than 50 women artists, working on a wide range of styles, themes, images, artistic media and coming from diverse, geographic, artistic and philosophical locations. (p. 74)

In this instance, Mebuyan becomes critical in the insinuation, if not outright creation of a feminine ecology, namely the gathering of Filipino female artists in an exhibition. As such, the ecological stake of the ecofeminist poetics is articulated in terms of space that despite of its being artificial since curated, is transfigured by Mebuyan into a seemingly natural opportunity for the “embodied spirituality” (Datuin, 2012, p. 75) precisely because it is a site that *can be* curated. In other words, the exhibition becomes a performance of Mebuyan’s “life-giving powers, capacity to nurture, create and re-create.”

Third, in the essay “Susong-Susong Suso” (lit. “Layers and Layers of Breasts”), Panganiban (2010) problematizes what she identifies as *susosentrismo* or breast-centrism, the folly which attributes the breast as the vessel of a person’s or a woman’s essence, argued to dominate the Filipino and western pop cultures (p. 166). As an

attempt to resist such ideology, Panganiban turns to the figure of Mebuyan, in order to find a possible reevaluation of her breasts vis-à-vis her womanhood:

Sa gitna ng susosentrismo sa panahong ito, mapanganib maipagkamali ang suso bilang sisidlan ng kaganapan bilang tao at babae. Boobs, dyoga, bumber, hinaharap, dinadala, boobey, bubas, o sa anumang pangalan, walang pinagkaiba ang suso sa siko, mata, leeg, bibig, daliri, o talampakan. Isa lamang itong bahagi na may ispesipikong gamit sa kabuuan ng katawan, at hindi batayan ng pagkatao at halaga katulad ng isinusulong ng hibang nating lipunan.

Isinusulat ko ito habang hinihintay ko ang kaganapang inaasam ko para sa aking mga suso. Ilang buwan mula sa sandaling tinitipa ko ang sanaysay na ito, mamimigat ang lamang nagpapalalo sa aking harapan. Marahil mahihila ito ng puwersa ng grabidad at lalaylay sa bigat. Hindi ko kinatatakutan ang sandaling iyon. Pinananabikan ko ang pagkapuno ng aking mga suso ng gatas. Tulad ni Mebuyan, babalong sa aking dibdib ang suson-susong pagsinta at pagpapala para sa sanggol na kakalingain ng aking suso, ang pinakamamahal kong anak.

[Amid the breast-centrism in these times, it is dangerous to mistake the breasts as vessel of essence of being a person and a woman... The breasts are no different from elbows, eyes, neck, mouth, fingers, or soles. They are merely parts which have specific function in the entire body, and not a basis for humanity or values similar to what are being advanced by our crazy society.

I am writing this while I await the fulfillment I hope for my breasts. Few months away from the moment I type this essay, the flesh that makes my frontage proud will grow heavier. I do not fear this moment. I am excited for my breasts to be filled with milk. Like Mebuya, layers and layers of affection and grace would flow from my bosom for an infant to be take care of my breasts, my beloved child.] (Panganiban, 2010, p. 168)

Therefore, in the feminism being invoked by Panganiban (2010) after Mebuyan, the ecological stake is located in the reliance to a certain positivism of the bosom and of being a woman, grounded in terms of biology.

From these three examples, it is critical to note the recurrence of few things: first, the association of the feminine, if not the woman, to the ecological, and in turn, to what is presumed to be natural; second, the turn to the woman's body as the metonymic figure to render such association (for instance, in Mebuyan, her breasts as life-giving, or the woman as the earth herself); and third, the seeming predisposition to this association, as if it were a natural one that need not to be interrogated.

It is then here that one can interject, as to interrogate the mechanism of this association between the ecological and the feminine. For as Lucero (2007) notes, particularly in the context of Philippine culture, such association is not natural, as it was also borne by the history of colonization in the country: for instance, she cites the figure of the *diwata*, whose being are engendered in the duress of colonial language:

Maaari noong unang panaho'y walang kasarian ang mga [diwata], di kaya'y hindi makabuluhan ang kanilang kasarian. Sa wikang Espanyol, ang kasarian ng tao'y binabatay sa huling titik ng pangalang tumutukoy dito. Kung *a* ang huling titik ay nilalapatan ng kasariang pambabae, kung *o* ay kasariang panlalaki. Ito marahil ang dahilan kung bakit nagkaroon ng kasariang babae ang diwata...

[It may be that long time ago, the *diwata* doesn't have any gender, or their gender didn't matter much. In the Spanish language, one's gender is based on the last letter of the noun signifying them. If the last letter is *a*, the person is assigned the female gender; if *o*, the male gender. This is perhaps the reason how the diwata had earned the associated female gender...] (p. 26)

Such engendering reaches its completion with the eventual replacement of the *diwata* with the female *engkantada*, whose figuration as white-skinned, with pointed nose, long hair, and body proportionate according to Western standards (Lucero, 2007, p. 29) can only point to the influence of Spanish colonialism to the native aesthetics. This can thus be connected to Gaard's (1997) tracing of the association between the ecological and the feminine back to the Catholic underpinnings of Spanish colonialism, patriarchal as it was in its view of women and lands as mere conquests from the natives (p. 129).

These colonial groundworks in the association between the ecological and the feminine is most significant to be considered, most especially in the aspired ecofeminist poetics after Tuglibung and Mebuyan. For after all, the mythical engagement of their assumed femininity with ecology is driven by a moment of defiance: Tuglibung and Mebuyan only became figures of earthly providence by the virtue of their resistance against being subdued by an other, in the form of the low hanging sky for Tuglibung and a stubborn brother for Mebuyan. It is then by the same urgency of resistance in their myths that the ecofeminist aspirations after these two mythical figures needs to be interrogated, so as to actually drive further the potency of such ecofeminist poetics.

Gaard (1997) imagines the possibility of such furthering of ecofeminism in the queer, as in liberating not only of women and environment, but also the very underpinnings of reasons which still often regress to a repression of the erotic despite the supposed ecofeminist stakes (p. 132). In other words, a queer ecofeminism not only lays its claim in the defense of women and environment as the oppressed in the patriarchal world, but also to the inquiry of the foundational questions such as who/what/when/where/how is the woman/environment. Therefore, in queering ecofeminism, the feminine and the ecological are attempted to be worked through the precarity of unquestioned assumptions regarding their understandings.

It is here then that I propose the criticality of time in any aspiration of ecofeminist poetics after Tuglibung and Mebuyan: instead of waging on an essence of such poetics as derived from an assumed archaicity of relation between the ecological and the feminine, it can only be queerer to consider and contextualize their myths in relation to a particular instance. In other words, to aspire for an ecofeminist poetics after Tuglibung and Mebuyan is not to merely think of it as the aforementioned association of the ecological with the feminine, but instead to resist such mere-ness of thinking, and to insist in fact on other ways of thinking about such poetics *in the present*. This way, such ecofeminist poetics can only be a queer moment of “multiplication of differences at as many levels and on as many scales as possible” (Morton, 2010, p. 275), and therefore ironically renders better faith to Cacayan’s aspiration of ecofeminism as holistic and creative.

With the present proposition of queer ecofeminism as most attentive to time, such poetics can then be intuited as *contemporary*, that is, a poetics that is most intimate with a present time to the extent that it is also capable of becoming resisting it, as to queer its dominant dispositions (Agamben, 2009, p. 41-44).

By way of punctuating the present aspiration toward a contemporary ecofeminism after Tuglibung and Mebuyan, we can turn three examples.

First, in Arellano’s work *Three Buddha Mothers* (1996), among the three sculptures of the feminine is a figure sitting down, most reminiscent of Mebuyan with her four layers of breasts. However, such comparison is also resisted, as the sculpture insists on her own materiality, drawing attention as well to her other parts, such as her lack of arms, her prominently bald head, a pair of wings on her back clipped, and a serpent positioned as if rising from her crotch. What is rendered then is possibly a transformation of or to Mebuyan: the attribution of the said sculpture as the Bagobo goddess is displaced, as it becomes uncertain whether the sculpture is indeed the figure of Mebuyan only altered with different physicalities, or an entirely different figure altered as to become Mebuyan herself. As such, the said sculpture becomes an embodiment indeed of “molting and breaking out from her burdensome cocoon” (Arellano, 1996), that is, a queering of the trope of the many-breasted woman.

Second, in the story “Maghilom Ma’y Balantukan” (lit. “Festering Despite Healing”), Centeno (1954) describes a tableau of a man pounding rice grains, while reminiscing about his frustrations on the unequal structure of the society. Aside from transforming the womanly figure of Tuglibung into a male named Asyas, what is most curious is how the said character is inverted, emotionally:

Tinigilan ni Asyas ang pagbabayó, inilagpak niya nang malakás ang halo. Kumalabóg sa lupá at umalimbukáy ang alikabók. Tiim ang mga bagáng ni Asyas. Nálingunán niya ang kanyang asawa. Nakamasid sa kanya si Intang. Ang mga matá nitó ay nagtatanong, nanghuhulà, nagtataká.

Dinampot ni Asyas ang inilagpak na halo at buóng pag-iinit na ipinagpatuloy ang pagbabayó.

[Asyas stopped pounding, let the mortar fall loudly. It thudded on the ground, scattering dust to the air. Asyas’ jaw was clenched. He look at his wife. Intang was looking at him. Her eyes were beckoning, as if about to cry, perplexed.

Asyas took the fallen mortar and in sheer agitation continued pounding.] (Centeno, 1954, p. 212)

Contrary to the figured inclination of Tuglibung toward outside, Asya’s anger is suppressed, with the story therefore portraying a kind of resistance that can also almost be read as helplessness. This emotional temperance as transformation becomes crucial in the value of the story, as a reaction against the dominant tradition on Filipino short stories at that time that tend to be overly dramatic, rendering affects to be one-dimensional. This counterintuitive handling of affect in the story has then landed it on a place in Agoncillo’s (1954) anthology of the essential Filipino short stories from 1896 to 1948.

Third, in Feleo’s *Tuglibung and Mebuyan* (2009), a diorama of mythical characters in their respective worlds are placed inside *virriñas* or glass cases, rendering the moment as encapsulated by a structure that is also most fragile. In doing so, Feleo attempts to critique the colonial experience of the Philippines, with its rich cultural tapestry fetishized and limited, as to make way for the Catholic tradition brought by the Spaniards. What then becomes most critical in the said work is not Tuglibung and Mebuyan as figures themselves, but the *virriñas* that contained them: as “exhibitionary device... [that] mimics the dioramic experience, [as] a museological stratagem that speaks of everyday life and depicts the ethnographic” (Flores, 2019, p. 56), it was the glass which acknowledge their being a spectacle, molded as they are by the everyone who partakes in their retelling, and yet at the same time, almost always reduced to the mold of how they are dominantly understood as spectacles. This way, in Feleo’s hands, the ecofeminist poetics after Tuglibung and Mebuyan, as well as the discourses that surround it, is rendered most material.

References

- Agamben, G. (2009). *What is an apparatus? and other essays* (D. Kishik & S. Pedatella, Trans.). Stanford: Stanford University Press.
- Arellano, A. (1996). Three buddha mothers (Tatlong buddhang ina). Retrieved from <http://agnesarellano.com/articles/aaa-three-buddha-mothers.html>.
- Benedict, L.W. (1913). Bagobo myths. *The Journal of American Folklore*, 26.99, pp. 13-63.
- Cacayan, A.N.M. (1998a). Mebuyan, Mindanao Earth Goddess. In B. Caharian (Ed.), *From the womb of Mebuyan* (p. ii). Davao City: Hinabi Women’s Circle.

- Cacayan, A.N.M. (1998b). Nurturing goddess and powerful priestess: Legacy from our indigenous spirituality. In B. Caharian (Ed.), *From the womb of Mebuyan* (pp. 36-42). Davao City: Hinabi Women's Circle.
- Centeno, M.B. (1954). Maghilom Ma'y Balantukan. In T.A. Agoncillo (Ed.), *Ang Maikling Kuwentong Tagalog: 1886-1948* (pp. 207-212). Manila: Inang Wika Publishing.
- Datuin, F.M.V. (2012). Reclaiming the healing arts of the priestess: Babaylanism as site of southeast Asian "feminisms." *Wacana Seni Journal of Arts Discourse*, 11, pp. 63-92.
- Flores, P. (Ed.) (2019). *Ties of history: Art in southeast Asia*. Manila: National Commission for Culture and the Arts.
- Gaard, G. (1997). Toward a queer ecofeminism. *Hypatia*, 12.1, pp. 114-137.
- Gloria, H.K. (1994). The myths of the Bagobo, Tagakaulo and Mandaya: An ethnological analysis. *Tambara*, 11, pp. 76-91.
- Lucero, R.C. (2007). *Ang Bayan sa Labas ng Maynila: The Nation Beyond Manila*. Quezon City: Ateneo de Manila University Press.
- Morton, T. (2010). Queer ecology. *PMLA*, 125.2, pp. 273-282.
- Panganiban, J. (2010). Suson-susong suso. In A. Yapan & G.C. Oris (Eds.), *Burador* (pp. 159-169). Quezon City: Ateneo de Manila University Press.
- Raats, P.J. (1970). A structural study of Bagobo myths and rites. *Asian Folklore Studies*, 29, pp. 1-131.

Canine Entanglements: A Poetics of *Lacan*: A Zoontology

Aaron Philip M. Dela Cruz

University of the Philippines - Diliman / Ateneo De Manila University
apdelacruz@ateneo.edu

Abstract

The paper narrates in fragments the author's shared lived experiences with *Lacan*, his canine companion species, circumscribed with the evolutionary history of the domesticated dog's (*Canis lupus familiaris*) becoming. Humans (*Homo sapiens*) inherit this canine history in their *materialesemiotic* emergence in the world. For instance, domestic dogs play a crucial part in the Philippine's crucifixion as *Other* at the backdrop of Western colonial expedition as evident in the experience of the Igorotes (Igorot) who were abducted and taken as representative of the Filipino natives in the 1904 St. Louis World Fair. There they were dubbed as *dog-eaters* due to their dog-eating tradition. Dog-eating was and still considered today as a barbaric act in Western dietary restrictions and what Paul Fieldhouse calls as *food ideology*. The Anthropocene is unsettled and challenged via tracing animals'—particularly dog's—active and agential role in the shaping and reshaping of the evolutionary narrative, which tends to privilege humans as organism par excellence.

Keywords: *dogs, Anthrozoology, Companion Species, Evolution, Human-Animal*

Lacan: A Zoontology was originally a requirement I submitted to *Anthropology of the Body* class at the University of the Philippines under Dr. Gideon Lasco. What I attempted to do in this paper is to go back to writing non-fiction in which I tried to meld my personal embodied experience living with *Lacan*, my dog, and my research on human-animal studies or anthrozoology. I discuss in this paper my poetics, methodology and the theoretical foundations and influences that texture my perception of this world that we share with companion species such as dogs.

I first elucidate why my paper is entitled as such. *Lacan* is the name of my dog. When I named him, I was thinking primarily of the Filipino royal title *Lakandula* that refers to the male ruler of coastal barangay's in the Philippines. But I decided to spell his name as *Lacan*, which I borrowed from Jacques Lacan, the French psychoanalyst of the imago and the symbolic order, whose works heavily influenced my thinking. *Lacan*'s name projects back my insistence to look for a traditional Tagalog word, and the western theoretical framework I imbibed from the academe.

Zoontology, on the other hand is a nominalization of the words *zoo* and *ontology*. It is a term I borrowed from Carrey Wolfe in a volume entitled *Zoontologies: The Question of the Animal* (2003) which she edited. The book collected essays discussing the rhizomatic and entangled lives of animals and humans. A *zoontology* recovers the silenced and ignored histories of animal-becomings.

My zoontology in *Lacan* is an exploration of entangled canine-human becomings using my relationship with my dog as a nexus of speculation.

Donna Haraway's work in her *Companion Species Manifesto* (2003) is a pivotal text that guided me in writing the paper. There she explained *Canis familiaris*' *materialesemiotic* role in our becoming-human at the backdrop of our shared evolutionary history.

By amalgamating non-fiction and research work, I actively contested the hegemony of the Anthropocene—an era referring to the post-Holocene, specifically to a juncture where human impact and destruction of the environment has become irreversible.

Yet more than a moniker to label our contemporary world, the Anthropocene also refers to a universal ideology where we consider Homo-sapiens as the epitome and the finality to which knowledge and development lead to.

An example of this is our common misunderstanding of Darwinian biological evolution that encourages us to think that our animal-self is something we evolved out from over time. This thinking portrays humans as the only successful species in the history of evolution, thus snubbing the sociobiological influences of living with companion and wild animals.

I argued that we carry the history of other species in our cells and our history. To demonstrate my entanglement with *Lacan*, I have outlined my paper using the following as a framework:

First I wanted to show the material or biological influence of dogs and humans with one another. Here I wrote about the archaeological records that show how dogs became domesticated. I mentioned here that dogs are the first species to be domesticated by early hominins (Clutton-Brock, 2017; vonHoldt, 2017; Hiby and Hiby, 2017). In this part of the paper, I discussed how dogs became animal companions of early Hominids, and how such a relationship influenced both our *becoming*.

Consider for instance the Tagalog word *pangangaso*, which the UP Diksiyonaryong Filipino defined as an act of capturing wild animals, commonly with the help of a dog (928). The root word of *pangangaso* is *aso*, the Tagalog word for dog. This lexical term serves as an evidence of the bond shared by humans and canines during a time when natives in the Philippine archipelago were hunters and gatherers.

The development of this intimate relationship spelled out changes in our parallel evolution with dogs. For instance, Ghose (2013) reported that this human-canine partnership encouraged dogs and humans to be friendlier

with one another. This relationship significantly altered the production level of serotonin in them, which is connected to aggressive behavior.

Having foregrounded this, I also wanted to demonstrate the complicated status of dogs in different societies and cultures. Here I discussed dogs semiotical and conceptual figure in different societies in the world.

In this section, I explained the liminal spaces occupied by canines in human societies. Dogs cut-through the human-nonhuman binary opposition, especially when they are labelled as pets. Consider the Filipino word *alaga*. The UP Diksiyonaryong Filipino defines *alaga* as a person, an animal, or thing given protection or sustenance (27). Hence when one says “May inaalaagan ako” (I am taking care of something), the being or thing being cared for is not explicitly identified unless otherwise stated such as *alagang bata* (a cared of child), *alagang aso* (a cared of dog), *alagang pusa* (a cared of cat), *alagang laruan* (a cared of toy). The definition of *alaga* provided by the UP Dictionary is curious in itself. The juxtaposition of the words *human*, *animal*, and *thing* clearly demarcates each category from one another. Animals are not humans, but neither are they things.

Some societies depict this liminal position occupied by dogs in the human imaginaire. Consider for instance the women in Pre-Colonial Hawaii who supposedly breastfed companion dogs in their village.

To consolidate these material and semiotic configurations of dogs in our human-becoming, I condense the data I collected through a narrative of my pet-fur parent relationship with Lacan. In the manuscript, I used my embodied relation with Lacan to catapult my discussion to the different rhizomes and points that I mentioned earlier. For instance, to be able to explain Lacan’s wolf ancestors, I recounted how he chased after kittens when were in a park. Here I supplemented the information about the evolution of grey wolves to domesticated dogs in order to show the possible source and explanation of Lacan’s behavior—his tendency to “hunt” and act as predator. By doing so, I create a parallel picture of Lacan’s behavior and his predatory origins. Such a juxtaposition demonstrates what I mentioned earlier about my aim to show Lacan as a synecdoche of dogs’ evolutionary history. With the help of the essay as a literary form, I attempt to elucidate the consequence of our intimate relationship with canines. Afterall, dogs domesticated us inasmuch as we domesticated them.

Lacan: A Zoontology is a project where I started to explore the thousands of plateaus I as a human share with share with the canine other. Referring to interspecies connection in evolution, biologist Gregory Bateson (1979) said that one being’s life pattern is merely a “meta-pattern”, a pattern within a pattern, of another’s. Lacan’s zoo-ontology is my zoo-ontology; his story of becoming-dog is my story of becoming-human. Dogs and humans inherit each other’s history—a proposition that challenges anthropocentric thinking as it acknowledges the role of other beings in our becoming.

I hope such a feat inspires other researchers to engage in human-animal studies as an academic endeavor.

References

- Almario, V. S. (Ed.). (2009). *Up Diksiyonaryong Filipino* (Vol. 1). Pasig City: Anvil Publishing.
- Bateson, G. (1979). Introduction. *Mind ad Nature: A Necessary Unity* (pp. 1 -22). New York: E.P. Dutton.
- Clutton-Brock, J. (2017) Origins of the dog: The Archaeological Evidence. In James Serpell (Ed.), *The Domestic Dog: Its Evolution, Behavior and Interactions with People*, 2nd ed (pp. 7 -21). UK: Cambridge University Press.
- Ghose, T. I. (2013, May 14). Dogs and Humans Evolved Together, Study Suggests. Retrieved October 30, 2019, from <https://www.livescience.com/31997-dogs-and-humans-evolved-together.html>.
- Hiby, E., & Hiby, L. (2017). Dog Population Management. In James Serpell (Ed.), *The Domestic Dog: Its Evolution, Behavior and Interactions with People*, 2nd ed (pp. 385-403). UK: Cambridge University Press.
- vonHoldt, B., and Driscoll, C. (2017). Origins of the dog: Genetic insights into Dog Domestication. In James Serpell (Ed.), *The Domestic Dog: Its Evolution, Behavior and Interactions with People*, 2nd ed (pp. 22 - 41). UK: Cambridge University Press.

The Representation of *Killers* in Documentary Film Entitled *Sexy Killers*: A Critical Discourse Analysis

¹Dita Rizkiani, ²Lia Maulia Indrayani, ³Ypsi Soeria Soemantri, ⁴Sutiono Mahdi
Universitas Padjadjaran
¹ditarizkiani66@gmail.com, ²lia.maulia@unpad.ac.id, ³ypsi.soerias@gmail.com,
⁴sutionomahdi@unpad.ac.id

Abstract

Film is a representation system that can be said as a window to see the dynamics of people's lives during the time which the film is made. This research is entitled "The Representation of Killers in Documentary Film Entitled *Sexy Killers*: A Critical Discourse Analysis". This study aims to analyze the representation of *killer* in documentary films. This study discusses the problem by referring to the documentary film aired on YouTube. This paper is a study of texts which aims to identify, analyze, and formulate how the 'killers' are portrayed through images and narratives. This research tries to describe how killers are represented in the reality of social life. The methodology of this research is using Fairclough's (1992) method of text analysis. The content that conveys killer representations is examined by analyzing text that refers to the killers. Furthermore, the author found several reflections on the meaning of the representation of the 'killers' in the film. Then it can be concluded that the killer representation in this film is first, the mine pits are not handled properly which caused a lot of material losses and casualties. Second, mining companies that are not responsible for holes left neglected make it worse because people who live around the excavation site become victims. Third, local governments who are indifferent to environmental conditions that have been damaged by mining seem to be common. The security agreement promised by the mining company and the minister of energy resources was not realized properly.

Keywords: *representation, killer, documentary film*

Introduction

Film is one of the entertainment media that is increasingly popular and in demand by the general public. More than that, film is a social text that records and simultaneously talks about the dynamics of people's lives when the film is produced. It can be said that the image and narrative of a film is a significant window to see and understand the social reality that occurs in a certain space and time period.

According to Edmund F. Penney documentary films are a type of film that describes the real subjects and backgrounds. Sometimes this term is used extensively to show realistic aspects compared to conventional story films. But this term has also become narrow because it often only presents a series of images with narratives and soundtracks from real life.

Sexy Killer is a documentary film aired on Youtube through the Watchdog Imagine channel that has been watched by more than 23 million people. This documentary focuses on mining activities and surrounding communities affected by damage the environment such as; home, land, and drinking water. In the round of the film you will be greeted by millions of hectares of land that has been barren with traces of excavation left unchecked. The location is right around the residential area, causing some houses to tilt until they are totally destroyed. Many streets are broken and collapsed. Even the water drunk by local residents is also cloudy and contaminated.

The story of the movie *Sexy Killer* has a deep social message. The film shows the many mining companies that compete with each other and neglect responsibility to communities that have felt the impact of the mining. In this study, the author focuses on Killers representation as the main discussion. Not only seen from environmental damage but the impact of having complex problems becomes interesting to analyze. The author tries to analyze how Killers representation appears in the *Sexy Killer* documentary.

Research Objective

The purpose of this study is to highlight the relationship between discourse and the representation *killers* in *Sexy Killer* film documentary. Thus, this research question can be arranged as follows:

- How did the discourse play its role in the killer representation in the film?

Review of Literature

Discourse is linguistic communication that is composed of a series of harmonious sentences, which connect one sentence with another sentence and form a unity determined by its social goals. The language unit is a line of words or utterances. Discourse can take the form of oral or written and can be transactional or interactional. According to Van Dijk (1997), discourse is considered a practical, social and cultural phenomenon. Van Dijk describes that discursive language consists of more than a series of words, clauses and sentences. This is a series of actions that are interrelated with each other. In this case language users are not only speakers, writers or listeners, they are also members of social institutions, social, professional, organizational, or community categories.

Howarth and Stavrakakis (2000) say Discourse analysis naturally develops as a result of a lack of attention to nationalist ideology, social movements and political construction that shows social identity. Therefore, studying identity and gender is a necessity in addition to the socio-economic context that makes the emergence of discourse

analysis an urgent need. Furthermore Howarth and Stavrakakis (2000) add that the problem of identity formation, the production of new ideologies, the logic of social movements and the structuring of society by a number of social imaginaries are the main objects of inquiry for discourse theory.

According to Van Dijk's approach to discourse analysis, Butler (2003) considers there are some principles that must be adopted by discourse studies. He explained that discourse studies must include original and natural data. Not only that but it also has to recognize the dynamic nature of discourse. As Butler said, participants act as members of social and cultural groups and not just elements of discourse. Furthermore, discourse studies must be able to describe and explain the functional relationships and semantics between the units.

Fairclough (1989) adopts critical discourse analysis (CDA) as an approach to analyzing social interactions that focus on each element of linguistic, and these linguistic elements are determinants of social relations in the social system. As an approach to discourse analysis, CDA has many interdisciplinary approaches to provide a more in-depth analysis of discursive practices. Fairclough describes CDA as 'critical' because it analyzes and criticizes the relationship between the characteristics of the text and the social processes represented in ideology and in power relations.

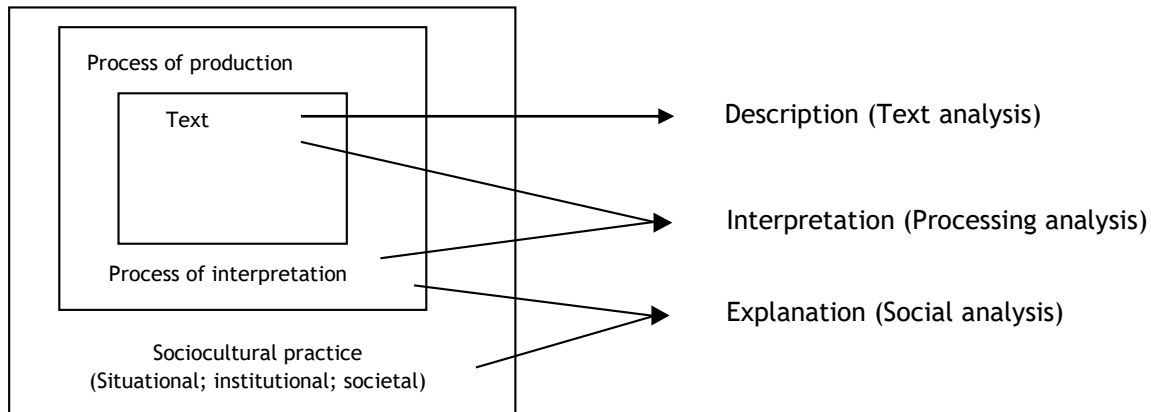


Figure 1. dimension of discourse analysis (Fairclough 1995)

The picture above is a Dimensions of Discourse Analysis (Fairclough 1995). Based on Fairclough (1995) the method of discourse analysis includes several aspects, namely linguistic descriptions of language texts, interpretation of the relationship between productive and interpretative discursive processes and texts, and an explanation of the relationship between discursive processes and social practices. Fairclough (1995) reveals that the CDA's task is to identify the relationships of dominance and inequality and how they are produced and reproduced in discourse.

Discourse as a social practice

Fairclough and Wodak (1997) explain that CDA has a role to analyze real social interactions that take linguistic forms. This is a deep connection between language and society. In other words, Fairclough and Wodak (1997) say CDA is a form of intervention in social practices and social relations. As explained by Van Dijk (1997), the concern is in its interdisciplinary nature, because it combines various perspectives in its own analysis, so that it is possible to overcome social problems on a large scale.

According to Van Dijk (2002), he has limited the CDA domain which he calls the theoretical triangle. The triangle explains three levels of analysis, namely discourse, cognition, and society. Furthermore, the discourse covers all communicative events both written and oral. He also involves personal and social cognitions, beliefs and goals and other mental representations involved in discourse. In the end society in theoretical triangles includes local micro structures, social and political structures, groups, institutions, systems, relationships and social processes.

Discourse and Representation

Furthermore, representation theory is suitable for knowing Killer representation and for knowing the significance of representation in this film. Hall (1997) explains that representation relates and connects meaning and language to culture. That means using language to say something that is meaningful or to present the world, meaningfully, to others. Everyone has a different concept of representation in their heads. A simple representation system is when someone sees objects and concepts in his head that are transmitted into objects and visual images. In addition, visual images are also part of the representation system.

Representation has three approaches to building meaning. First is a reflective approach where meaning is thought to lie in objects, people, ideas or events in the real world and language functions like a mirror to reflect the true meaning as it already exists in the world. Second is a deliberate approach. This approach is used to get meaning in representations arguing the opposite case. This argues that it is the speaker, the writer, who imposes its unique meaning on the world through language. Words mean what the author means. Finally, a constructionist approach in which things mean people construct meaning, use concepts and signs of representational systems.

Research Methods

Critical Discourse Analysis will be used in this study to analyze the documentary. The methodology of this research is using Fairclough's (1992) method of text analysis. The content that conveys killer representations is examined by analyzing text that refers to the word killer. The data is selected based on a documentary film aired on Youtube through the Watchdog Imagine channel that has been watched by more than 23 million people.

The main procedure involved in the study is the analysis text. The texts are analyzed using Fairclough's (1992) method of examining the words especially on the meaning of the representation of the 'killers' in the film. Then the next step are describe the text, then processing analysis of the relationship between productive and interpretative discursive processes and texts, and explain the relationship between discursive processes and social practices.

Data analysis

Here are the data that contains social issues from the film I have sorted according to my research question. The data analyzes transcription by interpreting the text and explaining the social issues behind the text discussed (Fairclough, 1997).

Data 1

Sejumlah petani dipinggiran kota samarinda Kalimantan timur selama 20 tahun hidup bertetangga dengan tambang batu bara dan dikampung ini air bersih sudah lama menjadi sejarah. (minutes 4:21)

Data 1

A number of farmers in the outskirts of the city of Samarinda in East Kalimantan for 20 years living next to coal mines and in this village clean water has been history.

In the data stated that the community is very difficult to get clean water. For 20 years they used mining water with a condition that was far from clean and besides that very far from the water source made them have to walk far, if they did not get water they could not get any water at all. This condition has occurred several decades ago which caused no definite solution to the situation that occurred.

Data 2

Dulu pertambangan ini adalah pegunungan yang mengalirkan air untuk penduduk yang bertani, namun sekarang mereka hanya mengandalkan air hujan atau air pembuangan pertambangan batu bara yang membawa serta endapan lumpur.

Data 2

This mining used to be mountains which drained water for people who were farming, but now they only rely on rainwater or sewage water from coal mining that carries mud deposits.

The pollution that has occurred so far does not provide solutions to farmers, the result of slow farming because the flowing water is a major factor in the losses that farmers get cannot be avoided.

Data 3

Pada tahun 1990 perusahaan tambang batu bara mulai beroperasi dan menghancurkan jalur air untuk sawah para petani. Seorang warga Kerta Buana yang protes dan menghadang alat berat ditangkap dan dipenjarakan selama 3 bulan, karena dianggap mengganggu operasional perusahaan.

Data 3

In 1990 coal mining companies began operating and destroying waterways for farmers' fields. A resident of Kerta Buana who protested and confronted heavy equipment was arrested and imprisoned for 3 months, because it was considered to interfere with the company's operations.

In this section, very clear evidence that the company cannot and does not want to consult with the community. The interests of the company and security that are considered uncompromising are very threatening to the fate of citizens who want to communicate. The ignorance of mining companies does not look at the well-being of the people who are actually farmers even though the company has polluted the environment of the people to grow crops. The killing of the community's role carried out by the mining community was very clear, when residents wanted to voice the aspirations of the mining party instead they considered it a threat, even though it was not a citizen but their company was a real threat.

Data 4

Sebagian dari anak-anak menjadi korban bekas galian batu bara yang seharusnya direklamasi. Perusahaan yang berjanji akan bertanggung jawab tidak menepati janji kepada masyarakat yang menjadi korban akibat galian tersebut.

Data 4

Some of the children were victims of former coal mines that were supposed to be reclaimed. Companies that promise to be responsible do not keep promises to the people who are victims of the excavation.

In this section the company did not comment at all, residents who lost their children were very disappointed with the company's decision to promise to keep the promises agreed upon. In 2011 and 2018 there were at least 32 people in East Kalimantan Province who were victims of drowning. Furthermore, around between 2014 and 2018 the victims reached 115 lives.

Data 5

Penutupan area tambang yang menggunakan beberapa lembar seng bekas dengan tulisan "Dilarang Bermain" bukan tindakan yang seharusnya dilakukan untuk menanggulangi dan memberhentikan korban yang berjatuhan.

Data 5

The closure of the mine area that uses a number of used zinc sheets with the words "Prohibited from Playing" is not an action that should be taken to cope with and stop falling victims.

Responding to the case the governor of East Kalimantan made a statement "where the casualties occurred the public must be vigilant because they know there is a mining pit. The government has spread warnings to the public and the place has been marked ". Approximately 3500 ex-mine holes that should have been reclaimed were left alone.

Data 6

Sidang 290 pemilik tambang dan komisi 7 DPR dan pejabat kementerian energy dan sumberdaya mineral. Pemerintah menanyakan kepada pemilik pertambangan dan pemberi izin untuk mendirikan pertambangan, berapa volume tanah yang di kembalikan kedalam lubang yang telah di ambil batu baranya, namun setelah di survey dan dilihat hasilnya hanya lubang dan kubangan air di tengah hutan dan tidak ada yang memberi jaminan lingkungan itu baik.

Data 6

The meeting of 290 owners of the coal company and 7 DPR commissions and officials of the ministry of energy and mineral resources.

The government asked the mining owner and the permit provider to set up the mine, how much volume of land was returned into the hole that had been taken by the coal, but after surveying and seeing the results only holes and puddles in the middle of the forest and no guarantee of the environment well.

In November of 2018 in the East Kalimantan district of East Kalimantan, at least 5 houses were destroyed and roads collapsed due to mining activities that were too close to residential areas and public facilities. The large number of farmers complained that the fields they had taken were taken before the coal miners bought their land. Even the farmers cannot manage their fields because of the closed land that has been restricted by the meeting. The Steam Power Plant requires 600,000 tons of coal per month. Not only farmers, but fishermen were victims of coal transported through the waters to be sent to power plants located throughout Indonesia. The result is a lot of particles that make contamination of fish habitats in Indonesian waters.

Conclusion

This 1.5 hour long film traces the coal mining process in Kalimantan to being burned at the PLTU to become electricity, which causes environmental and health impacts. In this film, it is told how the coal industry has an impact on citizens, especially fishermen and farmers.

Besides that, the loss suffered by the local residents is not just material, but the once beautiful environment is a mining land that threatens their lives. Whereas according to the Minister of Environment's regulation, the minimum distance between a mining pit and a residential area is 500 meters, but we can see that the mining site is very close to residential areas and schools.

In addition, in this film we also see that the mining sector has problematic rules after the excavation. Based on a meeting chaired by the commission 7 DPR between officials of the Ministry of Energy and Mineral resources along with 290 mining owners circumventing the post mining situation, they explained to Commission that the excavation would be used as a recreational park and water resort, but in reality the former mining site was abandoned and very threatening for residents.

It is undeniable that the film spread of negative and unacceptable cultural values. The revolted against their culture and norms which, as a result, made them unable to carry out the role of construction in society. The film is re-presents descriptions of excessive doses in society who try to distort cultures differently from socio-cultural aspects.

In this study I only analyzed 6 narration from the film because the limitation of time to conduct this study although there were more narrations. Every culture has their rules and stereotypes. It became important to be studies by seeing the fact that stereotype of each culture, which had been build and set, is sometimes not used in other places because they have different culture.

Then it can be concluded that the killer representation in this film is first, the mine pits are not handled properly which caused a lot of material losses and casualties. Second, mining companies that are not responsible for holes left neglected make it worse because people who live around the excavation site become victims. Third, local governments who are indifferent to environmental conditions that have been damaged by mining seem to be common. The security agreement promised by the mining company and the minister of energy resources was not realized properly.

References

- Discourse Studies: A Multidisciplinary Introduction. Volume 2.* London: Sage Publications.
- Fairclough, N. (1989). *Language and Power*. USA: Longman.
- Fairclough, N., & Wodak, R. (1997). Critical Discourse Analysis. In Teun van Dijk. (Ed.), *Discourse Studies: A Multidisciplinary Introduction. Volume 2.* (pp. 258-283). London: Sage Publication.
- Hall, Stuart. 1997. *Representation: Cultural Representation and Signifying Practice*. London: SAGE Publication Ltd.
- Van Dijk, T. (1996). Discourse, Power and Access. In Carmen Rosa and Malcolm Coulthard (Eds.), *Texts and Practices*. (pp. 84-103). London: Routledge.
- Van Dijk, T. (1997). The Study of Discourse. In Teun van Dijk. (Ed.), *Discourse Studies: A Multidisciplinary Introduction. Volume 1.* (pp. 1-34). London: Sage Publication.
- Van Dijk, T. (1997) Discourse as Interaction in Society. In (Teun A. van Dijk Ed.), *Discourse as Social Interaction*.
- Van Dijk, T. (2002) Multidisciplinary CDA: a Plea for Diversity. In Ruth Wodak (Ed.) *Methods of Critical Discourse Analysis*. (pp. 95-119). London: Sage Publications.
- Wodak, R. & Clarke, I. (2009). Organizational Decision-making, Discourse, and Power: Integrating Across Contexts and Scales. *Discourse & Communication*
- <https://suaranasional.com/2019/04/17/strategi-anti-kekuasaan-dalam-film-sexy-killers/>
- <https://alegorinai.wordpress.com/2017/09/12/wacana-dan-identitas-terjemahan/>
- <https://www.kompasiana.com/tututsetyorinie/5cb4ae49cc528359364242a2/sexy-killer-film-romantisme-tambang-dan-para-elit-politik?page=all>

Female Entrepreneurs and Community Empowerment in *Pasar Kamisan* Yogyakarta

¹Erni Dewi Riyanti and ²Muhammad Fakhri Amal

Department of Ahwal Syakhshiyah, Faculty of Islamic Studies,
Universitas Islam Indonesia, Yogyakarta, Indonesia

¹erni.dewi@uii.ac.id; ²fahriamal.fa@gmail.com

Abstract

Community market is an emerging trend in Yogyakarta. As a growing urban city, there are local communities that get more aware of healthy lifestyle and others try to fulfill this demand by establishing independently-managed community markets. *Pasar Kamisan* is one of the earliest community markets in Yogyakarta that answers the demand of the emerging lifestyle and this market happens to be dominated by female entrepreneurs. The female entrepreneurs have to bear the standard that *Pasar Kamisan* has, like, strong commitment to well-being and community empowerment. In addition, these entrepreneurs also need to adapt with customers' expectation upon the market. This study aims to find the motivations among female entrepreneurs to establish their businesses in *Pasar Kamisan*. The study was conducted through observation and in-depth interview. The results show that despite the 'expensive' label attached to community markets, female entrepreneurs are encouraged by the mutual benefits that they can tag along the trade itself. They point out on how they can positively contribute in maintaining healthy life—for themselves as well as for their community members, adding the value of raw product available around their neighborhoods, and building 'healthy' and constructive networking with fellow healthy food entrepreneurs. The female entrepreneurs also mention that community markets will persistently strive since their products serve the needs of specific market place and promote sustainability.

Keywords: *female entrepreneurs, community markets, empowerment*

Introduction

Organic food has been favored by communities which put great concern on well-being issues in the last couple of years. Studies by Hutchins and Greenhalgh (1993) and Thompson and Kidwell (1998) show that family welfare, especially those with children in it, is one of the main reasons in consuming organic food; furthermore, it is female customers, compared to male ones, who spend more money and efforts in terms of buying organic food. Also, people who are concern with environmental and health issues likely become loyal customers of organic food (Davis et al., 1995, in Ozguven, 2012). The illustration is likely suited with the current trend taken place in Yogyakarta. As a growing urban city, people who live in it get better accessed in learning worldwide growing movement on organic food consumption. Even though organic food is initially marked high-end, the product proves to be beneficial and worth-buying.

Organic food is believed to help creating its own market. Baker et al. (2004) describes organic food has created positive and engaging market as more people get better understanding on the value of personal well-being, related environmental issues, and fair trade that can be offered to food producers. Thus, organic food has created a distinctive market that lives along the growing concerns. In Yogyakarta, it is responded by the emergence of community-based markets which focus on marketing organic local products, such as, *Pasar Sehat Demangan*, *Pasar Milas*, *Pasar Sasanti*, *Pasar Mustokoweni*, etc. These markets are incorporated in a community namely *Pasar Sehat Jogja* (previously known as *Pojog/Pasar Organik Jogja*). The community, as Nurbaiti (2016) asserts, commits on creating local food network which is basically a system to establish food supremacy in Yogyakarta.

Pasar Kamisan, as one of the earliest members of *Pasar Sehat Jogja*, is also committed to sell healthy ready-to-eat food and food ingredients. As it proceeds to its fifth years, *Pasar Kamisan* proves to commit on selling local, healthy, and vegan products. Over the years, *Pasar Kamisan* has also demonstrated that it can offer spaces for women who want to launch culinary businesses. Even, some of them are those who joined from the beginning of the market's establishment. Prior studies indicate that women are considered capable in actively handling various productive activities to support their families, owning respectable criteria (i.e. meticulous, resilient, and persistent) to sustain a business development, and having strong drives in either eliciting unemployment or creating new work field (Febriani, 2012; Indiworo, 2016; Sayekti et al, 2017). In this enquiry, the researchers aim at examining motivations that the female entrepreneurs in *Pasar Kamisan* have and their efforts to bear with the standard that *Pasar Kamisan* has.

Methodology

The research worked under qualitative method, with observation and in-depth interview techniques to find out the motivations among female entrepreneurs to establish their businesses in *Pasar Kamisan*. Observation conducted a week prior to the interview. The researchers observed the condition of the market and contacted potential respondents. Also, informed consent was handed to the respondents. In the following week, the researchers used in-depth interview to get better understanding on the role of female entrepreneurs and attempts they made in terms of community empowerment. This method fits this research since it enables interviewee to express his/her thought in details and then interviewer can infer the message thoroughly (Alshenqeeti, 2014; Boyce & Associate, 2006). The following week, interview conducted along the operation hours of the market. The interview was

recorded and transcribed to answer the intended research’s objective. Data from the interview analyzed and presented descriptively to see the motivation and empowerment made by the female entrepreneurs.

Pasar Kamisan and female entrepreneurs

Pasar Kamisan (freely translated as Thursday Market) initiated by Janti Wignjopranto in circa 2014. It was initially located in Jenengan, Maguwoharjo. By 2016, it moved to Rumah Animalika in Kaliurang street km 9.5 Yogyakarta. There are evolving entrepreneurs joining this community-based market; however, all are agreed to the basic concept of the market that is selling locally-based, healthy, and vegan products. Citra Kirana, the public relation of Pasar Kamisan mentions that it provides a ranging high quality and honest products for its customers, such as, traditional and home-made cuisine, agricultural products, and local crafts (Tribunjogja.com, 2016).



Figure 1: Pasar Kamisan in Rumah Animalika
Source: Tribunjogja.com, 29 October 2016

There are a number of female entrepreneurs in Pasar Kamisan. They come from different backgrounds and capacities. The researchers interviewed three female entrepreneurs who have joined Pasar Kamisan since its establishment. The first respondent is R1, a full-time working mother yet made cooking as her hobby. She currently lives in Wedomartani, Sleman and sells home-made Javanese food in Pasar Kamisan, like, *mie pentil* (Javanese noodle), *Vegan Brongkos* (vegetarian version of Javanese dark beef stew with coconut milk), and *Trancam* (Javanese raw salad) as a side job. The second respondent is R2, a young female entrepreneur who worked for Sekolah Pagesangan (SP). SP is a free non-formal school located in Bintaos, Panggang, Gunung Kidul and focused in independent and empowering farming in karst land. SP sells local products, such as, *thiwul instan* (instant staple food made of cassava) and rhizomes chips and flours (petani.org, 2018). The last respondent is R3, a female entrepreneur who sells *Dawet* (traditional Javanese beverage). She has joined Pasar Kamisan for four years and it is the only community-based market that she joined as she mainly manages rent houses in her house in Candi Gebang, Sleman. She points out that her loyalty to Pasar Kamisan is due to its commitment to well-being and good community that the market has built.

The respondents agree that they join Pasar Kamisan for its commitment to well-being which at the same time encourages themselves to consume healthy food as well. R2 mentions that she likes the system that Pasar Kamisan has to welcome new entrepreneurs who share same principles. In each week, there will be meeting to evaluate the market condition and sometimes, there will also be presentation from prospective vendors. Thus, every entrepreneur involves in decision making and knows who he/she will be working with. R1 illustrates that her decision to stick with Pasar Kamisan is due to the people whom she can help by selling food in this market. She started vegan lifestyle from her family. Then, she tried to share her knowledge with her neighbors. It was rough and unacceptable in the beginning; however, R1 proved to be able to educate her neighbors that the lifestyle she chose not only gave benefits for herself, but also for her surroundings.

The respondents experienced shifts along the years, especially the changing location. Vendors in Pasar Kamisan may come and go to adapt with customers’ growing interests. R3 expressed her concern with the fluctuated condition in Pasar Kamisan after it moved to *Rumah Animalika*. The condition got better in the second year. SP also made innovations throughout the years, as it focused on packed raw food ingredients for online sales. R2 stated that Pasar Kamisan might be merrier in the previous location; yet, she found that the current one was more comfortable for her as it was strategically located and had more dedicated customers. Additionally, R1 also mentioned that she was among the first batch of vendors in this market; thus, she could see its growth and dynamic. She supported the owners’ principle to only work with entrepreneurs who committed to sell products with distinct sources and processes. R1 realized that products sold in community-based market might be a bit higher since the entrepreneurs tried to give good price to food producers. She asserted that food producers deserved better appreciation since they worked the hardest.

Aside from gaining additional income, the respondents agree that Pasar Kamisan helps them empower their neighborhoods. For instance, R1 lived in a community that accustomed to cook with preservatives which enhance the flavor of their meals. It took her quite long time to encourage her neighbors to shift from artificial preservatives to a better flavoring namely mushroom stock. Additionally, R1’s neighbors accustomed to make their own home-made chips with an addition of *bleng*. *Bleng* is a chemical substance added to salt and traditionally mixed in the

process of making chips to enhance flavor and texture (detikFood, 2012); she tried to convince her neighbors to skip *bleng* in making chips. Thus, she would help them selling the home-made chips in Pasar Kamisan with better price as a compensation. Similar issue also discussed by R3. She joined SP since her childhood. She learnt to make coconut oil, *tiwul instan*, and flour from various local ingredients, like, sorghum, cassava, horse bean, etc. R3 saw the role of SP in improving the lives of stay-at-home mothers around the school by giving them workshop and training on increasing the value of farm products. Pasar Kamisan provides a market for the products; therefore, these stay-at-home mothers can gain additional income.

The interview indicates that promotion made by the respondents are not especially tailored for Pasar Kamisan. R1 and R2 do not have Instagram or Facebook accounts to promote their products online. They relied on weekly promotion made by the public relation of Pasar Kamisan or the power of direct promotion (words of mouth) made by their loyal customers. Differently, R3 mentioned that SP tried to reach wider online customers out by having their own Instagram and Facebook accounts. The school also worked on customized healthy catering, *Angkringan Sehat* (Javanese food stall with healthy menu) and offline store to maintain the products' packaging and expedition.

Female entrepreneurs and community empowerment

The respondents commonly agree that by being entrepreneurs in Pasar Kamisan, they can positively contribute in maintaining healthy life—for themselves as well as for their community members, adding the value of raw product available around their neighborhoods, and building 'healthy' and constructive networking with fellow healthy food entrepreneurs.

First of all, the respondents believe that they can positively contribute in maintaining healthy life, for themselves as well as for their community members. For instance, R1 sells traditional vegan Javanese cuisine in Pasar Kamisan. Initially, she was encouraged by her husband's achievement in establishing vegan sushi business. She explains "*setelah itu saya mulai fokus ke bisnis makanan sehat. Selain selektif untuk makanan dan minuman di diri kita, juga berbagi sehat dengan customer. Ini menjadi tingkat kepuasan tersendiri untuk saya.*" (right after that, I started to focus on healthy food business. Aside of being selective on my own consumption of food and beverage, I can also share (my knowledge) with my customers. It gives me personal satisfaction). In addition, R2 mentions that "*saya betah berjualan di Pasar Kamisan karena komunitasnya enak, suka sharing tentang makanan sehat, dan senang juga karena hidup saya sendiri juga jadi sehat.*" (I love selling beverages in Pasar Kamisan since the community is good to me, there are regular sharing sessions about healthy food, and it makes me lived a healthy life too).

Secondly, the respondents also illustrate that the market enables them to add the value of raw product available around their neighborhoods. R3 who practically grew up with Sekolah Pagesangan explains that "*Sekolah Pagesangan bekerjasama dengan sekitar 25 kelompok ibu-ibu di desa yang umumnya senang dan semangat karena ada tambahan uang jajan dan mereka juga sekalian belajar tentang cara peningkatan nilai bahan yang ada di desa.*" (Sekolah Pagesangan works with 25 groups of stay-at-home women in the village (Bintaos). These women are mostly happy and excited (to work with Sekolah Pagesangan) because they know that they will earn (extra) money as well as learn to increase the value of existing materials in the village). R1 also describes that sharing and cooperating are the values that she upholds by working with her neighbors, as "*saya berjualan ini juga untuk membantu kesejahteraan masyarakat di sekitar. Mangan nek okeh, ora marahi wareg wetenge dhewe.*" (I sell food here for my neighbors as well; it helps them to improve their welfare (by selling their products in this market). (In Javanese) if you eat (something) a lot, it will make both you and your neighbors full).

Finally, the respondents also agree that community-based market like Pasar Kamisan builds 'healthy' and constructive networking with fellow healthy food entrepreneurs. R1 mentions that "*alasan saya fokus di makanan sehat, ya diri saya sendiri juga terkondisikan akan hidup sehat. Lalu, saya bisa bekerja sama, menyelaraskan dan membangun visi bersama.*" (my reason to focus on selling healthy food is that I put myself in a situation to be more aware to live healthily. And then, I can implement my vision by working together, accelerate, and make it a shared vision" R2 also similarly mentions that she is glad to be part of as "*saya merasa cocok dengan komunitas Pasar Kamisan ini, senang karena bisa berbagi*" (I feel fit to this community; I feel happy for I can share (with others)). R3 illustrates that "*nilai tambah dari bergabung dengan pasar komunitas seperti ini ya networking, walaupun pengunjung cenderung fluktuatif. Selain itu, di pasar komunitas, produknya buatan lokal, lebih sehat, lebih tinggi secara nilai, dan sesuai dengan kemampuan pembelinya* (the added values of joining community market like this one is networking, even though the number of customers tends to be fluctuating. Also, the market sells local and healthy products, highly valued items which fit its customers).

Different from common factors (i.e. low family income or less flexibility in current jobs) that become driving force for women to start business, all respondents in this research put self-motivation as their entrepreneurial drives. The respondents basically have their main incomes (full-time office workers, land lady, and online business owner); nonetheless, they make their presence in Pasar Kamisan eloquent as they believe that they assist customers' well-being and constructive networking. In addition, these two points happen to go hand-in-hand with the basic principles in Pasar Kamisan. The respondents also believe that their attempts meet the needs of specific market place; moreover, the market itself promotes sustainability in about the same time. It proves what Orhan and Scott (2001) asserts as push/pull model in entrepreneurial motivations. The "pull" factors (self-fulfillment, independence) dominate "push" factors (low family income, dissatisfaction with main income) in this case. It explains the attempts on community empowerment that the respondents made work well and suit the situations that they deal with.

Conclusion

With the growing interest on organic food consumption, a distinctive market emerges to cater it. Pasar Kamisan in Rumah Animalika Yogyakarta is one of the markets that serves the interest and commits to sell healthy ready-to-eat food and food ingredients. Here, female entrepreneurs actively involved in maintaining the flow of business and sustaining the market's principles at the same time. The results indicate that female entrepreneurs in Pasar Kamisan who participate as respondents in this research commonly agree that by being entrepreneurs in Pasar Kamisan, they

can positively contribute in maintaining healthy life—for themselves as well as for their community members, adding the value of raw product available around their neighborhoods, and building 'healthy' and constructive networking with fellow healthy food entrepreneurs. Therefore, assistance, in form of financial or training, can be offered to these entrepreneurs to expand their involvement in supporting community's well-being and empowerment.

References

- Alshenqeeti, H. (2014). *Interviewing as a Data Collection Method: A Critical Review*. 3(1), 39-45. <https://doi.org/10.5430/elr.v3n1p39>
- Boyce, C., & Associate, E. (2006). *Conducting In-depth Interviews : A Guide for Designing and Conducting In-Depth Interviews*. (May).
- Febriani. (2012). Peran wanita dalam pengembangan usaha kecil dan menengah di Kota Padang. *Jurnal Manajemen dan Kewirausahaan*, 3:3, 10-20. Retrieved from [http://journal.unitas-pdg.ac.id/downlotfile.php?file=Jur.%20Manajemen%20\(2\)%20Vol.3%20No.3%20Sep%202012.pdf](http://journal.unitas-pdg.ac.id/downlotfile.php?file=Jur.%20Manajemen%20(2)%20Vol.3%20No.3%20Sep%202012.pdf)
- Hutchins, R.K. & Greenhalgh, L.A. (1997). Organic confusion: sustaining competitive advantage. *British Food Journal*. 99/9: 336-338. doi:10.1108/00070709710193998
- Indiworo, H.E. (2017). Peran perempuan dalam meningkatkan kinerja UMKM. *Equilibria Pendidikan. Jurnal Ilmiah Pendidikan Ekonomi*, 1(1), 40-58. Retrieved from <http://journal.upgris.ac.id/index.php/equilibriapendidikan/article/view/1806>
- Nurbaiti, A. (2016). *Pasar Sehat Berdaulat*. Retrieved from <http://wargajogja.net/komunitas/pasar-sehat-berdaulat.html>
- Orhan, M., & Scott, D. (2001). Why women enter into entrepreneurship: an explanatory model. *Women in Management Review*, 16(5), 232-247. doi:10.1108/09649420110395719
- Ozguven, N. (2012). Organic foods motivations factors for consumers. *Procedia-Social and Behavioral Sciences*. 62, 661 - 665. doi: 10.1016/j.sbspro.2012.09.110
- Sayekti, N.S., et al. (2017, October 17-18). Analisa peranan wanita UMKM dalam peningkatan perekonomian di Kec. Ngantang Kab. Malang. *Research report*. Retrieved from <http://research-report.umm.ac.id/index.php/research-report/article/download/1340/1557>
- Thompson, G. D., & Kidwell, J. (1998). Explaining the Choice of Organic Produce: Cosmetic Defects, Prices, and Consumer Preferences. *American Journal of Agricultural Economics*, 80(2), 277. doi:10.2307/1244500
- Tribunjogja.com (2016, October 29). *Berburu kuliner dan bahan pangan sehat di pasar kamisan*, Retrieved from <https://jogja.tribunnews.com/2016/10/29/berburu-kuliner-dan-bahan-pangan-sehat-di-pasar-kamisan>.

Human Clones: Are They Still Humans?

Fahrinda Meliana

Universitas Airlangga, Indonesia

fahrinda.meliana@gmail.com

Abstract

A human clone is an issue which is still controversial and taboo to be implemented, even with the best and the most advanced technology. One of the reasons is the ethics. It will violate the ethics if it is done in real life. There is a small possibility that it can be realized. Meanwhile, our society needs technology that can help to cure some diseases which are still hard to cure like cancer. A British-Japanese born author, Kazuo Ishiguro saw this problem and depicted the dilemma into his novel in 2005, *Never Let Me Go*. He is the winner of the Nobel Prize in literature in 2017. It is a story about the life of the human clones. The main character is Kathy H which is a clone. She is also the narrator of the novel. So, it used her point of view. She built connections with other clones while living in a dormitory school in England, Hailsham. She had two closest and longest friends: Ruth and Tommy D. The conflict that could be found in this novel was how those characters struggled to found their identities and gave a meaning of their existence. Even their names ended with just an initial, not a family name. They have all of the organs that we have. They also have feelings like us, humans. However, they were treated differently. Their fate has already been set. They lived just as being a donor. After their organs had been harvested, they died and forgotten.

Keywords: *human clone, friendship, self-actualization*

Introduction

Human clones, it is one of the sensitive and complicated issues which can be found until now. It is still controversial and taboo to be implemented, even with the best and most advanced technology. One of the reasons is the ethics. It will violate the ethics if it is done in real life. There is a small possibility that it can be realized. Patrick D. Hopkins (as cited in Boschetti, 2017: p. 50) mentioned there were three problems that made cloning as an ethical problem: the loss of human uniqueness which follows the creation of clones, the motive behind the decision to clone, and the "fear of 'out of control' science creating a 'brave new world.'" Meanwhile, our society tends to invent technology that can help to cure some diseases which are still hard to cure. It is normal because of human will to immortality. Cave (as cited in Yeung, 2017: p. 5) mentioned that there were four "immortal narratives" as the basic forms of human attempt to reach everlasting life. First, they will preserve the physical body by looking for the life elixir in the past and looking to medical science in the present. Second, they will look for resurrection. Third, they will believe in the immortal soul. Fourth, they will leave a legacy in some forms such as cultural works or biological ancestry.

A British Japanese author, Kazuo Ishiguro, captured this problem and depicted it into his novel in 2005, *Never Let Me Go*. Kazuo Ishiguro was born in Nagasaki, Japan in 1954 (Wroe, 2005). He moved to the U.K. when he was five years old. Nevertheless, he never considered Japanese as something trivial. The fact that he is Japanese-born became an important part of him since it has broadened his way to see reality. This ability has been rewarded with some awards. He won four Man Booker Prize nominations and won the award in 1989 for his novel *The Remains of the Day*. His novel, *Never Let Me Go*, was chosen as the best novel of the year in 2005 by *Time*. Growing up as a Japanese in the U.K. made him able to see things from a different perspective than many of his British peers (Gompertz, 2017). In 2017, he won the Nobel Prize in Literature. He was praised by the Swedish Academy as a writer "who, in novels of great emotional face, has uncovered the abyss beneath our illusory sense of connection with the world" ("The Nobel Prize in Literature 2017," 2017). Moreover, he got a knighthood for services to literature in 2019 ("Kazuo Ishiguro: Knighthood part of 'big love affair with Britain,'" 2019).

One of his novels, *Never Let Me Go*, was Ishiguro's second novel that had been adapted into big-screen along with *The Remains of the Day*. Both of them gained success. It told a story about the life of Katy H, a clone and student of a dormitory school in England named Hailsham. She is the main character and the narrator of the novel. This novel was divided into three parts. The first part took place in Hailsham where all the stories began, including Kathy's childhood. The second part took place in the cottage after she was "graduated" from Hailsham. She worked here for some time while gaining her consciousness about her existence and before she decided to become a carer. The third part, which was also the last part, talked about Kathy's life after she decided to be a carer, a person who took care of donors, until the time she had to be a donor. It was a kind of Kathy's autobiography. She kept reminiscing her old days and told her own experience from her childhood into adulthood in detail as if she wanted the reader to walk down her memory lane and feel every emotion she had.

Literary Review

As stated above, Ishiguro has the ability to portray the reality into something worth to be pondered; one of them is about human clones. It has triggered some researchers to appreciate his work by using it as the object of their research as mentioned below:

1. *Mortality and the impact of mortality*

Virginia Yeung (2017) stated that memory is an important theme in all of Ishiguro's novels. They highlighted the human memory's nature subjective and reconstructive. Although memory has no power against death, it allows human being to exist beyond their life in a symbolic form. She also stated that there were the mortality awareness and how to confront it. Similar with Yeung, Francesca Boschetti (2017) discussed about mortality and the impact of memory in *Never Let Me Go* too. She investigated how the role played by memory and demonstrated how the process of remembering proves the humanity of Kathy and to regain control over her life as her first organ donation gets closer.

2. *The oppression and treatments*

All of Andrea Kowalski (2014), Matava Vichiensing (2017) and Sarah Duis (2012) talked about the oppression that the clones got. Kowalski highlighted the inequality between the normal humans and the clones through three societal customs: childhood normalization (the process in which the abusive treatments of the clones becomes accepted within society and by the clones themselves), deluded fantasy (the society-wide denial of the clones' fate: a series of illusions that uphold class division through false hope), and minimum humanity (the conscious justification for the use of the clones for organ production for non-clones). While Vichiensing focused on the manifestations of *othering* in *Never Let Me Go* in the forms of linguistic features, indoctrination, objectification, and assimilation. He wanted us to understand and aware of how the negative consequences of the *othering* process affect undesirable treatments in the society as a whole. Duis also had the almost similar result of it. She stated that the effect of indoctrination via education had prevented them to fully understand their situation. As the result, the reader had to watch Kathy and all of the clones were unable to fight the oppression that had absorbed in every aspect of their life, mentally and emotionally.

Research Methodology

This research wants to find out how the characters struggling to find their identities and give a meaning of their existence based on Maslow's humanistic psychology. Maslow's theory was chosen because his hierarchy of needs is able to describe each clone effort to reach the last and the highest need of human although they were clones. There will be a brief description of human clone and dystopia literature before Maslow to give more understanding of human clones and the dystopia world creation.

1. *Human Clone*

What do you think if you hear the word "cloning"? An image of two identical organisms through a laboratory process may appear in our head. It is not wrong. Media often present that image of cloning to us. That is not wrong, but that is not right either. According to Isabel Thomas (2013: 5), a clone is an exact copy of a living thing. It can be a single cell or a whole plant or animal. The word "clone" was originally taken from the Greek word "klon." It means "twig." Farmers or gardeners cut off twigs and grow them to make copies of plants. It was J. B. S. Haldane -a famous biologist- who related the word into the act of creating humans identical copies. Cloning is something natural. It happens all the time. In a single-cell organism such as bacteria, we call it asexual reproduction. It also happens in human. Some cells need to clone themselves to create an embryo or to replace the old, damaged, or dead ones. Moreover, it can also produce identical twins.

However, not all cells can regenerate themselves. Some of it needs human helps like what we usually do in a lab. This is called artificial cloning. There are three types of artificial cloning: gene cloning, reproductive cloning, and therapeutic cloning ("Cloning Fact Sheet," 2017). Gene cloning requires a material called DNA (deoxyribonucleic acid). It copies the whole DNA or just a segment of it. Reproductive cloning makes copies of the whole organism. Human creates a clone from the original organism by removing its nucleus. This is like a replicate. It has the same DNA with its original. The starvation and subsequent implantation of DNA from specialized, non-sexual cells of one organism (e.g., cells specialized to make that organism's hair or milk) into an egg whose DNA has been removed. The resulted egg and nucleus are shocked or chemically treated so that the egg begin to behave as though fertilization has occurred, resulting in at the beginning of embryonic development of a second organism containing the entire genetic code of the first organism (McGee, 2001).

Therapeutic cloning is the process by which a person's DNA is used to grow an embryonic clone (Bonsor & Conger, n.d.). Therapeutic cloning creates tissues to replace injured tissues. It can be grown as organs such as hearts, livers, and skins. Because it was taken from our DNA, our body has more probability to accept it. Besides those advantages, the clone has disadvantages too, especially human clone. It is still unethical to be implemented in humans. It also has some problems like large-offspring syndrome, died prematurely from infections or other complications ("Cloning Fact Sheet," 2017). Moreover, some defects may not be detected until a clone is mature enough.

2. *Dystopia Literature*

We knew that dystopia emerges as an opposite to the word "utopia." Utopia was created from Greek which can be translated as "no-place." Later the meaning of "utopia" changed into an imaginary society that is viewed as a better society than the society we lived. It was mentioned in Sir Thomas More's book, *Utopia*, in 1516. It was a book about a society of a fictional island including their religious, social, and political behavior. But then, we realized that there is no such place exist in the world. With the development of weapons such as atomic bombs, it is not impossible to imagine the worst possible from it. Some authors put those possibilities into their work and called it dystopia literature.

When utopia was viewed as a better place, dystopia seemed like a worse place than ours. However, its challenging environment could interest us because utopia might offer a boring situation. Not many things could

happen in a stable and conducive place. Here, dystopia was not always seen as negative. Or in other words, while you were given promises by utopia, you would get warnings from dystopia. It predicted something that we might be afraid of.

A dystopia is a society characterized by a focus on that which is contrary to the author's ethos, such as mass poverty, public mistrust, and suspicion, a police state or oppression. If we looked at the history of dystopia literature, we could see that it went in and out. However, it reached its popularity in Europe during the first half of the 20th century (Milner, 2012). At that time, there were two horrible wars, Fascism, Stalinism, and the Great Depression.

Seeing this trend, some authors put these situations into their works. It became entangled with science fiction. That is why dystopia literature has a relation with science fiction although it is hard to find the difference between science fiction and fantasy. Their definition changed from time to time. As the time being, we see that technology is progressing rapidly to the point that it can change society, leading to moral dilemmas and scientific challenges (Klus, 2012).

Dystopia Sci-Fi is literature about questioning and challenging what has become the norm in its world and it is a literature that will make the reader re-evaluate their own lives ("Dystopian Science Fiction," n.d.). It is like a fusion between dystopia and science fiction. When dystopia has already given us tension, sci-fi made the tension more intense. When there were some phenomena in reality that trigger our moral dilemmas and difficult to discuss it in real life, dystopia literature offers a way. So, it can be brought to the surface, being an object of debate without crossing the ethical line.

3. Maslow's Humanistic Psychology

Maslow's humanistic psychological theory is one of the most famous theory in psychology. It is not surprising because his theory can be implemented in most of the psychological issues. He assumed that basically, humans are good creatures. So, they have rights to realize their identity to reach self-actualization. (Minderop, 2010: p. 48) Krech (as cited in Minderop, 2010) described that Maslow made a concept of needs and divided it into five levels. People call it as of Maslow's hierarchy of needs. It starts from the lower part as the most basic needs to the higher needs. Before going to the higher level of needs, the lower needs have to be fulfilled. If it has not been fulfilled, then, it is impossible to go to the next level. Here is how Maslow's hierarchy of needs presented:

Physiological need. As human beings, our basic needs are those that we called physiological needs. It is the most basic, the strongest and the most realistic needs that can be seen. The needs to eat, to drink, to have something to wear, to have sex, to get a place to live, to sleep, oxygen is the examples of it. Once it has not been fulfilled, it became difficult to reach the next level. You can imagine how persons who have a hungry stomach. It might drive them crazy because they could not think about anything else besides getting food to eat.

Safety needs. The second level is safety needs. If the first needs considered as physiological needs, then, the second and the third can be classified as psychological needs because it reaches the aspect of our psychology. Based on Sobur (2003: p. 275), safety needs to be divided into two parts: the safety needs of mental and property. Safety can be considered as one of the human right, including the needs of protection, safety, law, freedom, free from danger and anxiety. Living in a conflicted area must be hard and stressful for us as human. Even though we already had our physiological needs.

Belonging and love needs. The third is belonging and love needs. People need to be loved and showed their love. In this case, love means the feeling of belonging and being related to one another. It should not be confused with the desire of having sex which belongs to the physiological needs. Maslow, as stated in Sobur (2003: p. 277), mentioned that we all need the feeling of being wanted and accepted by others. He agreed with Carl Rogers about the definition of love as the condition of being deeply understood and accepted with all our hearts.

Esteem needs. The fourth is esteem needs. Maslow divided this need into two types: appreciation based on our respect for our abilities, independence, and manifestations and based on other people's views (Sobur, 2003: p. 277). Both kinds of respect need to be balanced to fulfill our esteem needs. We can not exclude one of them. But most of us tended to have a lower level of self-respect. Whereas the most important person in our life is us as stated by Orson Welles, "We're born alone, we live alone, we die alone."

Need for self-actualization. This is the last and the highest need in Maslow's hierarchy of needs. It requires all of the needs mentioned above. Maslow described this need as the desire to be ourselves as fully as we can, be anything according to our abilities. This is not easy considering we need such a supportive environment. But, that is not an obstacle for us because it is natural to have this need in our lives.

Who are "them"? Are they humans?

In the first part of the novel, there would be the introduction of Kathy's childhood with her closest friends: Tommy D and Ruth. Every student who studies at Hailsham is a clone. They were separated from the outside world. There was no touch with the outside world. The only moment they had to get to know the other world was an event every spring. A lady who was called "madame" would come and visit Hailsham. There was no further information about "madame." One thing that they knew that "madame" would be the one which chooses one of their artistry from the gallery. The rumor said that if their artistry had been chosen by "madame," it had to be the best thing at the gallery. At Hailsham, they have teachers whom they called "guardian." Each guardian had a different subject to be taught. The principal of Hailsham was Miss Emily. As Hailsham students, they were forbidden to get in touch with the outside world. Every single thing that the students need had to be organized by the school.

"Hidup kalian sudah ditetapkan..... dan masa depan kalian, semuanya sudah diatur.....kalian diciptakan di dunia ini untuk suatu tujuan, dan masa depan kalian, semuanya, sudah diatur. Maka jangan bicara seperti itu lagi. Tak lama lagi kalian akan meninggalkan Hailsham, dan segera setelahnya tibalah saatnya kalian akan mempersiapkan donasi kalian yang pertama. Kalian harus ingat itu. Kalau ingin hidup layak, kalian perlu tahu siapa kalian dan apa yang ada

di depan kalian, masing-masing dari kalian,” kata Miss Lucy kepada sekelompok siswa Hailsham (Ishiguro, 2017: hal. 106)

“Your life has already been set.....and your future, all of them have been fixed.....you were created in this world for a purpose, your destiny, everything has been set. So, don’t talk like that anymore. Soon, all of you will be graduated from Hailsham, and then, there will be the time that you have to prepare your first donation. You have to remember that. If you want to live well, you have to know who you are and what lies in front of you, each of you,” Miss Lucy said to a group of Hailsham students (Ishiguro, 2017: p. 106)

That was Miss Lucy said to a group of Hailsham students after she heard some of those students talking about what their future life might be. She was different from the other guardian and had a significant role to awaken the awareness of the students’ identity. She tended to be more honest about the reality to them. She tried to make them realize that there was no use of pretending they would live a decent life and giving the honest explanation of true intention of their creation. However, the other guardians, including Miss Emily, did not agree with her. They tried to hide the truth by giving them hope as if they would be normal human beings in the future. They insisted that it was the best for the students to experience their childhood like that.

Back to the main character, Kathy had two closest friends. The first one is Tommy D. He was in the same grade as Kathy. He was known as someone who has a bad temper. He used to express his rage through everything around him. Once, he accidentally hit Kathy out of his anger. Being overwhelmed by his regret, he became kinder to Kathy. Since then, he grew fond of her. He even tried hard to find her lost cassette. At the end of the story, he became Kathy boyfriend and also being one of her donors whom she took care of.

The second one is Ruth. Kathy and she were in the same grade too. We could say that they were best friends since they often hung out together. Being one of the guardian’s favorite student could be embarrassing. Ruth wanted to hide this. When she lost her favorite pencil case which might be a gift from one of the guardian, Kathy came to defend her. Since that, she also became kinder to Kathy. She even offered her help to find Kathy’s lost cassette. However, besides she wanted to repay Kathy’s kindness, she had an ulterior motive. She was jealous that Tommy grew affection towards her. She did not to be alone. Thus, she tried her best to get his attention and became his girlfriend. The three of them were never be separated since they were in Hailsham. It continued until they graduated. Their story after “graduation” was depicted in the second part of the novel. They “worked” at a cottage after their graduation. There began their efforts to struggling to find their identities and give a meaning of their existence.

We, as human beings, we’re born as someone who will hopefully fulfill our dream. We will find everything that can turn our dream into reality. It was the same as what characters in *Never Let Me Go*. Since their time in Hailsham, they were trained to be a human being like us. They would attend a class that was the simulation of our social interaction like what we usually did in our daily life. They played some roles like pretending that they were a customer and a waiter in a restaurant. They had hoped that someday they would spend their life like that, having a normal life. In the end, they were supposed to donate and then died (as described in the novel) as being complete.

At the cottage, Kathy, Ruth and Tommy just spent some time and socialized with other clones from other dormitories. Here, they befriended with Chrissie and Rodney. They also became a reason why Ruth came with an idea to visit an office where Rodney thought it had Ruth’s model. After being convincing that Ruth’s model has existed, the five of them -Kathy, Tom, Ruth, Chrissie, and Rodney- went to Norfolk.

“Kau ingat minggu lalu waktu Chrissie dan Rodney pergi? Mereka ke Cromer, di pantai Norfolk utara.”

“Untuk apa mereka ke sana?”

“Oh, kupikir mereka punya teman di sana, orang yang dulu pernah tinggal di sini. Tapi itu sekarang tidak penting. Yang penting mereka mengaku melihat.....orang ini. Bekerja di kantor tanpa sekatruang. Dan, yah, kau tahu. Menurut mereka orang ini adalah suatu kemungkinan. Untukku.”

Meskipun kebanyakan kami pertama kali menemukan gagasan tentang “kemungkinan” waktu di Hailsham, kami merasa hal itu tidak sepatutnya dibahas--meskipun, tentu saja, hal itu sangat menarik perhatian dan sekaligus mengganggu. (Ishiguro, 2017: hal. 176)

“Do you remember, last week when Chrissie and Rodney left? They went to Cromer, on the north Norfolk coast.”

“Why did they go there?”

“Oh, I thought they have friends there, people who used to live here. But that is now not important. The important thing is they claim to see.....this person. She works in an office without a room divider. And, well, you know. According to them, this person is a possibility. For me.”

Although most of us first come up with ideas about the “possibility” of time at Hailsham, we feel that they shouldn’t be discussed - although, of course, they are very interesting and disturbing at the same time. (Ishiguro, 2017: p. 176)

That was a conversation between Ruth and Kathy. They talked about Ruth’s “possibility” which had found by Chrissie and Rodney. Ruth’s excitement can be seen from that dialogue. She wanted to see the woman which might be her “possibility” or “model” just by what Chrissie and Rodney said. She did not even being hesitated whether it was her real “possibility” or not. All she wanted to do was meeting her as soon as possible. They followed Ruth’s model for a while from her office to an art gallery. Unfortunately, she had to feel the disappointment because the

women who supposed to be her model turned out to be different from what she imagined. She came back to the cottage with dissatisfaction.

On the other side, Kathy was struggling too. She felt the huge sexual desire, so she decided to look for her model by looking at women in pornographic magazines which belong to other residents of the Cottage from the outside boiler room. She thought one of them must be her model. She read and opened each page of those magazines eagerly without realizing that Tommy was standing behind her, watching her closely.

Lalu ada pertanyaan-pertanyaan mengapa kami ingin mencari model kami. Satu gagasan besar di balik menemukan modelmu adalah, kalau berhasil, kau bisa mengintip masa depanmu..... Bagaimanapun juga, kami semua, dengan tingkat berbeda-beda, percaya bahwa jika kau melihat orang dari siapa kau dikloning, kau akan mendapat sedikit wawasan tentang siapa dirimu jauh di dalam, dan mungkin, kau akan melihat apa yang diberikan hidup ini kepadamu nanti. (Ishiguro, 2017: hal. 177)

Then, there are questions about why we want to find our model. One big idea behind finding your model is, if it works, you can peek at your future ... However, all of us, to varying degrees, believe that if you see the person from whom you are cloned, you will get a little insight into who yourself deep inside, and maybe, you will see what life has given you later. (Ishiguro, 2017: p. 177)

Both of Ruth and Kathy were curious about their model. They had hopes that they could take a peek at what the world might give them in the future although they were just clones. However, Tommy was a little bit different. From the three of them, Tommy was not depicted as a clone who wanted to meet his model. He had a different way to make his self-actualization. While Ruth and Kathy were busy finding the most potential ordinary human which became their model, Tommy was struggling with himself. In the first part of the novel, Tommy was described as someone who had difficulties to control his temper and making artworks. He seemed to see the world from a different point of view. He had his angle. It could be seen when he often got teased by the older boys when he played football. They deliberately made him angry. Not only that, they mocked the picture that he drew. He felt a little bit insecure since he was unable to produce good art. To make his self-actualization, he kept making and drawing a different kind of animals based on his point of view. There were not many people that would appreciate his works, but that was how he finds his self-actualization.

This was such a tragedy. Based on Maslow chart, the moment of being recognized or we can call as self-actualization was at the top of our needs. It means that being recognized is the most important for us as human beings. We, as real human beings, want to be recognized. It was the same as what Kathy and her close friends did. At first, they heard the idea of "their possibility." Then, they tried to look for their "possibility" eagerly. Although, their models might be not good as Ruth said, "We all know that. We were created from scumbags, drug addicts, prostitutes, drunkards, homeless people, maybe prisoners, as long as they were not mentally ill. That's where we come from." (Ishiguro, 2017: p. 209). What about them? We might think that because they were clones, they did not feel what we feel or in other words they had no feelings. It was wrong. They could sense fear, jealous, love, etc. Surprisingly, as they grew into something like us, they had felt too as stated by Miss Emily below.

"Mari kita jawab yang paling sederhana, dan mungkin itu akan menjawab sisanya. Mengapa kami mengambil karya seni kalian? Kenapa kami melakukan itu?..... kami melakukannya untuk membuktikan kalian memiliki jiwa." (Ishiguro, 2017: hal. 324)

"Let's answer the simplest one, and maybe that will answer the rest. Why did we take your artwork? Why did we do that? We did it to prove you have souls." (Ishiguro, 2017: p. 324)

This might be one of the reasons why human clone is still full of controversies. Besides the side effect such as defective, nobody can guarantee what kind of organism they are. In this novel, those human clones became like us. They have the same organs, physical appearance, even with their emotional forms. They could sense happiness, fear, love, jealousy, lust. It much likely that they inherited both physical and psychological aspects from their models. If that happened, they would be almost like us, ordinary humans, although they were clones. They also had the needs mentioned in Maslow's chart.

In the novel, some people still had the difficulties to accept them as the same creatures as us. Thus, Miss Emily tried her best to prove that they were wrong. With giving them school experience similar to the ordinary human, she expected that they would get better. She proudly stated this accomplishment in page 326, "Most importantly, we show the world that students are raised in a humane, and cultured environment, they can grow to be as sensitive and intelligent as ordinary people..... There are lectures, big funds are promised to be given. 'Now, here!' We can say. 'Look at this artwork! How do you dare to think of these children as less than complete humans?'" Unfortunately, what Miss Emily did had a consequence. Because they did not know the truth, they could not prepare their future well. Some of them like Kathy, Tommy and Ruth had false hope about putting their donations by showing that they could love someone earnestly.

Thanks to Miss Lucy. At least, they had tried to find who they are. In this case, Miss Lucy's role was a significant one. It triggered their curiosity about their identity. This was what Miss Emily feared. Miss Emily described Miss Lucy Wainright as a pretty good girl. But, after staying for a while in Hailsham, Miss Lucy gained consciousness to be more honest to the students. She thought that they needed to be more aware of what is in front of them, who they are, what they are for. She believed they should be given the most complete picture possible. Thus, to do less than that

meant to deceive them (Ishiguro, 2017: 333). This was something that could not be accepted by Miss Emily. Her existence might endanger Miss Emily's authority. So, the solution was expelling Miss Lucy from Hailsham.

The last part of the novel depicted about Kathy's life after she decided to be a carer. She took that decision because she felt disappointed with Ruth. Ruth, then, confessed her mistake by taking Tommy's from Kathy. She hid the fact that Tommy had a feeling to Kathy. To fix and deal with her regret, she gave a piece of information about proofing that a pair who truly love each other would not have to be a donor or at least their time of being a donor would be extended. However, they had to meet Ms. Emily. At Ms. Emily's house, they meet "madame" for the first time after they were graduated from Hailsham. It turned out that "madame" lived at the same house with Ms. Emily. Ms. Emily later explained to them that they got the wrong information about delaying to be a donor. There were no such things. Whether they were in love or not, it had nothing to do with being a donor. They were created just to be a donor. Feeling devastated, they came back to Tommy's place. Tommy, later, died after his fourth donation. Kathy became a donor then. At the end of the novel, she contemplated and realized that her time to be a donor had come.

Conclusion

It is not surprising that human clones are still a controversial topic that can be discussed. Many things have to be evaluated if we want to make it real especially the ethics side. Although, it may be useful to the human being. Kazuo Ishiguro succeeded in portrays this dilemma into his novel. He wants us to think about the possibility and the moral burden if we conduct human clone in real life. Although human clones theme had been told a lot, Ishiguro's choice of depicting it made us think once more about who we are. The clones were dying to know what their existence means, while what had we done? In the end, they -the human clones- were not different from us. They were like us. So, they should be treated like us, not just an organ's donors.

References

- Bonsor, K., & Conger, C. (n.d.). *How Human Cloning Will Work*. Retrieved August 17, 2019 from <https://science.howstuffworks.com/life/genetic/human-cloning2.htm>
- Boschetti, Francesca. (2017, September 5). Memories in Kazuo Ishiguro's *Never Let Me Go: A Clone's Humanity*. *To Be Decided: Journal of Interdisciplinary Theory*, Vol. 5, 41-57. Retrieved from <http://tbd-journal.com/monsters-articles/boschetti>
- Cloning Fact Sheet*. (2017, March 21). Retrieved August 17, 2019 from <https://www.genome.gov/about-genomics/fact-sheets/Cloning-Fact-Sheet>
- Duis, Sarah. (2012). Institutionalized Oppression: Passivity and Post-Colonialism in Kazuo Ishiguro's *Never Let Me Go*. *Indiana University South Bend Undergraduate Research Journal*, Vol. 12, 20-22. Retrieved from <https://scholarworks.iu.edu/journals/index.php/iusburj/issue/view/1304>
- Dystopian Science Fiction*. (n.d.). Retrieved August 7, 2019 from <http://bestsciencefictionbooks.com/dystopian-science-fiction.php>
- Gompertz, W. (2017, October 5). *Kazuo Ishiguro Keeps Calm Amid Nobel Prize Frenzy*. Retrieved August 7, 2019 from <https://www.bbc.com/news/entertainment-arts-41517882>
- Ishiguro, K. (2017). *Never Let Me Go*. (Gita Yuliani K., Trans.). Jakarta: PT Gramedia Pustaka Utama. (Original work published 2005)
- Kazuo Ishiguro: Knighthood part of 'big love affair with Britain'*. (2019, February 7). Retrieved August 17, 2019 from <https://www.irishtimes.com/culture/books/kazuo-ishiguro-knighthood-part-of-big-love-affair-with-britain-1.3785813>
- Klus, H. (2012, April 3). *Imagining the future: Why society needs science fiction*. Retrieved August 17, 2019 from <http://www.thestargarden.co.uk/Why-society-needs-science-fiction.html>
- Kowalski, Andrea. (2014). How to Create Inhumanity: Kazuo Ishiguro's *Never Let Me Go*. *Verso: An Undergraduate Journal of Literary Criticism* 2013-2014, 9-21. Retrieved from <https://ojs.library.dal.ca/verso/issue/view/310>
- McGee, G. (2001, February). *Primer on Ethics and Human Cloning* Retrieved August 17, 2019 from <https://www.actionbioscience.org/biotechnology/mcgee.html>
- Milner, A. (2012, August 30). *Science fiction and dystopia: what's the connection?* Retrieved August 17, 2019 from <https://theconversation.com/science-fiction-and-dystopia-whats-the-connection-8586>
- Minderop, A. (2010). *Psikologi Sastra*. Jakarta: Yayasan Pustaka Obor Indonesia.
- Sobur, A. (2003). *Psikologi Umum*. Bandung: CV Pustaka Setia.
- Thomas, I. (2013). *Should Scientists Pursue Cloning? (Sci-Hi: Science Issues)* London: Raintree Publisher.
- The Nobel Prize in Literature 2017*. (2017, October 5). Retrieved August 17, 2019 from <https://www.nobelprize.org/prizes/literature/2017/press-release/>
- Vichiensing, Matava. (2017, August 31) The Othering in Kazuo Ishiguro's *Never Let Me Go*. *Advances in Language and Literary Studies*, Vol. 8 (2), 126-135. Retrieved from <http://dx.doi.org/10.7575/aiac.all.v.8n.4p.126>
- Wroe, N. (2005, February 19). *Living Memories*. Retrieved August 17, 2019, from <https://www.theguardian.com/books/2005/feb/19/fiction.kazuoishiguro>
- Yeung, Virginia. (2017, May) Mortality and Memory in Kazuo Ishiguro's *Never Let Me Go*. *Transnational Literature*, Vol. 9 (2), 1-13. Retrieved from <http://fhrc.flinders.edu.au/transnational/home.html>

The Nature's Influence towards Han Characters (汉字 Hànzì)

Hermína Sutami

Chinese Studies Program, Faculty of Humanities,
University of Indonesia, Indonesia
h_sutami@yahoo.com

Abstract

It was Nida (1975: 178-186) who grouped the fields of meaning, and one of which is the meaning field of natural products. Natural products are grouped into plants such as grass, trees, fruits, vegetables, and shrubs. This subgroup of plants is included in the natural environment which contributes meaning to the Han characters. Han characters which appear in the form of erratic lines or strokes actually have meanings. One of the examples is the Han character of 木. One question to be asked is how can the Han character of "tree" be interpreted? Do we interpret it through its form? or meaning? Another question worth asking is, 'what is the purpose of knowing the form and meaning?'. That question can be answered through the semiotics theories, especially the ones in the field of iconicity. With the view that the '木' character represents an icon from a subgroup of trees, the meaning of "wood-stemmed plants, branches, and leaves" is obtained. 木 is a single character, while 林 and 森 are compound characters which are equally iconic. If one character of 木 equals to 'one tree' and 林 equals to 'forests', then the character 森 equals to 'more trees'. Another compound Han character, 杆, does not only contain a character which has the meaning of 'tree', but it is also compounded with a character which has the meaning of a branch from the tree. Similarly, in '核' (seeds), it also includes a character of plants or trees which is presented on the left side of the compound character. From these examples, it appears that the increasing number of characters (form) equals to expanding meanings. This is in accordance with the principle of iconicity, namely the alignment or harmony between mind and the real world, also mind and language. The research data comes from the Mandarin dictionary. The results show that iconicity theory can explain the existence of forms and meanings that are the basis for other characters with more complex forms and meanings.

Keywords: Han characters, nature, plants, trees, semiotics, iconicity

Introduction

The Han character (汉字 Hànzì) consists of strokes or scribbles which form it. For ordinary people, the character does not have meaning, because it consists of strokes or scribbles arranged to form a picture. However, is that really the case? Research in the field of lexicology in China has begun since the reign of the Han dynasty at the beginning of the century. A lexicologist and lexicography expert of the Han dynasty, 许慎 (Xǔ Shèn), succeeded in classifying the way ancient people created the Han character known as 六书 (Liù Shū). Based on his think piece, it turns out that ancient people actually created Han characters with rules, logical reasoning, and references. In other words, they do have the basis of creating the characters.

However, if we only refer to 六书 Liù Shū or the Six Classifications, there are only six types of Han characters, namely pictograms (象形 xiàng xíng), ideograms (指事 zhǐ shì), combined meanings (会意 huì yì), pictophonetics (指事 zhǐ shì), transfer of meaning (转注 zhuǎn zhù) and borrowing (假借 jiǎ jiè). Moreover, the knowledge of the Six Classifications above is not a general knowledge about the character of Han and is not taught in schools. Indeed, characters such as 木 (trees), 口 (mouth), 土 (soil), and 人 (people) are generally known. However, the reason and the way this form and its components can give meaning becomes the primary questions in this paper.

Since decades ago, books describing the development of Han characters from ancient forms to the forms we know today and their stages of evolution have been published. However, these books have not explained the role of the mind in creating the shapes of the characters; there has been no explanation on the relationship between form 木 and the meaning of "tree". Those books only offer the statement that form X has the meaning of Y. Tan (2002) in the book 'Fun with Chinese Characters' illustrates the meaning of characters based on the strokes forming them. His efforts to build the imagination of the meaning behind the Han characters are very interesting which makes the book to be enjoyable for ordinary people. For example, in the character 立 (which means 'standing'), Tan (2002: 18) explains that it depicts people standing tall on a solid foundation (with the "foundation" is represented by a horizontal line — on the bottom, while the four strokes on it are people). Li (1993: 195) argues that 立 depicts people standing with their arms spread out slightly on both sides of the body and that person is standing on the ground (again, the "ground" is represented by a horizontal line —). The two authors use two different references to the horizontal stroke of —, but the meaning is the same, namely the foundation or footing. Such meaning of the character is based on interpretations from researchers. This paper uses the same descriptive method used by the two book compilers above, then explains linguistically the meaning of the strokes or the group of strokes based on the explanations of the authors of the book about Han characters, then seek the relationships between the forms and the meanings using the theory of iconicity. Only hundreds of Han characters can be interpreted by Chinese lexicologists since it is not easy to know the idea behind the strokes.

Aryanti, Assa, Hana (2016) trying to find the meaning of Han characters by associating the shape of the character with its meaning. The research was conducted by the three researchers in an effort to help learners memorize Han characters through a form-meaning relationship. However, the results of their research expose some problems in efforts to relate form and its meaning since there are characters that do not show such relationship such as in the compound character 课. From that character, it is clear that there is no relation between the characters of 讠 and 果 and their meaning as a compound character. Their form and meaning correlation is not much different from that done by other writers. They have not been able to see the arrangement of the components of the character reflecting their ideas.

Han characters do not consist of only single characters (独体字 dútǐzì) like 木 口 水 五; many are compound characters (合体字 hétǐzì) as seen in 森林 村 桌 杂 机 相. In this compound character, the elements of meaning which contribute meaning to the character as a whole will be investigated. Trees as natural elements have a major role in Han characters. There are 433 compound characters and 5 single characters found in the 新华 1 Xīnhuá Zìdiǎn dictionary (10th Edition) which has the 'tree' element.

This research is based on the thought that the character of Han is a sign of language used as a communication tool and on the question of 'how is the form in Han characters related to their meaning'. The theory underlying this frame of thought, or the theory of iconicity, is the theory found in the field of semiotics. More specifically, the theory proposed by C.S. Peirce (1839-1914) about icons is the theory underlying this study. Through this theory of iconicity, it can be understood that some strokes will form a unified component which has a certain meaning that contributes meaning to the character as a whole.

Data and theoretical framework

The data for this research is taken from the dictionary '新华 字典 Xīnhuá Zìdiǎn' (10th Edition) which has 木 as the main element called radical or 部首 or bùshǒu. The chosen character is a character that shows an iconic relationship between form and meaning, such as 木 (tree), 林 (forest), 森 (dense forest), 本 (root), 未 (not yet), 妹 (younger sister), 末 (end), 枝 (twigs), 析 (analyzing), 菜 (picking), 采 (vegetable), 果 (fruit), 课 (lesson), 麓 (foothill), 休 (resting), 体 (body), 椅 (table), 相 (mutual), 集 (gather), and 蝶 (butterfly). The 20 characters above have the same element, i.e., the element of 'tree' in its character. However, not all characters that contain 木 meaning tree are related to trees or wood. For example, the character '相' which means 'mutually' are not related to trees at all. From here, it can be seen that the changes as a result of the combination of one meaning with another give rise to a new meaning (meaning association).

The theory on which the foundation is based is a Semiotics theory from C.S. Peirce (1839-1914) who in 1867 published his semiotic theory entitled "On a New List of Categories". Peirce had begun to introduce his theory when giving a course "The Logic of Science" at Harvard University in 1865. In that lecture, Peirce redefined what was meant by logic and reconstructed theory of signs. However, the scholar did not intend to make logic as a theory of signs. He intends to make semiotics as the basis of various sciences. He argues that humans think in signs. He said, "All thought is in signs". The idea appears in three articles published between 1868-1869 which are titled "Questions Concerning Certain Faculties Claimed for Man", "Some Consequences of Four Incapacities", and "Grounds of the Validity of the Laws of Logic: Further Consequences of Four Incapacities" (Oehler 1987: 2-3).

The following is quoted Peirce's ideas about what is meant by signs (Oehler 1987: 2):

“[...] that the symbol is a representation, that is, that it stands for something, but also that it stands to something, namely to its interpretant, and that the sign therefore contains information [...].”

In the quote above, Peirce says signs are similar to symbols. Oehler (1987: 13) simplifies Peirce's sentence above to "a sign is something that stands for something in relation to something" or a sign is something that represents an object for an interpretation. Furthermore, Oehler (1987: 7) clarifies what is meant by 'something', namely "... something that stands in relation to something (the object) to something (the interpretant)". Thus, it is clear that the three elements in this theory of sign are the symbol which is also called representamen, objects, and interpretants. This trichotomy is important because all three elements must exist if you want to interpret a sign. For example, a picture of something can only be interpreted as 'airplane' if there are representamen (the sign or the picture itself), objects (the actual airplanes), and interpretants (interpretations made on the basis of the existence of representamen and objects).

Peirce then distinguishes three types of signs: index, icon, and symbol. The icon is distinguished again by the iconic image and iconic diagram. The iconic image is "... a single sign which resembles its referent with respect to some (not necessarily visual) characteristic". Signs in the form of iconic images have similarities with the object. A person's photo or statue is an iconic image of the person being photographed or imitated by the statue. The iconic diagram, on the other hand, is "... a systematic arrangement of signs, none of which necessarily resembles its referent, but whose relationships to each other mirror the relationships of their referents" (Haiman 1980: 515). Iconic diagrams are maps of an object; the elements in the diagrammatic map show the harmony of their relationship with the relationship between the elements of the referent.

There are two other scholars, Ogden & Richards (1923), who see the relationship between symbols, thoughts, and referents in interpreting a sign. Like Peirce, the three elements are also described as a triangle and are called the semantic triangle. An iconic relationship arises between symbols and thoughts with reference to referents. This type of iconic relationship will be used to interpret the relationship of the form (or symbol) and the

meaning (or mind). In the world of Indonesian linguistics, the terms *petanda-penanda*, signifier-signified, which Saussure calls 'signifiant' and 'signifié', is commonly used. In this paper, the terms signifier-signified-referent are used. In linguistic research to this day, Diagram iconicity theory is used to examine the relationship between forms and meanings (signifier and signified) in the field of syntax. For example, the clause 'he played outside during the rain, so he got sick' refers to the actual referent, that is, first, he played outside during the rain, then, second, and he got sick. The 'played outside during the rain' and 'got sick' referents (in a 1-2 sequence) is expressed in accordance to the sequence in the clause in which 'played outside during the rain' (is placed in the first sequence) and then 'got sick' (in the second sequence). The 1-2 sequence relationship in the iconic diagram is interpreted as a causal relationship.

Theories about iconic images and iconic diagrams can be used to interpret Han characters. The strokes in Han characters are iconic images from the referents in the form of concrete objects on pictogram characters or state an idea on the ideogram character. It can be said that all Han characters are both iconic images and iconic diagrams. In the case of iconic diagram, this research will observe the relationships between the components.

Discussion of the Results

There are several characters that contain the element of 木, both as primary and as secondary elements. These characters are analyzed using the theory of iconicity by looking at the types of relationships the forms have with their meanings. With the method of decomposing the character by the strokes which form it, the type of iconic relationship between the strokes and the group of strokes with the meanings they reflect will be known. In other words, analysis with the decomposition method is carried out to find the type of form-meaning relationships a character has.

The single character of 木 mù (tree)

The single character 木 is a pictogram character, imitating an original object called a tree. The form 木 has a reference to an object in nature which we call "tree". Ideas about trees can be found in a dictionary. 木 as a whole is an iconic image formed by a group of strokes that have meaning. Explanation: horizontal line — is a boundary between something above the ground and below the ground. The vertical line above the horizontal line — is the tree trunk; the three lines below the horizontal line — are the roots. Thus, the character 木 when viewed as a whole is an icon of the image of the tree, because it imaged the shape of the tree at its root. However, the character 木 can also be seen as an iconic diagram because each stroke is arranged in accordance with the ideas of its creator. The relationship sought is the relationship inside the iconic diagram. In this case, the horizontal line — is the boundary between the land and the underground; the relationship that exists is a top-down relationship.

The compound character of 林 lín (forest)

The character 林 is a compound character consisting of a combination of two 木 characters. It has been stated above that 木 is an iconic image. One 木 means a tree, so two 林 means more than one tree or forest. 林 is also an iconic diagram that reflects the relationship of addition. The merging of two 木 characters carries the meaning of many trees or forests. The expansion in meaning is caused by increased form or vice versa. This is one of the features of the iconic form-meaning relationship. In Javanese, the word 'sampeyan' and 'panjenengan' (both means 'you') also have an iconic relationship; the longer the sound, the more respectful the word is.

The compound character of 森 sēn (dense jungle)

The compound character 森 consists of three 木 characters arranged so that they will form triangles at their corners. Pay attention to the meanings of these three data. The three data shows that the more trees they are, the meaning also increases. This is seen from the character 木 with one tree which means simply 'tree', which has its meaning expand when it is made into the character 林 with two trees which means forest, then to three trees or 森 which means very dense jungle or the wilderness. The iconic diagram can be seen in the arrangement of the character of 林 of two trees on top of which are stacked by one tree so that it becomes 森. These three trees (form) shows the idea of a very large number of trees. The iconic relationship that exists here is excessive relationships.

The character 森 cannot be a bound morpheme because it must first join with the character 林 to form the word 森林 or sēnlín which means wilderness.

The character of 本 běn (roots)

The character 本 has the form 木 as its basic form, the root (bottom) part is cut by a short horizontal line. Since the lower part of the character already means 'root', so, to distinguish it from the character "root", it is given a shorter horizontal line at the root. Thus, the character 本 'root' is distinguished from 木 'tree' only by the horizontal line that intersects the tree root.

The character 本 is both an iconic image and an iconic diagram. The iconic diagram in 本 shows the relationships of addition; the additional stroke reflects the increase in meaning (from the tree to the root).

The character of 未 wèi ('not yet' or 'no')

Similar to 本, the character of 未 also has the form 木 as its basic form, only in this, the top part is given a shorter horizontal line. These shorter lines are on the ground surface, depicting tree branches. Branched trees indicate the tree is fertile and will become a lush tree. Fertile or lush is the initial meaning of the character 未, which then changes in meaning from "fertile" to "not yet" or "no". The meaning of "not yet" or "no" is used until now. 未 is both

an iconic image an iconic diagram. The form does not change, but the meaning changes with the type of addition relationship.

The character 未 is a morpheme bound, and when joining 来 to form 未来 or wèilái has the literal meaning of 'not yet coming' with the reference meaning of 'the coming future'.

The character of 妹 mèi (little sister)

The main or primary element of the character 妹 is not that of the tree, but is 女 or 'female', because the meaning 妹 is related to humans, not plants. What I meant by the main or primary element, in Chinese lexicography, it is called 部首 or bùshǒu. 部首 is a component of a character that contributes meaning to the character. the character 妹 consists of the left component (女) as the contributor of meaning, and the right component 未 as the sound contributor (wei → mei). This research, however, focuses on form-meaning relationships, not form-sound ones. Thus, the right component 未 is seen as the contributing element of meaning for the character 妹 as a whole. The character 未 which means 'not yet' when combined with the character 女 gives rise to a new meaning of 'not yet a girl' or 'still small'. This is interpreted as 'younger sister'. The iconic relationship that occurs is the specification relationship.

The character of 末 mò (edge or end)

The characters 末 (mò) and 未 (wèi) have different horizontal long line positions. On 末, the long horizontal line is at the top, while on 未, the long horizontal line is at the bottom. Both have the basic form of tree or 木. On 末, the added horizontal line is the long one. The addition of this long horizontal line is in line with the increase in ideas, i.e. the line becomes the end or the edge of a thing, as in the example 末路 or mòlù (dead end), and in 周末 or zhōumò (weekend). The characters 末 (mò) and 未 (wèi) both have an iconic relationship in the form of an addition relationship. However, the ideas contained are not the same. On 末, the long horizontal line contains the idea that the line is the final boundary and nothing can exceed it.

The character of 枝 zhī (branch or twig)

The compound character of 枝 is composed of left-right components with a top-down array. The left component is the 木 tree and the right component consists of components of twigs (十) and right hands (又). This right component is also an iconic diagram. Branches on the tree are positioned on the right hand that holds them. Thus, there are two iconic diagrams on the character 枝. In overall, the compound character 枝 is an iconic diagram with a whole-part relationship (in the tree and the twig). The right component 支 is also an iconic diagram with a top-down relationship.

The character of 析 xī (to share)

The compound character of 析 is composed of left-right components. Both components are single characters, namely 'tree' and 'ax'. The idea underlying the character 析 is that ax is used to divide a tree into its parts by an act of cutting it. The iconic relationship between the two components is the tool-action relationship.

The character 析 is a bound morpheme and when joining 分 (divides) it forms the word 分析 or fēnxī which means 'to analyze'. The idea behind this is when we do the analysis, we divide something into its elements.

The character of 菜 cài (vegetables)

The character of 菜 is a compound character consisting of components arranged in a top-middle-bottom array. The top character has the referent of 'grass', the middle, 'two hands pointing down', and the bottom, 'a tree'. The 'two hands' between the 'vegetables' (symbolized by grass) and 'plants' (symbolized by a tree) gives meaning to the role of hands in the surrounding environment in growing vegetables and other plants. The iconic relationship is a centered or pivotal relationship.

The character of 采 cǎi (pick)

This character of 采 or cǎi is different from the previous character of 菜 (cài) only in the absence of 'grass' at the top. The character of 采 consists of top-down components. The upper component has the meaning of two hands point downward at the plant. The act was interpreted as "picking". The iconic relationship between the two components is a tool-action relationship.

The character of 果 guǒ (fruit)

The character 果 which means 'fruit' consists of the element of 'tree' or 木 at the bottom and a picture of the box (口) with 十 on it means thick fruit. The iconic relationship between the two components is very clear; the fruit is in fact located on a tree. The type of iconic relationship in this is top-down relationship.

The character of 课 kè (lesson)

As with the character 妹 or mèi (little sister), the tree element 木 is not a constituent. The left component 讠 means 'talk' or 'words' is the main element, and the right component is the character 果 as in example above. This 课 character is related to 'talk' with the 果 component interpreted as 'result'. The iconic relationships between the left and right components are tool-result relationship since the words spoken are treated as a tool to yield result.

The character of 麓 lù (foothill)

This character is composed of the top character 林 and the bottom character 鹿 (deer). From understanding its components, we can guess that deer live in the forest. Example 林 has described the iconic relationship between 'the' forest'. With the deer added below, the character refers to the place where the deer resides, which is at the foot of the hill. These top-down characters have an iconic relationship of location.

The character of 休 xiū (rest)

This character which consists of the character of 亻 (one person) and 木 (tree) illustrates that someone is standing under a tree. A person standing under a tree is assumed to be resting. Its iconic relationship is action-purpose relationship.

The character 亻 is an iconic image, consisting of 丿 which depicts the human head and 丨 which depicts the human body. The 亻 components are the main elements in many characters related to humans. The meaning of two or more people standing is indicated by two heads, for example in 行 or háng which means 'in a row'.

The character 休 is a bound morpheme and it can only become a free morpheme when it joins with the character 息 xī to form 休息 xiūxi which also means 'rest'.

The character of 体 tǐ (body)

The character which means 'body' is distinguished from 休 'to take a rest' by the right component. In the character 休, the right component is the 木 tree, while in the character 体, the root (本) is. 体 is a simplified form character (简体字). Its complex form (繁体字) is a combination of 骨 or gǔ (bone) and 豐 or fēng (a lot of). We need to interpret the complex form first. The character 骨 with the top-down arrangement refers to bone and flesh. When joined with 豐, it results in enormous amounts of bone and flesh or the body since a body consists of many bones and flesh. Its iconic relationship is a whole-part relationship.

What about the simple character of 体? The iconic relationship of this character depicts a strong body made up of the character of human (亻) with its strong roots or bones (本). Without bones, the human body cannot be erect. Its iconic relationship is also part-whole relationship.

The character of 椅 yǐ (chair)

This character already shows 木 as its main element. Generally, chairs are made of wood. This left component is juxtaposed with 奇 to the right which means 'strange' or 'not common'. It is not easy to determine the relationship of meaning between the left and right components. Tan (2015: 415) provides an interesting illustration. There is a rich man sitting on a chair, underneath kneels a beautiful woman. For ordinary people, seeing people sitting on wooden chairs (symbolized by 木) is unusual (symbolized by 奇). The right component 奇 consists of 大 which refers to the man who sits on a comfortable chair and agrees only (symbolized by 可) with what is said by the beautiful woman sitting cross-legged. Thus, the new character 椅 can be interpreted as an iconic relationship of feeling.

The character of 相 xiāng (mutual)

The character 相 consists of components 木 or mù (tree) and 目 or mù (eye). What do wood and eye have to do with mutual reciprocity? It turns out that the meaning of "mutual" is obtained through the role of the elements of tree and eyes. The word 'mutual' involves at least four pairs of eyes. The number of eyes is not important, what is important is the role of the eye (目 or mù). Why is there a tree? It turns out, people in ancient times need to climb a tree to see other people who live in distant places. The tool-action relationship is the feature of this iconic diagram.

The character of 集 jí (gather)

This 集 character is composed in a top-down array. The character 木 or mù (tree) is positioned below and the character 隹 or zhuī which refers to a type of short-tailed bird which often perched on a tree. Due to a large number of birds perched on the tree, the idea to convey is to gather. The type of iconic relationship is place-destination. Trees are a place for birds to gather. Now, the character 集 is used to express gathering activities. This character must join with other morphemes to form words, for example, jíhé or 集合 (gather) and jítuán or 集团 (group).

The character of 蝶 dié (butterfly)

The character 蝶 has the principal element of 虫 or chóng (insect) which is an element of meaning for 蝶 or butterfly, which is classified as an insect. The right component consists of two top-down subcomponents of 世 (time, change of time, or season change) and 木 or mù (tree). This subcomponent gives meaning to the situation of a tree at the turn of the season when insects called butterflies emerge. The subcomponents have an iconic relationship in the form of time-place relationship (between the spring and the tree). The character 蝶 is an iconic image as well as an iconic diagram with a time-animal relationship since butterflies appear during spring and their presence in the trees.

Conclusion

There are 13 iconic relationships identified from 20 data. Thirteen relationships can be mapped into five classes. These five classes reflect the ideas of ancient Chinese people when creating Han characters, namely:

1. The concept of space, which consists of:
 - a. top-down: 木果
 - b. location 麓

- c. excessiveness: 森
- d. addition: 林本末末
- e. whole-part: 枝体
- f. pivotal: 菜
- g. place-destination: 集
- 2. The concept of time, which consists of : time-presence: 蝶
- 3. Activities, which includes:
 - a. tool-action; tool-result: 析菜相课
 - b. action-purpose: 休
- 4. Feeling: 椅
- 5. Specification: 妹

In limited data containing the character's form of a "tree", the iconicity is dominantly reflected in the relationship between addition and activity. The addition relationship is iconic because the addition of forms reflects the increasing meaning or idea. Relationship activities are also iconic because the activity does not stand alone, but there must be goals, results to be achieved and the tools used in the activity. The relationships found in the data reflect the relationship between the arrangement of the character components and the ideas that represent them. After analyzing the data using the decomposition method of the components forming the characters Han, the following conclusion is obtained. The shape of the character does not always have to have meaning in harmony with the shape of the pictogram or ideogram; the meaning may be very different from the original meaning. The character 果 (fruit) has a meaning that is far different from the similar character of 课 (lesson) even though the right component 课 is the same. Characters like 课 are metaphorical characters.

A practical contribution of this research is the notion that to understand the basic forms and meanings, we can estimate the realm and meaning of a character.

References

- Aryanti Ut, Assa Rahmawati Kabul, Hana Nurul Hasanah. 2016. “Memahami Karakter Han dengan Mengasosiasikannya dengan Benda-benda Alam” dalam *Kolita* 14. Hlm. 183-18
- Haiman, John (ed.). 1985. *Iconicity in Syntax*. Amsterdam/Philadelphia: John Benjamins.
- Li, Leyi. 1992. *Tracing the Roots of Chinese Characters: 500 Cases*. Beijing: Beijing Yuyan Xueyuan Chubanshe.
- Lindqvist, Cecilia. 1991. *China: The Empire of the Written Symbol*. Cambridge: Da Capo Press. Translated from the Swedish by Joan Tate.
- Nida, E. 1975. *Componential Analysis of Meaning: An Introduction to Semantic Structures*. Paris, New York: Mouton Publishers.
- Oehler, Klaus. 1987. “An Outline of Peirce’s Semiotics” dalam Martin Krampen (ed.) *Classics of Semiotics*. New York dan London: Plenum Press. Pp. 1-21.
- Ogden, C.K. dan L.A. Richards. 1923. *The Meaning of Meaning*. London: Routledge & Kegan Paul Ltd.
- Sutami, Agnetia Maria Cecilia Hermina. 1999. *Ikonsitas dalam Sintaksis Bahasa Mandarin*. Disertasi Program Pendidikan Pascasarjana Universitas Indonesia.
- Sutami, Hermina. 2011. “Aspektualitas dan Ikonsitas” dalam *Ilmu Pengetahuan Budaya dan Tanggung Jawabnya: Analekta Pemikiran Guru Besar FIB UI*, Riris K. Toha-Sarumpaet (ed). Depok: Universitas Indonesia.
- _____. 2013. “Ikonsitas dan Karakter Han”. Makalah Seminar Semiotika FIB UI 30 Mei 2013.
- _____. 2017. “Ikonsitas dalam Metafora” artikel dalam makalah DGBF UI.
- Tan, Huay Peng. 2015. *Aksara China*. Jakarta: PT Gramedia Pustaka Utama. Diterjemahkan oleh Asriat Ginting Suka.

An Environment-Based Strategic Plan to Promote Tourism Industry at Ngrawan, Getasan, Semarang Regency, Central Java

¹Idha Nurhamidah and ²Sugeng Purwanto

¹FBIK Universitas Islam Sultan Agung, Indonesia

²FBIB Universitas Stikubank, Indonesia

¹idhanurhamidah@unissula.ac.id; ²sugeng_purwanto@edu.unisbank.ac.id

Abstract

Leisure has now been a pressing need of modern life to keep equilibrium of physical and psychological entities to which any human nature has been embodied. It was unlike in the past where tranquility was still a day-dream, and travelling to a place of interest was considered a waste of money—thought of as something beyond human basic needs. This study was conducted to revitalize tourism industry potentials at Semarang Regency, Central Java Province. A comprehensive survey was administered to a group of people under *Pokdarwis* (Tourism Awareness Club) to identify tourism potentials on which to formulate a strategic plan. In-depth interviews with local people were also conducted to further enrich the existing data. The findings show that *Desa Menari* is highly plausible for the development of a well-preserved, natural, innovative tourist destination located at *Tanon* Sub-Village, *Ngrawan* Village, *Getasan* District, Semarang Regency, Central Java Province, with a height of 100 meters above sea level, right at the foot of *Telomoyo* Mountain, about 53 kilometers from the capital city of Central Java Province and 32 kilometers from the Regency Capital. Included as tourism potentials for future development are Learning Adventures, Creative Home Industry, and Homestay Programs wonderfully enriched with Traditional Arts Performance. The study recommended strategies for future development, such as preserving conducive environments, magnetizing both local and international visitors, revitalizing cross-cultural awareness, and equipping the local people with survival mastery of tourism English tailored to the immediate needs to further promote the potential area at international level.

Keywords: *strategic plan, tourism industry, conducive environment, cross-cultural awareness, tourism English*

Introduction

Tourism industry is very promising as a beyond-tax financial resource for both local and central government (Belotti, 2019). Therefore, tourist destinations are continuously under developmental construction aimed at fulfilling the need for a conducive place to relax as demanded by people fed up with daily routines, day-in day out. As tourists, they simply want peace outside their busy schedules of life day and night. Much money to spend for this kind of fun is of no problem. Their aim is simply to enjoy life prior to a situation that things have been made impossible, such as the suffering of serious disease (bed-ridden) at later ages. In modern (developed) countries, a certain amount of money shall be saved for leisure purposes (Shen, 2019). Parents shall allocate a certain amount of money for family leisure plan which may be executed on Christmas or Eidul Fitri holidays—on annual basis. A university shall also set out a financial plan preserved as ‘leisure’ to be informed to prospective students as a whole educational budget.

Indonesia, though often described as a developing country has partially implemented leisure plan in budgeting. It can be seen from the increasing number of people visiting local tourist destinations during national holidays (Edita, 2019). They are marked as domestic tourists. Meanwhile, foreign tourists are often referred to as international tourists. There are many tourist destinations all over Indonesia but internationally speaking, Bali and Yogyakarta so far have become preferred places of interests.

As a matter of fact, Indonesia is very rich with places of interests which can be developed into tourist destinations (Lee & Syah, 2018). Cultural attractions, such as traditional dances, clothes and ways of life (referred to as local heritages) can be interesting icons to expose at international level for foreign tourists to come and enjoy the beauty of both people and nature (Della Lucia, Trunfio, & Go, 2017; Petronela, 2016). This is all possible since Indonesian people are famous for being friendly and easy-going toward the presence of foreigners from different parts of the world (Lee & Syah, 2018; Shintasiwi & Anwar, 2019). Apart from local heritages, international tourist attractions have also be provided (Jovicic, 2019), especially by beyond 3-star hotels. Things such as traditional massages and karaoke have become special icons of interests for both domestic and international tourists.

The present study is to report a survey conducted to identify the tourism potentials at Ngrawan Village, Getasan District, Semarang Regency, Central Java (Koranti, Yunanto, & Medyawati, 2019; Paranti, Putri, & Marsiana, 2019; Purwati, Malarsih, & Cahyono, 2018; Syarif, Paranti, & Putra, 2019) in response to the informal report that this place has been a secondary point of interest next to Kopeng tourist destination which has been developed since a long time ago as a promising place to relax with cool, clean breezes, streaming throughout all rest areas ranging from the simplest to the most luxurious ones (Koranti et al., 2019; Paranti et al., 2019; Purwati et al., 2018; Syarif et al., 2019). Similar to this place, and located at the same regency (Semarang) is an nice area of Bandungan, a heavenly place to rest and relax with or without family members since a lot of seminars, symposium, conferences are often held for better scientific outcomes supported by conducive environments (Koranti et al., 2019; Paranti et al., 2019; Purwati et al., 2018; Syarif et al., 2019).

The survey was administered to a group of people under Pokdarwis (Tourism Awareness Club) Ki Tanuwijaya officially led by Kang Trisno, a local scholar (psychologist) who is organizing the tourism agenda for the area under study to respond to four research questions: (1) What possible scenic features of Ngrawan can be tourist attractions?; (2) What possible traditional performances can be tourist attractions?; (3) What are the other local heritages that might contribute to the existence of Ngrawan Village as a place of interests?; and (4) How might tourism ideally be managed?

Method

The current study reported a survey conducted to identify the tourism potentials at Ngrawan, Getasan, Regency of Semarang, Central Java on the basis of which strategic plan to promote tourism industry can be formulated. The approach to the study was qualitative and interpretative in nature.

Research Procedures

A survey instrument (questionnaire) was administered to a group of people under Pokdarwis in order to find out their perceptions on the development of tourism destination in their area. It was also to find out how ready they have been with respect to the skill of service to both domestic and international tourists. Other elements pertinent to tourism industry were also asked to list all possible bits of the area which could contribute to the existing points of interests. When the questionnaire had been completed, it was analyzed categorically to map out the tourism industry potentials. Strategic plan has been created on the basis of the responses in the questionnaire.

Results of the questionnaire were then tabulated and presented for further analysis to come up with the strategic plan to develop the area to be the best resting and relaxing areas in Central Java to accommodate the need for leisure activities. Interviews with members of Pokdarwis were to further question in details with respect to the responses in the questionnaire to more convince the findings.

Findings and Discussion

Upon completion of the questionnaire, the raw data (scenic features) were classified according to types of interesting places and possible leisure activities. Meanwhile, skills of the local people were also classified according to types and possible engineering for performance. The truth of the data was cross-checked through interviews with local people (members of Posdarwis) Table 1 below shows the results of identification of tourism entities at Ngrawan, Getasan, Semarang Regency

Table 1
Identification of Tourism Entities at Ngrawan, Getasan, Semarang Regency

No	Types	Possible Tourism Products	
A	Scenic Features	1. Open field (camping ground)	Camping ground for students Learning to cultivate land (rise planting)
		2. Rise field	Learning to raise cattle
		3. Cattle field	Mountaineering
		4. Mountain path	Adventures
		5. Hilly landscape	Adventures
		6. Valleys	Sightseeing
		7. Ancient building	Homestays
		8. Traditional houses (families)	Learning production process of milky soup Traditional shopping
		9. Home industry	
		10. Traditional market	
B	Skills of local people	1. Dancing	Performing traditional dances
		2. Farming	Showing how to cultivate land
		3. Cattle breeding	Showing how to raise cattle
		4. Cooking traditional food	Showing how to cook traditional food
		5. Playing traditional games	Showing and asking people to participate in game-playing

From Table 1 above, it is clear that there are 10 (ten) scenic, physical features than can be developed into possible tourism products. The open field (camping ground) can be used for students’ camping activities, At one time or another (under special arrangement/appointment), arts (traditional dancing) may also be performed, so are social games for better interpersonal ties. Likewise, rise field may give personal experience to visitors (tourists) with respect to farming activities. On the other hand, cattle field may be able to be used as a means of showing how to raise cattle (feeding, milking).

Mountain path, hilly landscape, valleys are three scenes of interests for personal or group adventure. Meanwhile, sightseeing activities may be realized in exploring ancient buildings, home industries, and traditional market. Traditional houses with traditional family lives are still available for those who want to join homestay programs. It is guaranteed that visitors will go home with unforgettable memories of Desa Menari (Dancing Village). With respect to the existence of Dancing Village (*Desa Menari*) and how it comes to be known as such, it is important to open up a secret that almost everyone at Ngrawan village was born with traditional dancing skills. In other words, the skills are handed down from generation to generation.



Mask Dance
(Courtesy of Google)



'Bambu Gila' Dance
(Courtesy of Google)



'Topeng Ayu' Dance
(Courtesy of Google)

The above three dances are just sampled out of other possible traditional dances. Mask dance, for example, is mostly performed by children in the sense that they are just learning to dance. They learn to dance wonderfully fast without any problems of hand-leg and body movement. Meanwhile, *Bambu Gila* dance, as the name suggests, is referred to as 'Crazy Bamboo'. At first local people would perform the dance, but eventually, visitors may also perform it, which most of them enjoy playing. Finally, it is Topeng Ayu dance. Topeng Ayu lexically means 'beautiful mask'. The masks are put on the faces of the dancers so as to cover the original looks of the face to be hopefully more beautiful.

Apart from dancing, the local people are farmers with normal skills of land cultivation. They plant rice and vegetables for both self-consumption and sales to traditional market for money. Few people have home industry to produce milky soap (in limited quantity, though) and normally sold out as souvenir for the site visitors.

The team of community service, Unissula, has proposed 6 (six) activities as packages of tourism agenda, namely (1) Learning Plus Rural Games, (2) Learning Adventures, (3) Rural Games Plus, (4) A One-Night Homestay: Educational Fun, (5) A One-Night Homestay: Education Plus Fun, (6) A Two-Night Homestay: Edutainment Plus. Described below are the proposed packages of tourism services which are assumed to be well accepted by prospective tourists. Each package should only be ordered by appointment with the tourist agencies.

Learning Plus Rural Games

In this package, participants shall experience hours of enjoyment, making milky soap, milking cattle, learning to play gamelan music, playing 4 rural games. Meanwhile, welcome drink, rural snack and lunch are served with complement. Upon completion of the program, visitors (tourists) will go home with thousands of unforgettable memories. Better still, they will come back for another package of leisure activities.

Learning Adventures

Under guidance of the local people, participants learn how to farm, to raise cattle apart from making 2 products (of milk), and making greenish. Served with complement are welcome drink, rural snack, and lunch. This program is particularly tailored to fit the need for a different way of life adventure, unlike whatever visitors may find in big cities. Visitors may want to return for the same or different package tours.

Rural Game Plus

This especially-designed package offers four rural games, such as *Gejog lesung*, Water Game, Bridging rope, and Flying Fox. Welcome drink is available in rest moments. This program is suitable for character building where everyone is supposed to be responsible for him or herself in encountering diverse societal problems. It is therefore good for company staff management training.

A One Night Homestay: Educational Fun

It refers to a package designed to provide participants with the lives of the local people. Living with all types of challenging and hopes is integrated in the participants' ways of thinking and behaving. Participants have to staying at home (of local people), playing rural games, learning how local people make a living, and making one creative product. Included in this adventurous experience are using a bridging rope, and flying fox. Welcome drink, one-time Snack, and three-time meals are served with complement. This package tour is actually designed for expatriates (foreign tourists) but local tourists may also apply for. Visitors will feel the life of the rural people, ow they struggle to make both ends meet.

A One Night Homestay: Education Plus Fun

Another homestay package with one day full of enjoyment; participants will be staying at home (of local people), playing rural games, learning how local people make a living, making 3 creative products, and Learning to play gamelan music. Telomoyo slope adventure is another unforgettable experience, enjoying the scenic view of waterfall, crossing with a bridging rope, and enjoying flying fox. Served with complement are welcome drink, one-time Snack in Bonfire and six-time meals. Another package tour for international tourists (though domestic tourists may apply for). This program will change the ways of thinking with respect to the rural life.

A Two Night Homestay: Edutainment Plus

Still another adventurous homestay with special flavors of enjoyment, this package provides participants with unforgettable experiences, such as staying at home (of local people), playing rural games, learning how local people make a living, making 3 creative products, and learning to play *gamelan* music. Also available in this package are Telomoyo slope adventure, hiking to Gajah mountain, Waterfall, Bridging rope, Flying fox with welcome drink, three-time Snack in Bonfire and six-time meals. This is a much longer homestay in the hope that tourists really learn something in terms of their critical thinking about the environment.

Designed for Environmental Peace

The above package tours are designed in such a way to be environment friendly. No part of the environment shall be altered or modified into devastating states. On the other hand, any activity performed shall not leave untidy or messy looks of the areas in question. Waste management is truly implemented without reserve. Garbage shall be collected in assigned places to be recycled in a special site of waste. Water irrigation has been professionally managed not to let it stay stagnant in one place. Instead, water is managed to flourish the farming.

Cattle breeding and home industry shall have a good waste management under the monitor of the local authority. Violation of waste management rules shall cause the concerned individual(s) to be responsible for repair or the local authority shall close the business until further notice, which is improvement of waste management.

Notices not to litter the environment are displayed at several places of suspected areas where people may throw garbage at their own free will. It needs a long and untiring effort to build a character of concern over cleanliness. Only very recently do Indonesian people realize the importance of waste management. Thanks to the struggle of environmentalists, garbage collectors are now considered as good professions. They work on a regular basis to collect domestic garbage from house to house. Rivers are now clean too due to the fact that there has been a notice forbidding to throw garbage into the river.

Conclusion and Suggestions

The world has suffered from global warming, that causes worries over people whether they can live another day (as if though). This has changed people's ways of thinking in the sense that they have to preserve nature (the environment) before things become even worse.

Ngawan Village (Famous for its name 'Desa Menari), Getasan, Semarang Regency has a number of tourism potentials in scenic features (open areas, hilly scenic landscape, valleys, etc.) which can be developed into tourism products saleable to both domestic and foreign tourists in response to their tedious and routine ways of life in the city. Package tours may also be a means of management training where people are trained to be responsible for what they have done.

It is suggested or recommended that local people be trained to master survival tourism English and cross-cultural awareness to develop the tourism entities at international level. They should be made aware that environmental maintenance becomes the responsibility of everyone around in the sense that any activity shall be designed 'environment friendly'.

Bibliography

- Belotti, S. (2019). "Sharing" tourism as an opportunity for territorial regeneration: the case of Iseo Lake, Italy. *Hungarian Geographical Bulletin*, 68(1), 79-91.
- Della Lucia, M., Trunfio, M., & Go, F. M. (2017). Heritage and urban regeneration: Towards creative tourism. In *Tourism in the City* (pp. 179-191). Springer.
- Edita, E. P. (2019). Aerotropolis: At what cost, to whom? An analysis of social and environmental impacts of New Yogyakarta International Airport (NYIA) project, Indonesia. *Master Thesis Series in Environmental Studies and Sustainability Science*.
- Jovicic, D. Z. (2019). From the traditional understanding of tourism destination to the smart tourism destination. *Current Issues in Tourism*, 22(3), 276-282.
- Koranti, K., Yunanto, M., & Medyawati, H. (2019). Competitiveness Monitor in Measuring the Competitiveness Level of Tourist Villages in Indonesia. *Journal of Economics and Business*, 2(2).
- Lee, J. W., & Syah, A. M. (2018). Economic and environmental impacts of mass tourism on regional tourism destinations in Indonesia. *Journal of Asian Finance, Economics and Business*, 5(3), 31-41.
- Paranti, L., Putri, R. P., & Marsiana, D. (2019). Pelatihan Tari bagi Kelompok Sadar Wisata di Desa Wisata Menari Tanon Kabupaten Semarang. *Jurnal Abdimas*, 23(1), 17-22.
- Petronela, T. (2016). The importance of the intangible cultural heritage in the economy. *Procedia Economics and Finance*, 39, 731-736.
- Purwati, A., Malarsih, M., & Cahyono, A. (2018). The Process of Inheritance Ayu Mask Dance in Tanon Backwoods. *Catharsis*, 7(2).
- Shen, Y. (2019). Crafting a Modern Person via Consumption? Women and Men in Leisure Activities. In *Beyond Tears and Laughter* (pp. 127-149). Springer.
- Shintasiwi, F. A., & Anwar, K. (2019). The Perception of International Students of Universitas Negeri Semarang in The New Rural Environment (Intercultural Studies Perspective). In *International Conference on Rural Studies in Asia (ICoRSIA 2018)*. Atlantis Press.
- Syarif, M. I., Paranti, L., & Putra, B. H. (2019). Conservation of Folk Dance in the Era of Cultural Tourism. In *2nd International Conference on Arts and Culture (ICONARC 2018)*. Atlantis Press.

The Irony of Law Enforcement against Nature in the TV Series *Grimm* in the Episode *Tree People*

Marisa Andini

Universitas Al Azhar Indonesia
marisandinisoetomo@gmail.com

Abstract

Grimm is an American fantasy police procedural drama television series that follows Portland detective Nick Burkhardt, descended from a long line of warriors known as Grimms, who defends his city from magical creatures known as Wesen. Nick faces off against both external forces that threaten his life and internal conflict when his duty as a police detective and a Grimm clashes. In the ninth episode of season six titled *Tree People*, Nick faces a Wesen after investigating the mysterious disappearance of people in a local forest. This conflict rises as mythical creatures raised their hands against people who made transgression against nature for them to be made as nourishment for it. By observing the introduction of the conflict and how it was concluded in the episode, and using ecocriticism to view the conflict, this paper will present the irony of enforcing justice according to human law isn't appropriate against the case of Wesens that is arguably trying to protect itself when the law fails to protect it. The paper will raise the questions on how the main character resolves the problem by choosing to uphold either his responsibility to his people or to nature and how it represents the inadequacy of the current laws to tackle the environmental issues caused by human action.

Keywords: *Grimm*, *Tree People*, *ecocriticism*, *wesen*, *law*, *nature*, *environment*

Introduction

Nature, in this paper, is defined as the phenomena of the physical world that makes up the earth, most noticeably the biophysical environment which encompassed the living and nonliving things. We live in and with nature, making it a great factor for our survival, so it became a concerning ground from the prominent environmental issue that still exists today. Already there are devastating effects; climate disasters are on the rise, the loss of biodiversity, environmental degradation, the decline of human health, etc. These environmental destructions are proven to be mainly driven by human activity, whether directly or indirectly, that needs to be immediately addressed. There are efforts of environmental protection in place on individual, governmental, and organizational levels that aim to protect the existing natural environment and prevent its demise, whether by conserving land, species protection, waste management, environmental cleanup, and others. However, to implement this, therein lies the existing Environmental Justice, which is the fair treatment and meaningful involvement of all people regardless of race, color, national origin, or income with respect to the development, implementation, and enforcement of environmental laws, regulations, and policies (EPA) that enforces the protection of the natural environment by law and bodies, and subjected penalties to those who goes against the policy and enacted environmental crime.

Environmental crime is an illegal act which directly harms the environment, but the concept is more complicated than that. It is sometimes used as an umbrella term for crimes related to biodiversity, wildlife, animals, natural resources, hazardous waste, banned substances, and environmental quality, but scholars have also developed typologies to capture the unique dimensions of each form of environmental crime. For example, White and Heckenberg (2014) distinguish between the harms associated with “brown,” “green,” and “white” environmental issues. “*Brown* issues tend to be defined in terms of urban life and pollution (e.g., air quality); *green* issues mainly relate to wilderness areas and conservation matters (e.g., logging practices); and *white* issues refer to science laboratories and the impact of new technologies (e.g., genetically modified organisms).” However, for the purpose of this research, environmental crime would be violating or endangering the typologies of the standard of environmental law of every region.

That said, environmental enforcement hasn't been to the ideal standard for any crimes against nature. Environmental legislation contains general criteria for a criminal prosecution, but what criteria constituted as administrative, civil, and criminal cases is unclear in practice (Uhlmann, 2014). Disagreements regarding whether to distinguish violations of environmental laws (addressed via civil prosecution or administrative actions) from environmental crimes (criminally prosecuted), and whether to also consider environmental harms (legal activities that harm the environment) or environmental risks produce further confusion. The range of offenders also complicates this concept, as individuals, groups/networks, and powerful organizations commit environmental crimes. The degree of harm created by each actor may, or may not, be equivalent. Finally, environmental law is unique in that a specified amount of harmful activity is permitted. For example, cutting down trees and polluting the air or water is allowed within a certain limit. To some, this suggests that environmental damage is something to be managed rather than an inherent wrong (Gibbs, Carole and Rachel Boratto, 2017). This led to the question of whether the interest of humans should jeopardize the sustainability of the environment and nature's right to be protected.

Empirical research on environmental crime comes from a variety of different perspectives, leading to a myriad of approaches to the topic. For the purposes of this paper, the research will focus on the ecocriticism of one of the episodes of the American fantasy police procedural drama television series called *Grimm*. In the ninth episode of season six, Nick Burkhardt, a Portland detective descended from a long line of warriors known as Grimms, faces

a magical creature called Wesen after investigating the mysterious disappearance of people in a local forest. In the episode titled Tree People, Nick faces off against both external forces that threaten his life and internal conflict when his duty as a police detective and a Grimm clashes. In this particular episode, Nick and co investigate a disappearance after a witness claims to have watched his friend being killed by a tree-like monster while in the middle of poaching in the forest. It is revealed later to be an elemental being called the Kinoshimobe (Japanese: 木のしもべ, "The servant of the tree") has been harvesting human as supplements for Jubokko (Japanese: 樹木子, "Tree child"), based on the mythological creature from Japan, responsible for the continuous missing person case in the forest when they found a tree with people's faces on it, but the victims were only those to have harmed the environment of its home. The study will then show how the plot illustrates the environmental concerns exist and how the current system hasn't implemented effectively to protect the environment is constantly discriminated, creating an ironic situation where the Kinoshimobe is put to judge based on human laws that fail to protect its person and home as any living being has the right to.

In the following research paper, the author offers a road map through this confusing terrain. First, identify the types of environmental crimes that occur in the show. Then, describe the regulations designed to protect the environment being violated, the types of entities that violate these laws, potential explanations for these crimes and the ramifications. Next, analyze using ecocriticism the plot of the episode and the character, Kinoshimobe, plays in symbolizing the current status quo regarding the lack of efficient enforcement in protecting the environment.

Literature Review

Environmental Law

Humanity has been aware of its environment far longer than there have been laws to protect environments. Environmental law, or sometimes known as environmental and natural resources law, is a term used to explain regulations, statutes, local, national and international legislation, and treaties designed to protect the environment from damage and to explain the legal consequences of such damage towards governments or private entities or individuals. However, the term "environmental law" does not just cover government legislation. It can also describe a desire by businesses and other organizations, and their regulators to work towards improving ethical principles by setting regulations and industry standards for operating licenses. These are not "laws" per se but act as such within a regulatory framework. It can also apply a method of land management on a kind of understanding of acting responsibly and ethically (Manson, 2019). There are many types of regulations that constitute an environmental law, and each nation may have different legislations depending on the current environmental condition, but all have the same, broad purpose in maintaining the environment which can be classified into pollution control, resource sustainability, and principles according to EnvironmentalScience.org and UNEP (United Nations Environmental Program) manual.

Pollution Control is the first and most visible way in which the public is aware of and engaged with environmental law is pollution. Some of the world's earliest environmental laws concerning the protection of our environment from polluting materials and, by extension, aim to improve public health.

1. **Air Pollution and Quality:** This is the enforcement of air standards through monitoring that determines what constitutes safe levels of certain substances emitted by industrial processes, motor vehicles, and part of our everyday lives. There are laws for the outside and indoor environments to ensure safe working levels. They are designed to protect human and ecological health. Some are concerned with placing limitations on emissions (as some countries now include emissions tests for annual vehicle safety checks) while others are enacted to eliminate it altogether. There may also be requirements on what technologies must be used for mitigation, such as the use of catalytic converters in cars that used older lead fuel (MECA, 1998).
2. **Contaminant Cleanup, Prevention, and Mitigation:** Environmental cleanup laws govern the removal of pollution or contaminants from environmental media such as soil, sediment, surface water, or groundwater. Unlike pollution control laws, cleanup laws are designed to respond after-the-fact to environmental contamination, and consequently must often define not only the necessary response actions but also the parties who may be responsible for undertaking (or paying for) such actions to ensure that contamination is first limited and controlled, and then removed from an environment to avoid longer-term or large-scale damage.
3. **Safe Use of Chemicals:** The safe use of chemicals is required in any workplace where they are used: from industrial manufacturing to agriculture, testing laboratories, professional cleaning, repair garages, such chemical safety laws seek to govern how we use them. This means the correct storage of chemicals, their use, safety equipment in their application, the types of storage containers and even how (and who) they are bought and sold such as licenses, to registered businesses and so on. Environmental law has also banned some chemicals where their risks outweigh the benefits. A good example of this is the removal of Bisphenol A from plastic bottles in some states (NIEHS, 2019).
4. **Waste Management:** Waste management is as much about reducing the amount of raw material in a landfill as it is about protecting health. It concerns the governance of many aspects of waste from transport and storage, proper procedure on disposal and treatment where necessary, everything from the recyclable packaging of household waste right up to nuclear waste as a byproduct of energy production.
5. **Water quality laws:** Govern the release of pollutants into water resources, including surface water, groundwater, and stored drinking water. Some water quality laws, such as drinking water regulations, may be designed solely with reference to human health. Many others, including restrictions on the alteration of the chemical, physical, radiological, and biological characteristics of water resources, may also reflect efforts to protect aquatic ecosystems more broadly.

Resource Sustainability as well as prevention, treatment, and mitigation of the above resources, there is increasingly a need for laws concerning sustainability. This is defined as the ability or desire to sustain a resource at a certain level and based on three scientific principles: increased dependence on renewable energy, biodiversity, and chemical cycling. Typically, it involved interventions to place limits on the use or to enforce standards of replacement. It covers the following areas.

1. **Forestry and landscape sustainability:** Forestry laws govern some of the forestry lands. Although terms and policies differ by country, the general philosophy and approach to national parks, wilderness, scientifically special areas mean protection from many activities but particularly construction and development. Forest management laws generally adopt management policies, such as multiple-use and sustained yield, by which public forest resources are to be managed. Governmental agencies are generally responsible for planning and implementing forestry laws on public forest lands, and may be involved in forest inventory, planning, and conservation, and oversight of timber sales. Broader initiatives may seek to slow or reverse deforestation.
2. **Impact assessment and monitoring:** Environmental impact assessments examine the potential consequences under specific scenarios of the results of an action. This can and does include the wider ecological effects of construction and development or increased industrial output, but it can also include the potential positives such as how land might recover from environmental problems or what the long-term ecological effects will be of reforestation with a certain type of tree canopy. Impact assessment examines issues critically and with a view to the facts and potential consequences. Governments typically require a formalized report before granting planning permission, for example.
3. **Mineral resource sustainability:** Minerals are precious metals, solid and liquid fossil fuels, such as oil and coal, are resources that require licensing and protection for proper management. These are finite resources and as they exist on government land, businesses wishing to operate them must seek license. Sustainability does not apply to the resource itself (as it is finite) but to ensuring good environmental standards in its extraction and processing, and the health and safety standards required of those extracting it.
4. **Water resource sustainability:** Water is a renewable resource but when handled poorly, can lead to shortages. Specifically, water resource sustainability refers to the process of harnessing and using it, in areas where drought is likely, managing it for minimal wastage. As water and water runoff does not respect political boundaries, international laws on conservation and use are common and applied, especially where there is shared use and responsibility or competing claims to it. Laws here apply to surface water such as rivers, lakes and oceans, floodwater and ice meltwater, groundwater and the water table.
5. **Wildlife and fishery sustainability:** Wildlife laws govern the potential impact of human activity on wild animals and plants, whether directly on individuals or populations or indirectly via habitat degradation to protect biodiversity or as a means for protecting species deemed important for other reasons. Regulatory efforts may include the creation of special conservation statuses, prohibitions on killing, harming, or disturbing protected species, efforts to induce and support species recovery, establishment of wildlife refuges to support conservation, and prohibitions on trafficking in species or animal parts to combat poaching.

Principles are not “laws” as such, but general trends in environmental policy for business, guidance by industry regulators, change fueled by expectations from customers, or agreements between governments or good practices that are not legally binding but for the common good. They concern about many aspects not already covered in previous sections.

1. **Accountability and Transparency:** The need for transparency towards the public and stakeholders from those responsible is a growing expectation in the need to mitigate and treat environmental damage. We expect it from the government and industry towards the populations who will be affected by it. UNEP (United Nations Environmental Program) states the need for protection of human rights on opinions and to seek and impart ideas. There is also a right of access to information in an appropriate manner and time from governments holding data that might concern the public over any aspect of environmental protection without making it prohibitively expensive to do so. There should also be effective judicial and proceedings against polluters and those responsible.
2. **Cross-border Responsibility:** This is an international law obligation also set down by UNEP. It is defined as the obligation of governments to protect the environment within their borders and to do what it takes to prevent a nation's activities from causing damage to neighboring nations. It is seen as a potential limitation on the rights of sovereign states and therefore treated as a human rights issue.
3. **Equity:** Defined by UNEP to include intergenerational equity - “the right of future generations to enjoy a fair level of the common patrimony” - and intragenerational equity - “the right of all people within the current generation to fair access to the current generation's entitlement to the Earth's natural resources” - environmental equity considers the present generation under an obligation to account for long-term impacts of activities, and to act to sustain the global environment and resource base for future generations. The biggest issues of the age include climate change and resource depletion, an issue that will affect the coming generations as previous generations add to the depletion and environmental damage. It determines the responsibility of previous generations to the future. Naturally, this concerns not just resource control, but also pollution mitigation.
4. **Polluter Pays:** Tied to responsibility and accountability, it is the core belief that those who cause damage should be responsible for the cleanup rather than expecting the public or others to do so such as taxpayer dollars. Environmental remediation is a necessary area of environmental protection and it is on this basis that such roles exist within organizations.

5. Precautionary Principle: The concept appears through The Rio Declaration that to protect the environment, a precautionary approach must be applied according to their capability. When there is a threat of damage, governments must not muddy the waters or use scientific uncertainty (either real or imagined) to abdicate responsibility or to procrastinate over an issue.
6. Prevention: An overarching aim that gives rise to a multitude of legal mechanisms, including prior assessment of environmental harm, licensing or authorization that set out the conditions for operation and the consequences for violation of the conditions, as well as the adoption of strategies and policies. It looks at ways of pushing the need for analyzing potential harms in such processes as risk assessment and puts in place measures for preventing incidents, accidents, and worst-case scenarios.
7. Sustainable Development: Defined by the UNEP as "development that meets the needs of the present without compromising the ability of future generations to meet their own needs," sustainable development may be considered together with the concepts of "integration" (development cannot be considered in isolation from sustainability) and "interdependence" (social and economic development, and environmental protection are interdependent) and tied to the generational equity and equality principle. Laws mandating environmental impact assessment and requiring or encouraging development to minimize environmental impacts may be assessed against this principle.

Freytag's Pyramid

According to Freytag, a drama is divided into five acts: exposition, rising action, climax, falling action, and dénouement. Freytag's Pyramid can help writers organize their thoughts and ideas when describing the main problem of the drama, the rising action, the climax, and falling action. Although Freytag's analysis of dramatic structure is based on five-act plays, it can be applied (sometimes in a modified manner) to short stories and novels as well, making the dramatic structure a literary element (Freytag, 1900).

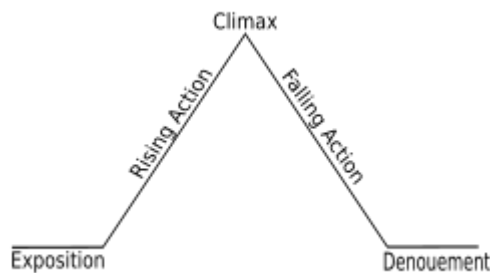


Figure 1: Freytag's Pyramid (Freytag, 1900)

The exposition is the portion of a story that introduces important background information to the audience; for example, information about the setting, events occurring before the main plot, characters' backstories, etc. Exposition can be conveyed through dialogues, flashbacks, characters' thoughts, background details, in-universe media, or the narrator telling a back-story. In the rising action, a series of events build toward the point of greatest interest. The rising action of a story is a series of events that begin immediately after the exposition (introduction) of the story and builds up to the climax. These events are generally the most important parts of the story since the entire plot depends on them to set up the climax and ultimately the satisfactory resolution of the story itself. The climax is the turning point, which changes the protagonist's fate. If the story is a comedy and things were going badly for the protagonist, the plot will begin to unfold in their favor, often requiring the protagonist to draw on hidden inner strengths. If the story is a tragedy, the opposite state of affairs will ensue, with things going from good to bad for the protagonist, often revealing the protagonist's hidden weaknesses. During the falling action, the conflict between the protagonist and the antagonist unravels, with the protagonist winning or losing against the antagonist. The falling action might contain a moment of final suspense, in which the final outcome of the conflict is in doubt. The *dénouement* comprises events from the end of the falling action to the actual ending scene of the drama or narrative. Conflicts are resolved, creating normality for the characters and a sense of catharsis, or release of tension and anxiety, for the reader. Etymologically, the French word *dénouement* is derived from the word *dénouer*, "to untie", from *nodus*, Latin for "knot." It is the unraveling or untying of the complexities of a plot.

Methodology

The subject of this research topic is the American television series, Grimm, episode 9 of season 6 titled "Tree People". The primary methods used for this research are observation and analysis through ecocriticism and the Freytag's Pyramid of the original document using the documented video of the series' episode in question. The analysis will be further supported through a secondary method by researching various journal articles and books that of what constitutes an environmental crime to be regarded as violating nature in the context of this paper. The researcher would confirm the violations in the episode if it constitutes as an environmental crime based on international law and regional law of the setting using a qualifying method of documentary research. Furthermore, the researcher would also draw results of whether the action of the antagonist is morally wrong, and what are the actions of the protagonist in tackling the problem, and how to do all these questions are related to the present condition of environmental problems and environmental enforcement in today's society.

Discussion

Identified Environmental Crime in Grimm’s Episode Tree People

Poaching is the illegal hunting or capturing of wild animals and harvesting of wild plant species with the intention of possessing, transporting, consuming or selling it and using its body parts. This act was performed during the period of [minutes] in the episode. The characters, Ralph Rotterman and Dev, the characters were shown to have [the act of poaching]. Hunting itself, though considered to be environmental harm because of its direct action in profiting of any removal of flora and fauna from nature, is still a legal activity. However, one of the law enforcers, Sgt. Wu had pointed out, “*Oh, so nobody ever informed you that hunting at night with a spotlight is poaching.*” This statement is further supported by the Law of Oregon, stating that the capturing or killing of wildlife/game mammal “...may only be legally hunted from 1/2 hour before sunrise to 1/2 hour after sunset.” During which outside that allotted time, wildlife is protected by law according to the eRegulations site by J.F Griffin Publishing (2019). The site also mentions other general hunting regulations that supported Wu’s statement, which is the fact that it is prohibited to “Cast an artificial light from a motor vehicle while in possession of a weapon; or cast an artificial light upon a game mammal, predatory animals, or livestock from within 500 feet of a motor vehicle while in possession of a weapon.” since this action would impair the wildlife’s natural defense to facilitate an easy kill and would be considered animal abuse. This action, therefore, threatens wildlife sustainability and violates one of the environmental laws.

Fly Dumping is the dumping of illegal waste instead of using the authorized method. This act was performed during the period of [minutes] in the episode by the character named Patty Vetvark. She was shown to ride a van with ‘G&K Waste Solution’ written, indicating her affiliation before throwing out waste she was responsible for disposing of. The forest, however, is not an authorized place to throw away dumps of that is pointed out by the character, Hank, that the waste is toxic later on when he and his coworkers were inspecting the forest for any suspicious activity. Her action is categorized as a crime committed on an organization scale because her actions represent the company she works that is responsible for managing waste. Not only does this violate the spirit of waste management, but also cleanup mitigation for having no accountability in polluting the forest when considering her repeated action, equity for having little consideration of the impact given to future generations of having polluted forest, and accountability and transparency because the company has proven little oversight in hiring or their employee to let one of them pollute in a conservative area. The same action was taken by one of the recurring characters, Rosalee when her car leaked oil. While the circumstance was accidental, the environmental law also urges accountability for those harming the environment despite the circumstances.

Ecocriticism of the Antagonists in Grimm’s Episode Tree People

Kinoshimobe is towering humanoids made of plant materials with chlorophyll for blood. Anyone caught violating nature is at risk of experiencing a Kinoshimobe’s wrath. When they attack, they do so by ensnaring their victims with vines before having one of the vines deliver a killing blow via stabbing. They can make vines shoot out from their hands, as well as from their feet. Bullets do little against them, as their bark-like outer layer provides them significant protection. Kinoshimobe does not discriminate between accidental or intentional violations against nature. However, they do discriminate between individuals in groups and will only go after the particular individuals in that group they deem responsible for harming nature while leaving the others alone as it had done to Ralph Once they have identified a target to attack, they cannot be reasoned with. When they have killed their target and dragged the body back to the Jubokko tree gets on its knees, raising its hands slightly like an offering, depicting a master-subordinate relationship between the two organisms.



Figure 2: Kinoshimobe (Grimm Wiki;2017)

Jubokko, on the other hand, is a type of tree that has a symbiotic relationship with Kinoshimobe to help protect their natural habitat. It survives on human blood. Any humans that are absorbed by a Jubokko will have their faces appear as knots in the bark. These faces always have a horrified expression and appear to be screaming, perhaps in a state of purgatory for their crimes against nature. This tree is based on the Jubokko from Japanese folklore regarding classes of supernatural monsters known as yōkai. According to folklore, it appears in former battlefields where many people have died, and its appearance does not differ that much from ordinary trees. Since it becomes a yōkai tree by sucking up large quantities of blood from the dead, it lives on human blood. When a human being happens to pass by, it supposedly captures the victim and, changing its branches into the shape of a tube, sucks the blood out of the victim. A Jubokko that sucks the life out of human beings in such a way is said to always maintain a fresh appearance. When a Jubokko is cut, blood trickles out. It is said that a Jubokko branch could heal and decontaminate an injured person (Kusano & Tobe, 1994).



Figure 3 and 4: Jubokko Tree and Tree Face (Grimm Wiki;2017)

Based on the description and characterization of the episode's two antagonists, it can be said that the Kinoshimobe and the Jubokko have a symbiotic relationship. Kinoshimobe acts as the protector of the Jubokko tree and fiercely safeguarding it as an environmental guardian. Its action symbolizes the 'wrath of nature' to those harming their habitat, while the Jubokko would dispose of the carcass by absorbing into itself, becoming nutrient that sustains itself. Their actions indicate the lack of malice and human-level self-awareness. Thus, it can be assumed that the action of the Kinoshimobe and Jubokko is a reasonable course within the norms of nature.

While the killing of any violation against nature could be considered manslaughter, which is the second-degree murder that declared the killing of a person in circumstances that doesn't amount to murder. However, the wesens in question are creatures reacted based on their natural instinct. Their actions may be lethal but it can be argued that the same can be said to dangerous plants and animals to people, yet unless these animals or plants are causing danger to certain human populations, then they are most likely to be avoided rather than persecuted. Therefore, they cannot be held accountable in the same framework of the law based on the norm values within human society.

Ecocriticism of the Plot from Grimm's Episode Tree People

Exposition. The episode's main plot started when a pair of poachers drive through the forest, drinking beer and looking for deer to poach. They come across a deer and Dev shoots it. He gets out of the truck to track the deer while Ralph gets more beer. Dev comes across the deer's body and pokes it with his gun to make sure it is dead. He then sets his gun and lantern down to take out a knife. Suddenly, vines approach Dev and wrapped around his ankles, and drag him away. Ralph hears Dev shout his name in a panic. Ralph thinks Dev is joking around at first, but he soon finds Dev nearby on the ground, wrapped in vines. Suddenly, a vine shoots through Dev's chest, killing him, splattering blood all over Ralph's shirt. A Kinoshimobe then pulls Dev closer to it with vines and lifts him off the ground. Ralph tries shooting the Kinoshimobe, but he inadvertently shoots Dev in the head instead. Ralph then drops his gun and sprints back towards the truck.

The introduction of the conflict showed unsupervised hunters violating nature despite the law that states against their actions. The Kinoshimobe killing one of the poachers can be defined as self-defense from the attacks of its home. While the actions of the poachers are certainly wrong, killing them as punishment based on the Kinoshimobe's judgment is where the controversy of the story began.

Rising Action. When the police started investigating the scene of the crime after Ralph reported it. The lead detectives, Nick Burkhardt and Hank suspected it to be wesens when they've encountered blood examined to be made from chlorophyll. Later, Hank finds info on the Kinoshimobe. Rosalee asks whether there is a law that allows someone to defend their home by killing another person when that person is destroying where the defendant lives. Monroe then asks, "What if it's, like, a deep, biological drive? That would be like blaming a spider for killing a fly."

This is the point when the controversy is questioned by the two supporting characters, Rosalee and Monroe. It led Nick to contemplate the crime the Kinoshimobe is guilty of based on the nature of its action, whether it was from malicious intentions or from a biological drive of its species to defend its home. If it's the latter, then should the Kinoshimobe be responsible for its actions? The answer to that question would dictate the main characters' next actions should be. Since the creature doesn't have a human appearance, if it has malicious intentions then Nick and co must kill it. If, on the other hand, it only attacks when provoked then that poses another set of questions. Whether the Kinoshimobe should be killed regardless because of the danger it imposes to people, or should they prevent any more people from harming the forest.

The rising action continues when Patty Vetvark of G&K Waste Solutions starts dumping toxic waste in the middle of the forest. She sets up a lawn chair, smokes, and waits for the process to finish. In the night, the Kinoshimobe awakens. Patty jolts awake and looks around. Vines start wrapping around her and kill her. Patty is dragged away by the Kinoshimobe up to a Jubokko tree as an offering to feed it. Later, Wu updates Nick and Hank on the info he found. He tells them he went back 20 years and there have been at least 10 disappearances in the area, all within the last five years. Wu says all the people who disappeared had records and were "punished or fined for crimes against nature." Nick, Hank, and Wu go into the forest. Wu sees Patty's truck in the distance and goes to check the bloody chair and smells the toxic waste. Nick, Hank, and Wu find information on Patty at the precinct after running the truck's plates. Hank says she has been fined seven times for illegal dumping of toxic waste around the state.

The morality of the wesens' action continued to be questioned when it is confirmed that the victims had fallen to the Kinoshimobe's hands were repeated offenders against nature. This suggests a defense to the wesens' action but doesn't mean excusing its killing. The controversy deeps further when the confirmation of environmental

criminals was the victims suggested that the litigation against them did not stop them from repeatedly violating the law. This has become an accurate representation of the current problem of the rampant environmental crime that gives enough leniency for criminals to pay for their crime, but not prevent them from making the same mistake. These crimes were shown to be enacted both at an individual level by Dev's case and organization level by Patty's case since she represented the Waste Management company she works in. The scene displayed how the irony of the law that fails to protect and prevent further environmental crimes. Hence, the Kinoshimobe became its own judge and jury when the human law fails to protect those tries to transgress its territory.

Climax. Nick, Hank, and Wu walk through the forest and end up at the Jubokko tree. Nick finds some blood by the tree and Hank finds what appears to be a person's face in the tree's bark. Nick notes the person looks like they're screaming and Wu says he now has a weird feeling too. They then realize there are faces all over the tree. Nick, Hank, and Wu go show pictures to Monroe and Rosalee of what they saw in the forest. Rosalee recognizes the tree and says it's like a normal tree except that it survives on human blood. Wu pulls up some of the images of the faces in the tree compared to mugshots of people who disappeared in the area. Nick suggests that the Kinoshimobe and Jubokko are working together in a symbiotic relationship. Rosalee then says in order to find the Kinoshimobe, they may have to cause some environmental damage. Wu and Monroe both say they're not comfortable doing that and Nick suggests making it appear like they are causing harm.

At the point of climax, the protagonists discovered the Jubokko tree. This is the tipping point of the plot as the main characters must decide whether to kill or protect the Kinoshimobe and Jubokko. It is not clear what they had a plan once they find the Kinoshimobe. The characters have enough respect for nature to not destroy it to further their agenda. However, they also do not find a solution that would

Falling Action. Rosalee's car breaks down, and when she gets out, she sees that oil has been leaking. She gets another call from Monroe asking where she is and she tells him about the leaking oil, which alarms him. The Kinoshimobe stands up a few feet behind Rosalee. She screams and starts running. Monroe panics when he hears her scream and he and the other three run in her direction. Rosalee hears Monroe calling for her and directs him to her location. As Rosalee looks at the Jubokko, vines wrap around her feet and pull her feet out from under her, but Monroe catches her. Nick and Wu start chopping the vines while Hank hits the vines with his shotgun. Rosalee gets free as the Kinoshimobe approaches. Nick tries to talk with it, but it tries to shoot vines at him, and he uses his [labrys](#) to deflect them. Suddenly, vines start wrapping up everyone's body except for Nick. Wu and Nick try to chop the vines, but the vines quickly make it to everyone's throats. The Kinoshimobe approaches Nick, but Nick quickly uses his labrys and hits the Kinoshimobe in the chest, and the wound profusely bleeds chlorophyll.

The Kinoshimobe is revealed by this point to be merciless in whoever disturbs its territory, whether accidental or not, and cannot be reasoned with as Nick had tried to during the confrontation. The situation pushed the characters to violently react in self-defense. The Kinoshimobe is proven to be dangerous and Nick was forced to kill it to ensure the safety of his friends. This scene provides insight into how the Kinoshimobe cannot become a reliable oversight, a role most suited for people that can take account of the circumstances of the crime and verdict a suited punishment accordingly. However, Nick display of attacking the Kinoshimobe in order to save his friends after they had unintentionally harm nature can arguably be said that he had prioritise the human needs against nature despite nature trying to defend itself. It is the irony in how people instinctively prioritize themselves would result in nature striking back in worse ways.

These contrast in action between the Kinoshimobe and people what led to the confrontation despite the consensus between them of ensuring protection for the environment. The conflict in the episode would not have happened had the Kinoshimobe and the Grimm manage to work together to compensate for one another's flaws in protecting the environment. However, the Kinoshimobe does not have the high intelligence for complex coordination, symbolizing how the environment itself cannot help its nature, and needed the effort of humans to give proper protection without victims from both sides.

Denouement. The episode began to fall from its climax when it was shown everyone freed from the vines as the Kinoshimobe collapses to the ground. The Jubokko then uses vines to pull the Kinoshimobe inside it. The gang looks closer and sees the face of the Kinoshimobe on the tree. They decide they've done all they can, so they quickly head to the truck. As they leave, the eyes of the Kinoshimobe's face in the tree open and it watches the truck drive away. Nick adds new information to a Grimm diary regarding the Kinoshimobe and Jubokko, with the help of Hank, Wu, Monroe, and Rosalee. Monroe suggests that perhaps the Jubokko actually was protecting the Kinoshimobe from them.

By the end of the plot, the symbiotic relationship between the Jubokko and the Kinoshimobe is implied to have saved the latter's life as they kept each other alive from being attacked by humans. This codependency in nature is common and integral for survival, humans are no exception to that. As people fail to protect the environment, then the environment will slowly but inevitably fail to keep a stable life for people, hence climate change that is affecting us now. The plot ended with no concrete solution for the source of the conflict. This is an ironic way of ending that captures the current environmental law enforcement and protection hasn't been applied universally, and so changes little the growing danger of climate change that will inevitably hit back the people.

Conclusion

According to the UN Environment (2018), "...study identified several major gaps in the response to environmental crime. Lack of data, knowledge, and awareness, lack and limited use of legislation, lack of institutional will and governance, lack of capacity in the enforcement chain, lack of national and international cooperation and information sharing among authorities, and lack of engagement with private actors and local communities were among those listed." This is true when you look at the cases shown in the episode. The crimes identified in the show were confirmed to violate the environmental laws. However, the nature of the Kinoshimobe and Jubokko in confronting the crime did not conform to the human interest and were against the moral value of Nick and co. Moreover, the victims of the Kinoshimobe and Jubokko were concluded to be those who violated nature numerous

times. The fact that the system hasn't managed to prevent repeated offenses other than 'a slap of the wrist' showed the inadequacy of the current law enforcement in protecting nature whether it'd be from an individual-level of offense to an organization-level.

In the episode, the creatures were stated to act the role of an environmental protector. Working in a symbiotic relationship with the Jubokko tree, the Kinoshimobe any person found to be harming the forest and sacrifices them to the Jubokko tree. Those who do not respect the natural environment are punished by becoming trapped within it. The role of the antagonist within the plot describes the irony of the situation where human action that causes harm to nature from their own personal and short-minded interest (whether it be for good or bad intentions, accidental or purposeful) would inevitably come back to bite you. This is true when you consider climate change that continues to worsen today which led to multiple category 5 hurricanes hitting the US this year alone (Kaplan, 2019). Nature, in this story, is represented to enact self-defense without the same degree of self-awareness as humans as, lacking the malice that would weigh its action as 'evil' and further support their actions to be 'natural'. Hence, it is the responsibility of humankind, with their self-awareness and high intelligence, to govern themselves and not nature. Because the story conveys that only by protecting nature would we, in turn, protect ourselves from it.

From this research, the researcher is in the hope that it could bring awareness of how dangerous the current environmental crises where we do not view nature to be a priority of protection, and oftentimes to be swept under by the interest of the people without being aware of the ramification. A stricter and immediate action should be taken if changes are to be made. Environmental law offenders shouldn't be capable to continue making the same mistake with the same fine. Society shouldn't litter to the point the river turns black. Corporations shouldn't be able to create forest fires in the name of development and think there would be no repercussions. Unless the government made laws and enforce it with the same if not more weight in protecting the environment equal as they would when protecting society, then it is unlikely to be any changes that would have great effects. Society shaped culture and culture helped shaped society, but the same can be said for the government. It is the duty of the institution to shape society that holds respect for nature. However, it is never too late the smallest action. Whether it'd be by donating to or being a member of an environmental support group such as Greenpeace or WWF, or buying a bracelet recycled from plastic bottles from the ocean in Bali by 4Ocean, and reportedly cleaned up to 500 kilograms of trash since its launching in 2017 (Huddleston Jr, 2018). It is the belief of the author that as long as we're still breathing, we shouldn't stop fighting for the earth.

References

- Freytag, Gustav. (1900). *Freytag's Technique of the Drama, An Exposition of Dramatic Composition and Art by Dr. Gustav Freytag: An Authorized Translation From the Sixth German Edition by Elias J. MacEwan, M.A.* (3rd ed.), Chicago: Scott, Foresman and Company, LCCN. Retrieved from lcn.loc.gov/13-283
- Gibbs, Carole and Rachel Boratto. (2017). Environmental Crime. *Oxford Research Encyclopedia*. Retrieved from oxfordre.com/criminology/view/10.1093/acrefore/9780190264079.001.0001/acrefore-9780190264079-e-269
- NBCUniversal. (2017). Kinoshimobe [Photograph]. Retrieved from grimm.fandom.com/wiki/Kinoshimobe?file=609-Kinoshimobe.png
- NBCUniversal. (2017). Jubokko [Photograph]. Retrieved from grimm.fandom.com/wiki/Jubokko?file=609-Jubokko.png
- NBCUniversal. (2017). Tree Face [Photograph]. Retrieved from grimm.fandom.com/wiki/Jubokko?file=609-Tree_Face.jpg
- Huddleston Jr, Tom. (2018). *These 20-something Surfers Started a Company that's Pulled 1 million pounds of Garbage Out of the Ocean*. Retrieved from www.cnn.com/2018/09/07/4oceans-cleaned-up-1-million-pounds-of-ocean-garbage.html
- J.F. Griffin Publishing (Ed). (2019). *Oregon Big Game Hunting Regulations*. Retrieved from www.eregulations.com/oregon/big-game-hunting/
- Kaplan, Sarah. (2019). *Here is the Science of Hurricane Dorian's Features to Climate Change*. Washington Post. Retrieved from www.sciencelert.com/hurricane-dorian-s-most-dangerous-qualities-are-linked-to-climate-change
- Kusano Takumi and Tobe Tamio. (1994). Japanese Youkai Museum. *Shinkigensha*. 166
- Kouf, Brenna (Writer), & Kouf, Jim (Director). (2017). Tree People [Television series episode]. Greenwalt, David, and Jim Kouf, Sean Hayes, Todd Miller (Producers), Grimm. New York City, NY: NBC, Universal Television
- Manufacturers of Emission Control Association. (MECA, 1998). *The Case for Banning Lead in Gasoline* [Pdf]. Retrieved from www.meca.org/galleries/files/111698_lead.pdf
- Manson, Matthew. (2019). *Environmental Law: Government and Public Policy Towards the Environment*. Retrieved from www.environmentalscience.org/environmental-law
- National Institute of Environmental Health Science. (NIEHS, 2019). *Bisphenol A (BPA)*. Retrieved from www.niehs.nih.gov/health/topics/agents/sya-bpa/index.cfm
- Uhlmann, D. M. (2014). Prosecutorial discretion and environmental crime. *Harvard Environmental Law Review*, 38(1), 159-216.
- UN Environment. (2018). Environmental Crimes are on the Rise, but so are Efforts to Prevent them. Retrieved from www.unenvironment.org/news-and-stories/story/environmental-crimes-are-rise-so-are-efforts-prevent-them
- United Nations Environmental Program (UNEP, 2006). UN Training Manual on International Environmental Law [Pdf]. Retrieved from

wedocs.unep.org/bitstream/handle/20.500.11822/20599/UNEP_Training_Manual_Int_Env_Law.pdf?sequence=1&isAllowed=y

White, R., & Heckenberg, D. (2014). *Green criminology: An introduction to the study of environmental harm*. New York: Routledge.

The Different Orientations of Translation Official Translator and Students Used in *Eggnoid* Comic

Siti Saniyah Kohar
Universitas Al Azhar Indonesia
sitisaniyahkohar7@gmail.com

Abstract

Nowadays, people are lack of awareness about the environment. Many people are still doing littering and cutting down the trees without calculations. This situation is represented by *Eggnoid* comic. The comic tells how *Eggnoid*, modified human beings who care more about the environment and peace than the real ones. Actually, *Eggnoid* is an Indonesian *Webtoon* comic that is translated into several languages. However, the translation of the comic is different from one translation to the other. According to Nida in Venuti, (2004: 129-130) there are two basic orientations of translation such as formal equivalence and dynamic equivalence. After comparing the official and students' translation, the result is both official and student translations have some differentiations. This study found out that the differentiation of translations reflected the orientations that translator and students used to translate *Eggnoid* comic

Keyword: *comic translation, orientations of translation, translation*

Introduction

There are many ways to campaign the awareness about environment; through advertisement or entertainment. Nowadays, the campaign about the earth is frequently represented through entertainment. For example, Lil Dicky with his song, *The Earth*. However, one of the popular comic platform, *Webtoon* has a comic about environment issue. It is *Eggnoid* from Indonesian author published on December 2015. The comic tells how *Eggnoid*, modified human beings who care more about the environment and peace than the real one. Actually, *Eggnoid* has been translated into several languages. Moreover, the translation of the comic can be one of the campaigns to make everyone care more about environment.

Essentially, everyone has their own way translating comic. According to Nida in Venuti, (2004: 129-130) there are two basic orientations of translation such as formal equivalence and dynamic equivalence. Formal equivalence is the way in translating that focuses on the message, both in form and content. It is also defined when translators translate verb to verb or adjective to adjective (Nida, 1964:159). However, Nida and Taber (1982: 200) cited that "dynamic equivalence is a translation principle according to which a translator seeks to translate the meaning of the original in such a way that the TL (target language) wording will trigger the same impact on the TL audience as the original wording sis upon the ST (source text) audience". Jacobson (1959) conveys that while translating, there is no equivalence that is same exactly as the original text. However, even though the translations are quite different, the meaning, the message and the atmosphere of the text in the comic must be similar.

Research Question

This study is committed to answer some questions, that are:

1. What orientations did official translator and students use to translate *Eggnoid* comic?
2. How are the differentiations between students and official translation?
3. Can translations deliver same message as the original one?

Theoretical Framework

Activity of changing something spoken or written into another language is translation (Manser, 1996: 441). According to Newmark (1988: 28) "translation is rendering the meaning of a text into another language". On 1950s, translation studies focused on the meaning and the equivalence. However, translation studies was still developing until early 1960s. On 1964, Eugene Nida punctuated systematic approach of translation studies in his book, *Toward the Science of Translating*. In the book, Nida cites that there are two basic orientations of translation; formal equivalence and dynamic equivalence. "Formal equivalence focuses attention on the message itself, in both form and content. In such a translation one is concerned with such correspondences as poetry to poetry, sentence to sentence, and concept to concept. Viewed from this formal orientation, one is concerned that the message in the receptor language should match as closely as possible the different elements in the source language" (Nida, 1964: 159). However, dynamic equivalence is way of translating that focuses on how does the translation produce same impact as the source text. (Nida and Taber, 1982: 200).

Research Method

This study uses *Webtoon* as the source data because *Webtoon* is one of the popular comic platforms in Indonesia that has good rating. In addition, *Eggnoid* is chosen because *Eggnoid* is one of the comics that is translated into several languages and the story of the comic is about environment issues where people are lack of awareness about environment than *Eggnoid* who is modified human. Thus, the writer wants to identify how translator translate the text that relates to the environment. Actually, the aim of this study is to find out how the different translations between official translator and students.

The writer used *Eggnoid* comic episode 20 season 2 for data analysis because in the episode there are some interaction between *eggnoid* and supervisor. This study uses observations and document analysis. The observation is committed to several students through Google Form, “how students translate some dialogues that occurred in the *Eggnoid* comic episode 20 season 2”. In the observation, there are nine students who participated to this study. All of students are from English Department that are in 2015 until 2018 class and they are selected based on their English skill. the data from Google Form and the official translation in *Webtoon* episode 20 season 2 are compared to find out the different orientations that the translator and students used. The comparison between Official English translation and student’s translation is analysed using theory Two Basic Orientations of Translation by Nida (1964). Furthermore, the translations are also observed on how comic translations can deliver the message of the comic itself even though the language has been changed. The observation is an interview to English department’s lecturers. The purpose of the interview is to prove that the translations can deliver the same message as the original one.

Result and Discussion

There are eight dialogues that are used as the data in this study. The dialogues are picked from episode 20 season 2 of *Eggnoid* comic, that are:

Dialogue 1

“Menyerahlah, kemanapun kau berlari kami akan selalu bisa melacakmu.”

In the official translation, the translator used dynamic equivalence. This is the official translation of the sentence “That’s enough. We can find you no matter where you run away to.” In the first sentence, the translator translated word “Menyerahlah” as the instruction to give up to the sentence “That’s enough”. In fact, the word “Meyerahlah” and the sentence “That’s enough” are quite different in both form and content of the sentence but the translations have same effect with the original text. However, students have translated the sentence using formal equivalence. All students have translated the word “Menyerahlah” into sentence “give up” and “surrender”. The sentences “Menyerahlah”, “give up” and “surrender” are same as verb and they also have same content.

Dialogue 2

“Tidak akan! Aku tidak akan mau ikut bersama kalian! Kalau perlu aku akan melawan kalian!”

Translator and some students used dynamic equivalence for the dialogue. However, some students used formal equivalence. In the last sentence, “Kalau perlu aku akan melawan kalian!”, the original sentence is complex sentence. However, the official one, student 1, student 8 and student 9 have translated it into simple sentence. In addition, some students still translated it into complex sentence like the original text (see table 1).

Table 1

Translation	Formal Equivalence	Dynamic Equivalence
Official	-	No! I’ll never go with you people! I’m... going to fight you!
Student 1		No way! I’ll never wanna go with you all! I’ll fight you all!
Student 2	No way! I’ll never follow you! Surely I’ll attack you if needed!	-
Student 3	No! I won’t ever follow you all! If needed I’ll fight you!	-
Student 4	Never! I won’t go with you all! I’ll fight all of you, if it’s necessary.	-
Student 5	Never! I don’t want to follow you’re! if necessary I’ll against you’re!	-
Student 6	Never! I’ll never want to join you! I’ll fight you if I have to!	-
Student 7	Never! I won’t be with you! I’ll fight you if you want!	-
Student 8	-	Never! I’ll never go with you! I’ll fight you!
Student 9	-	No! I won’t come with all of you. I’ll fight you!

Dialogue 3

“Jangan bodoh, *Eggnoid* memang spesial, tapi satu lawan tiga... kamu tidak akan menang!”

In the dialogue 3, there is sentence “Jangan bodoh”. Student 7 and official translator used dynamic equivalence and the rest of students used formal equivalence. Both translator and students used the similar word, but they used different orientations. In fact, some students translated the sentence “Jangan bodoh” into sentence “don’t be stupid” and “don’t be fool”. “Jangan bodoh” and “don’t be fool” is same in both form and content.

Dialogue 4

“kalau perlu kami tidak segan menggunakan kekerasan.”

Actually, this sentence is complex sentence. Translator and several students translate it into simple sentence, which means they use dynamic equivalence. The other students use formal equivalence because their translations have same form with the original sentence. There is one student who did not translate the sentence (see table 2).

Table 2

Translation	Formal Equivalence	Dynamic Equivalence
Official	-	Don't make us use violence against you.
Student 1	If necessary, we don't hesitate to do a violence.	-
Student 2	We'll not regret to use the violent if it's necessary.	-
Student 3	If needed we don't hesitate to do violence.	-
Student 4	-	We won't be hesitate to use violence.
Student 5	If necessary we don't hesitate to use violence.	-
Student 6		We won't hesitate to use violence if necessary.
Student 7		We'll do in both good way and bad way.
Student 8	-	-
Student 9	-	We won't hesitate to fight you violently.

Dialogue 5

“Jangan berlebihan. Bagaimana pun juga Eggnoird adalah aset yang berharga.”

The translator uses dynamic equivalence for this sentence because the translator has translated “Jangan berlebihan” into “Be easy on him”. The sentence “Jangan berlebihan” and “Be easy on him” are different both in form and content. However, all students used formal equivalence to translate it (see table 3).

Table 3

Official	Be easy on him. Because Eggnoirds are valuable assets.
Student 1	Don't exaggerate. After all, eggnoird is valuable asset.
Student 2	Don't exaggerating. However, eggnoirds are precious assets.
Student 3	Don't be over. How was eggnoird is valuable assets
Student 4	Don't exaggerate. After all, eggnoird is the worthy asset.
Student 5	Don't exaggerate. However, eggnoird is a valuable asset.
Student 6	Don't overdo it. No matter eggnoird is still an important asset.
Student 7	Don't excessive. However, eggnoird is the most important asset.
Student 8	-
Student 9	Don't be too much. After all, eggnoird is valuable asset.

Dialogue 6

“Eggnoird yang bersinar merah harus pulang untuk diperiksa.”

Both translator and students used formal equivalence to the sentence. Their translations have the same form and the diction. (see table 4).

Table 4

Official	Eggnoird that generate red light have to return and be inspected.
Student 1	The red shining Eggnoird must go home for inspection.
Student 2	The eggnoird who shines a red light would be forcefully take back investigated.
Student 3	The eggnoird who red shine should be home to examined.
Student 4	The eggnoird that glows red must go back home to be examined.
Student 5	Eggnoird that shining red must go home to be examined.
Student 6	The shining red eggnoird hase to go home to be checked.
Student 7	The glowing red eggnoird must be checked.
Student 8	Eggnoird who spread red light must go home to be check.
Student 9	Red glowing eggnoird must go home for inspection.

Dialogue 7

“Eggnoird yang melanggar aturan atau rusak berarti gagal menjalankan misi.”

This is the table of translator and students' translations.

Table 5

Official	If <i>Eggnoird</i> breaks the rules or malfunctions, it means that they're failed their mission.
Student 1	An Eggnoird who broke the ruler or damaged means failed to do the mission.
Student 2	The one who breaks the rule or broken means to be failed in the mission.
Student 3	The eggnoird who breaks the rules or broken its mean failed to run the mission
Student 4	The eggnoird who violate the rules or damaged means failed to run the mission.
Student 5	Eggnoird that breaking the rules or broken means failing to carry out the mission.

Student 6	An eggroid that breaks the rule or is broken means failure in accomplishing the mission.
Student 7	The broken-ass eggroid must be failed
Student 8	Eggroid who against the rules or failed doing their mission.
Student 9	Broken eggroid is the one who failed to carry out the mission.

According to table 5, translator used dynamic equivalence because the translator changed the form of the original sentence. Student 7 also used dynamic equivalence because the content of the translation is different from original text. However, other student used formal equivalence to translate the sentence. The form and the content of their translation are same as the original one.

Dialogue 8

“Aku bukan aset, aku manusia dan aku tidak akan pulang.”

For this dialogue or sentence, both translator and students used formal equivalent as the orientation of translation. Their translations of this sentence are same both in sentence structure and diction (see table 6).

Table 6

Official	I’m not “Asset” I’m “person”. I’m never going back
Student 1	I’m not an asset, I’m human and I won’t go home.
Student 2	I’m not an “asset”, I’m a “human” and I won’t go back with you.
Student 3	I’m not the assets, I’m human and I don’t will come home!
Student 4	I’m not an “asset”, I’m a “human” and I’ll not go home!
Student 5	I’m not “asset”, I’m “human” and I won’t go home!
Student 6	I’m not an “asset”, I’m “human” and I’ll never go home!
Student 7	I’m not a thing. I’m human and I’ll not step on the home, again.
Student 8	I’m not an “asset”, I’m “human” and I’ll never go home!
Student 9	I’m not an asset. I’m a human being and I won’t go back!

According to the analysis, there are some differentiations between official and students’ translation. the cause of the differentiation is the orientations that translator and students used. For example, different dictions are used by students and translator reflect their orientations of translation. However, the message of the original and translations are same. According to the lecturers in the interview, both official and students’ translations can deliver same message as the original one. Even though, there are some students that did not use appropriate word or diction to translate it. Consequently, there are some translations that used inaccurate equivalence.

Conclusion

In today era, media to share ideas or information like campaign are more attractive and various. For example, the campaign about environment can be represented through comic. In addition, comic translation can be one of the way to extend the campaign. In fact, when translating, there are two basic orientation of translation. Those are formal equivalence and dynamic equivalence. Translator used dynamic equivalence mostly to translate the comic, but the translator still used formal equivalence. Translator used formal equivalence to translate the sentence related to theme of the comic. However, most of the students used formal equivalence to translate comic. They also used dynamic equivalence to translate sentences that contain the emotion state of the character. Accordingly, there are some differentiations between official and student’s translation. The differentiation reflected the orientations that translator and students used. Even though the translations are different, message of the comic is still same as the original text. On the other hand, this study focuses on the text and the translation of the comic. Essentially, comic has figures or illustrations of the story. It will be interesting, if this study is developed on semiotic aspects.

References

Archie The Red Cat. (2015). *Eggroid*. Webtoon. Seen on July 2nd 2019 at 7.24 p.m.
https://www.webtoons.com/id/romance/eggroid/list?title_no=593
 CewekBanget.id, (2016), *4 Fakta Seru yang Perlu Kita Tahu Tentang Webtoon Eggroid*, Line Today, seen on April 29th 2019 at 9.10 p.m.
<https://today.line.me/id/article/4+Fakta+Seru+yang+Perlu+Kita+Tahu+Tentang+Webtoon+Eggroid-5d5bcfd694c934f4b60b580ee10ae47c89d29e8b6da9c25e8a44264edb3ed5e6>
 Jacobson, R. (1959). *On Translation*. Cambridge: Harvard University Press.
 Manser, Martin H. (1996). *Oxford Learner’s pocket dictionary*. Hong Kong: Oxford University Press.
 Newmark, P. (1988). *A textbook of Translation*. Hertfordshire: Prentice Hall International
 Nida, E. (1964). *Toward the Science of Translating*. Leiden: E.J. Brill
 Nida, E. (1966). *Principle of Translation as Exemplified by Bible Translating*. Oxford University press.
 Nida, E and Taber. (1982). *The Theory and Practice of Translation*. Istituto Universitario Orientale.
 Venuti, L. (2000). *The Translation Studies Reader*. London: Routledge.

The Challenges in Establishing *Sekolah Budaya Jawa* (SBJ) in Senden Village, Boyolali

¹Widhyasmaramurti and ²Nur Basuki Rachmanto

¹Sastra Daerah untuk Sastra Jawa, ²Lembaga Bahasa Internasional
Fakultas Ilmu Pengetahuan Budaya Universitas Indonesia, Indonesia
widhyasmaramurti.s@ui.ac.id, gbas4nie@gmail.com

Abstract

Nawacita is the nine work agenda launched by the Indonesian President, Ir. Joko Widodo, which began in 2014. One of them is forming a community's economic independence by driving the domestic economy strategic sector (Lopulalan, 2014). This caused Senden Village community in Boyolali, wants to develop their region through their strategic sector which is tourism. Senden's tourism potentials are natural beauty on the slopes of Mount Merbabu-Merapi, and residents who are welcome to visitors as well as applying traditional values, such as conducting harvesting ceremonies, and performing jathilan dances. Senden's youth organization guided by the team of Universitas Indonesia formed a Sekolah Budaya Jawa as a special interest tour package. The research focuses on the challenges in building the Sekolah Budaya Jawa. This research aims to reveal the efforts of the Senden Village community in order to overcome the challenges in establishing the Sekolah Budaya Jawa and introducing it to the wider community. The discussion uses a qualitative approach with participatory observation methods. The observation shows that the challenges come from the community. They are not aware if the tourism potentials are their selling values. Their lack of self-esteem made them more engaged in their lives as farmers rather than embracing the challenges. Therefore, the presence of the Sekolah Budaya Jawa which they named Pawiyatan Budi Rahayu is expected to continue to assist the community to have self-confidence, independence, and be able to improve their economy beyond the farming culture that they have lived through generations.

Keywords: *Boyolali, culture, Javanese, specific tourism package*

Introduction

Over the past six decades, tourism has continued to expand and become one of the largest and fastest-growing economic sectors in the world. The tourism industry has generated an estimated 9% of gross domestic product (GDP) and provided 1 in 11 jobs globally. International tourist arrivals worldwide are expected to increase by 3.3% a year from 2010 to 2030 to reach 1.8 billion by 2030, according to UNWTO's long term forecast *Tourism Towards 2030*. (World Tourism Organization report, 2017).

Currently tourism sector accounts for four percent of the total economy, the tourism industry will enhance more foreign exchange earnings as each foreign visitor is estimated to spend between USD \$1,100 and \$1,200 per visit on average (Indonesia Investments, 2016). Moreover, this will provide more employment opportunities to the local people, fueling leisure activities, and structural transformation of economies. By 2019 Indonesian government has targeted to double the figure to 8 per cent of GDP, and this also means that the number of visitors need to double to about 20 million. To achieve this target, the government of Indonesia is focusing on improving the infrastructures (including information and communication technology or ICT), accessibility, as well as enhancing online promotional campaign abroad. A revision of visa-free access policy has also been done in 2015 to attract more foreign tourists.

Almost by coincidence, the community in Senden village, on the eastern slope of Mt. Merbabu, in Boyolali, made contact with team of community engagement from Universitas Indonesia in 2017, and they proposed their intention to develop their region through potential sector, which is tourism. It marked the beginning of collaboration between the youth organization and the local leaders in Senden and the team of Universitas Indonesia. After doing some research on the tourism potentials on the area, together we designed a doable and sustainable program resulting in the building of *Pawiyatan Budi Rahayu* for the name of *Sekolah Budaya Jawa* (SBJ) or the **School of Javanese Culture** in Senden village, Boyolali, Central Java in the following year.

Senden Village: Its Geographical Location and History

Senden village is located between Mt. Merapi and Mt. Merbabu in Central Java, about 1,300 m above the sea level. This village consists of 11 hamlets, i.e., Pasah, Senden, Brajan, Argosari, Tegalsari, Gunungsari, Sengon, Gragah Ombo, Muntuk, Sidomulyo, Kemangen, covering an area of 300,216 hectares. Because of its location, Senden has cool climate (between 14^o and 28^o C) which makes it suitable for various kinds of vegetables and tobacco. Uniquely, with the annual rainfall rate of less than 2448 mm³ those vegetables and tobacco can grow well without sufficient amount of water or irrigation. It is very common to find intercropping plants in Senden village. People plant tobacco in the same areas together with vegetables. According to information gathered from the elderly, during the Dutch colonial era, Senden used to be an area for tea and coffee plantation because of the good irrigation at that time. Several nearby archeological sites also indicate that there had been abundant of water supply in the ancient time. However, after the occupation of Japan in Indonesia, the water storage seemed to be damaged and abandoned. People have then changed to tobacco plantation and several kinds of vegetables, such as tomatoes, garlic, chilly, and chayote.

Accordingly, this location retains a lot of traditions related to farming. Among them is the crop ritual, a kind of thanksgiving festival for the successful crop. Formerly, this ritual was held sporadically in various locations. During this ritual, people get together, pray, give some offerings in the form of *gunungan* (mountain-like offering consists of fruits, vegetables, and seeds). They also perform traditional dance, namely *reyogan* or *jathilan* with gamelan music accompaniment. One of the most popular *reyogan* dance is *topeng ireng* (the black mask). There is no adequate information why they named it as *reyogan*, similar to a popular dance in Ponorogo, East Java. Some said the word *reyog* was an acronym for *raos eling yekti ora goroh*, which literally means the willingness to sacrifice with true conscience. However, there is no authentic source to prove this. The prayers are mostly combination between Arabic and Javanese language which represent collaboration between those two cultures, yet there was no conformity of prayers. Each location had its own different prayers. This kind of condition also appeared in its economic fragmentation. Senden failed to exploit its dynamic comparative advantage because its economic growth is merely dependent on commodities and old industries instead of high value-added products. The key to address this problem is essentially the same, namely better hard infrastructure (road system, transport, and accommodation), soft infrastructure (government and governance), and wet infrastructure (human resources). Therefore, the aim of this paper is to elaborate the challenges in opening *Sekolah Budaya Jawa* (SBJ) since 2017 until present time in order to assist local community in developing their independence and awareness of the tourism's effect in improving their economy.

Methods

In order to assist local people in Senden in performing *Sekolah Budaya Jawa* (SBJ), a Community Based Tourism (CBT) approach is used. CBT needs distinct competitive element that sets it apart from other competitors. Kotler (2000:175) stated that in a highly competitive global marketplace, a company relies on differentiation that distinguishes the company's offering from its competitor's offerings in terms of product, services, personnel, channel, and image. *Sekolah Budaya Jawa* (SBJ) was then chosen to have competitive advantage from other CBT.

Qualitative approach with Participatory Action Research (PAR) was chosen to develop CBT in Senden. Following Suansri (2003), three targets were set up to achieve maximum result. First, it is important to empower the host community to manage CBT effectively. Second, the marketing team should promote people's awareness of the advantages of CBT compared to mass tourism. Third, people should be educated to realize the advantage of CBT as a community tool for conservation of natural resources and cultural preservation.

Sekolah Budaya Jawa (SBJ) does not refer to a physical building with classes as seen in formal education. SBJ embraces the concept of *Sekolah Alam* in which every part of Senden village may become place and object of study. The way of life, daily activities and conversation among people can become materials for the lessons. Learners should participate with the community to absorb and to practice everything they have learned. Therefore, everyone in the host community may become the teacher.

Analysis

According to Suansri (2003), there are four dimensions in developing CBT toward a community, which are environment, social, cultural, and economy. In order to be able to see the application of CBT within Senden's community, these four dimensions should therefore be put as the main considerations.

First dimension: Environment (Infrastructure in Senden Village) Compared to other villages in terms of facilities in Boyolali regency, Senden village, there has been electricity in most areas of Senden, and each hamlet or *dusun* is connected by decent road system that fits for one pickup to go through. In 2017 internet connection could be used for mobile communication only in several locations—one of them is in Dusun Senden, one of the eleventh hamlets in Senden village. Broader internet connection can be used nowadays in more locations, such as in Dusun Brajan and Dusun Sengon which formerly belonged to the blank spots.

Nevertheless, there is still no public transportation from Boyolali to Senden village. The nearest villages that has been reached by public transportation are Cepogo village and Ampel. Local people commonly use open pickups to go to Cepogo or Boyolali before taking public transportation such as minibus. It is very common to see a big group of people sitting on the back trunk of an open pickup—the same vehicle that is used to transport tobacco leaves down from this area. Commercial bike, a.k.a. *ojek* is also available for individual traveler to go to or from this location. Big trucks can only reach the main village with wider roads, and the steep condition of the winding roads around Senden village becomes the most obstacle for truck drivers to reach this place.

Houses were made of brick of stones and wood planks. Generally, each house consists of a big living room and several bedrooms in the main building. The traditional kitchen and the bathroom are mostly located at the back part of the house. Only a few houses have more than one bathroom. Mostly, there is only one bathroom with an immense bathroom sink to hold water. There is usually a barn to keep the crop in each house. This barn is generally located next to the traditional kitchen. Rows of houses are lining on the right and left sides of the steep road, and behind those houses are the vegetable and tobacco plantation.

Mini shops are located sparsely. They provide toiletries and groceries for local people. The nearest medical clinic can be found in Cepogo, while public hospital is only available in Boyolali. There are schools for kindergarten and elementary students. However, parents have to send their children to Selo or Boyolali to study in the secondary school. The most common public transports for those students are motorcycle and open-up pickups

Second and Third dimension: Socio-Cultural Condition

Quite typical of a Javanese village, people know almost each other, even in the remote areas. Some of them are related by blood, while the rest are linked through marriage. Most people live from farming, cattle and poultry farming. Some people, mostly youngsters work in the nearby towns as factory workers, while fewer people who have better education such as university graduates work as school teachers and civil servants.

People meet in several events, such as in rituals, in wedding ceremony, or during *pengajian* (religious teaching and recitation). Almost every important event which related to human's life cycle has its own rituals—birth, marriage, crops, and funerals. They also have rituals as gratitude to the Almighty from *merti desa*, *sadranan*, *sedekah air*, and crop ritual. There are also some rituals related to special dates or months according to the lunar calendar, such the Eid Mubarak, the Surah, etc.

From this closeness or intimate relationship among people, it can be expected that the cooperative spirit among those people are very strong. Cooperative work among people can be seen when a village member builds his house, or when a new baby born, during a marriage as well as during a funeral.

Closely related to the rituals, people are actively taking part in traditional dances, *karawitan* and *Rodat*. Popular dances in Senden are *Reog Campur Bawur*, *Tari Soreng*, *Reog Topeng Ireng*, *Ketoprak*, and *Campursari*. The gamelans are also available in several hamlets, such as in Gunungsari, Brajan, Muntuk, and Sengon. People, ranging from adult to teenagers, practice those traditional dances and music routinely. They usually practice them in the late afternoon or in the evening after working hours.

Fourth dimension: Economy (Problem Awareness and Challenges)

The industrial and other working conditions have not affected Senden everyday lives; however, the influx of new information through mobile communication and internet connection would affect the way people live. Television is no longer considered as the main source of information, and because of its remote location on the slope of Mt. Merbabu, the quality of the TV broadcast is not quite good, unless they use satellite disc. Thus, mobile phone has been widespread and become the main medium for communication among people in Senden village. It is considered cheaper compared to the facilities and luxuries it provides. Sooner or later, the appalling information from other places, especially from big cities, will lure young people out from Senden to seek for job. This condition has caused big concern among people in Senden because it has been more difficult to find manpower there to work in the farm.

The same concern has made some people in Senden to contact team of community engagement from Universitas Indonesia. It happened without coincidence as one of the team members came from Senden village. The team started to gather information and data in 2017, and concluded that there was a big potential to develop Senden into a community based tourism. The plan to build cultural tourism should involve the local community as the owners of tradition and culture. Based on this plan, community development program became the initial project of community based tourism. According to Kartasmita (1997: 11-12), community development is an effective effort to develop people condition and free them from poverty and deficiencies. The Community Based Tourism (CBT) was chosen as the pilot project since it may protect the sustainability of the environment and socio-culture (Suansri, 2003: 14). The local community is expected to benefit from the influx of tourist's revenue, not the victim of the tourism industry or merely get the most menial or the lowest paid job available.

With various rituals and ethnic charm in the forms of dances and traditional music, equipped with beautiful mount scenery, Senden can offer an abundance of vibrant cultural experiences that reflect Javanese daily life rather than something artificially preserved and displayed for tourism purposes. It remains, however, a challenging task to develop CBT in a systematic and coherent way that brings local as well as national benefits without endangering and eroding the culture itself.

- **Physical Challenges**

The first challenge was the geographical location of Senden as well as the availability of infrastructures. The roads could only fit one pickup to pass on when the project started in 2017. There was no homestay for visitors, and most houses only had one toilet with poor sanitation. The weather is quite cold at night in Senden, and people used to sleep on top of woven pandanus mat. Cotton beds were quite rare, and houses without ceiling made the temperature in the house no difference from that outdoors.

Lack of transportation became the second challenge to face. The steep condition of the roads in Senden area would only fit for vehicles with powerful engine. Moreover, the narrow roads would prevent two cars from running together from opposite direction. Food stall and mini shop were quite rare in Senden, and were only available near schools or public area such as mosque.

When the project started in 2017, internet connection was quite scarce. Only several locations had sufficient internet and mobile connection from one provider only. The choice of location for the basecamp of the first pilot project was based on the internet and mobile connection, too.

- **Non-physical Challenges**

Apart from the physical challenges, there were also non-physical obstacles for this program. People's acceptance for the program deserves thumbs up; however, mere acceptance is not enough. Time is the first challenge to overcome. People usually go to the field twice during the day time, once early in the morning until around noon, the second time will be from two to 5. Accordingly, it was quite a difficult job to gather them for discussion in the day time. The Focus Group Discussions (FGD) were then held in the evening, and there were a lot of excuses for not attending the FGDs.

Lack of understanding of the local people about their assets was the second problem arisen. While the term "cultural assets" has often been given a specific definition, there must be a broader recognition of culture. History, religion, literature, and above all the people—their value system, ways of life, aspirations and achievements are the very essence of what we mean by "culture." All of them will generate attraction to CBT. Since there had been no prior knowledge on the concept of CBT among the local community in Senden, nor had they seen any model of a CBT, everyone thought that it would cost a lot to provide the facilities for CBT. It took time to make them aware that their way of life on daily basis was the best asset for CBT.

Lack of confidence among the local people appeared to be the third challenge that should be counter. This lack of confidence was apparent from their over-dependence on the community engagement team from UI. They were afraid of making decision and used to wait for further guidance from the team.

Considering all of those problems, the team decided to establish *Sekolah Budaya Jawa* in Senden village. It was considered suitable to train the local people as well as to give more attraction to visitors as none of the other CBT projects had offered this before. The first project was to build *A Laboratory of Javanese language and Culture* located in Senden village in 2017. The location was chosen because of the availability of internet connection in that area. It was designed as an online storage, and all the data about local cultures and traditions were kept through online database program, namely *Obvibase*, a free online database. Online database system was chosen so that the data can be accessed and modified from everywhere. By working this way, the team could also process the data from our base campus in UI Jakarta. The second project was to establish *Sekolah Budaya Jawa* (SBJ) in 2018. Prior before the establishment of SBJ, a number of trainings had been given to local people to provide accommodation, transportation, and cultural attraction for tourists. At the same time, promotion and marketing team had been working hard to bring in tourists. All these hard work resulted in 36 domestic and international visitors coming to Senden for 7 day-tourism program in Early August 2018. The third project was focusing on Media promotion in 2019. Workshop on media promotion was given to local people—they learned how to create Vlog for media promotion of Senden. In early August 2019 *Sekolah Budaya Jawa* succeeded in escorting 29 people—6 of them from Vietnam, 1 from Laos, 1 from China, and 1 from India together with the other domestic people to enjoy CBT in Senden village. We also created media group through Whatsapp, Facebook, and Instagram for the alumni—the way we address them, not as tourists.

Establishing Sekolah Budaya Jawa

Various traditions and rituals in Senden village have become the advantages that could promote it as one of the tourism destinations in Indonesia. However, there had been no systematic inventory prior to the CBT program in Senden. The first task was then projected to build a storage to record all the traditions and rituals in Senden. It turned out that there had been no uniformity among the 11 hamlets or *dusun* in Senden village in terms of the ritual process, the variety of offerings, as well as the prayers. Each hamlet also had its schedule for the rituals based on its own tradition. Even there was no single myth regarding several historical sites in Senden.

To anticipate this condition, a single event should be chosen to represent the collection of rituals in Senden. Among others, the crop ritual was considered the best event as it was generally performed together in Senden. The crop rituals have long been the event for local community to preserve their peasant tradition through offerings and ritual dances. Besides its role as cultural conservation, it becomes potential for tourist's attraction to come to this area.

After deciding the event, a narration was needed to make the event more meaningful. The narration needed setting of place and time. The old cemetery in Gunungsari village was agreed to be the place for the crop rituals because of its mythical value; whereas, an open space in Brajan village was chosen for great feast which accompanied the rituals. The date was chosen on the first week of August every year.

The team together with the elderly people in Senden discussed about the procession of the rituals in details including the prayer to cite. The Tungguk Crop Festival in 2016 was the first huge crop festival in Senden that accommodated various crop rituals in the 11 hamlets in Senden village. However, the core ritual which was performed in Gunungsari cemetery in the evening was only started in 2017. It symbolizes the mystic and social unity of those participating in it. The following day, there was a dance carnival from the cemetery to Brajan village, where people from various villages gave stage performances. During this crop festival, there was an official announcement of the Laboratory of Javanese and Culture which was established in Senden, in collaboration with the Team of Community Engagement from Universitas Indonesia.

One year after the first crop festival, *Sekolah Budaya Jawa* was initially launched. The host community was trained to prepare the homestays, the public transport, and to facilitate participants of SBJ. There were indoor and outdoor activities for the participants. The indoor program involved learning about common traditions and basic everyday Javanese language to communicate with local people. The outdoor program involved some activities, such as morning walk, sight-seeing, gamelan practice, traditional dance, and visiting bronze industry in Tumang, the nearby village.

39 people came to join the program. We provided pick-up service from and to the airports in Solo and Jogjakarta. They were from foreign countries (Pakistan, Vietnam, Uzbekistan, Philippines, and Malaysia) and from different places in Indonesia (Celebes, Sumatra, and West Java). Due to the big number of participants, they were split into two groups for indoors learning sessions, and into several smaller groups for outdoor activities. They were put into four homestays in Brajan village accompanied by one LO in each homestay. The LO were chosen from a number of UI students who assisted the team for the community engagement program. The LO were given the role as the interpreter as well as to monitor the participants to practice everything they had learned during the indoor session. All participants were also assigned to learn and to practice singing two Javanese songs in small groups. There was a bon fire gathering in which every group should perform singing the songs they had learned.

The outdoor activities involved three activities that participants could choose according to their own preference. Those were gamelan practice, dance practice, and *ketoprak humor* (Javanese Comedy). They practiced seriously because they had been assigned to give live-performance for public during the Crop Festival. Participants also had the chance to watch the professionals performed the dance and the gamelan they had learned before. Participants were also given special privilege to join the Crop ritual in Gunungsari cemetery at night. After the program was over, we did evaluation on the previous program. Overall, the host community was satisfied with the program and they could take advantage of the feedback to be more professional for the future.

Among the positive impacts of the program was people awareness of good sanitation, formerly only several houses were assigned to be the homestays because of the facilities such as the condition and the number of the

toilet available in each house. Afterwards, more houses furnished their toilets and bedrooms. Those who had been assigned for the food also learned how to prepare diverse kinds of menu. Local people also had the opportunity to open a food bazaar during the festival. In the second year, the team bought around 80 blankets and rented foam mattress and pillows. During the second program, 23 people (mostly elementary school teachers) took part in the training of teaching Javanese language. However, after learning that there would be foreign people to teach, only 2 persons remained.

Earlier this year the team of community engagement from UI conducted Media Promotion workshop for the local community. Participants came not only from Boyolali, but also from Semarang, Salatiga, and Solo. They learned how to promote SBJ in Sendeng using any social media such as Vlog, Blogger, FB, Instagram, and so on. They were obliged to cover the Crop Festival and the SBJ program and to upload their coverage. At the beginning, workshop participants were asked to send their media promotion, e.g. short video, to be put on their social media and tagged SBJ's social media. Those who are considered having the highest number of followers and *like* status would win a prize. Unfortunately, the time gap between time of workshop and the crop festival and SBJ program resulted in the limitation of those who joined in. There were only two participants sent their videos yet the videos seemed unqualified to be considered winners due to the lack of information content.

The team together with Studec International whose base was in Singapore received positive feedbacks from the promotion. About 500 people responded to the promotion; unfortunately, less than 100 people seriously considered to join the program, and in the end only 29 people were positive to join the program. There were a number of reasons, ranging from the limited time and visa application problem to go here. Most of them were reporting to join similar program in neighboring countries because of easier visa application.

Unlike last year program in which most of the location was in Brajan village, the location for most of the third year program of SBJ was moved to Sengon village. Brajan was still the main location for the Crop Festival, and learning from past experience, there was a great concern that the bustle activities in Brajan for preparing the festival would disturb the SBJ program.

Some activities have been added for the third year SBJ program. The indoor sessions remained the same, but there were more activities for outdoor. Visit to cultural sites, such as to several temples, have been added in the program. Other than practicing gamelan and traditional dance, participants also practiced planting vegetables and harvesting fruit. There was only one huge homestay with two big rooms for male and female participants. Unlike Brajan people who had upgraded their toilets, most of the houses in Sengon only have one toilet; therefore, the nearby houses shared their toilets for the guests. This year program was shorter than the previous program, but there were more outdoor activities this year. There was also bon fire gathering in which participants performed singing Javanese songs and performed danced or song from their own country or hometown. At the end of the program, participants were also given the chance to perform reog dance and gamelan during the crop festival in the open stage in Brajan. There was no *Ketoprak Humor* this year because participants who want to join *ketoprak* should put more effort in learning Javanese language, and the reduced duration makes training time limited.

As for the indoor sessions, two language facilitators were taken from the local community to teach participants using Javanese language for daily communication. They both were projected to share their knowledge and experience to other people so that more and more people will be able to deliver the materials.

Summary

As mentioned previously, due to the impact of globalization, no local community can live in isolation. However, interaction with the other communities will be difficult without adequate and strong social, cultural, and economic resources; otherwise, the interaction will lead to materialism and consumerism which might destabilize the value systems of the local communities.

Community Based Tourism (CBT) was chosen because of the impact of most tourism on the community and environmental resources. CBT was expected to ensure environmental sustainability and to distribute benefits fairly among community members. The local community in Senden were not projected to the idea how they benefit from tourism. Instead, they had to learn how the tourism contributes to the process of community development. Therefore, any financial rewards resulted from the Sekolah Budaya Jawa programs were allocated for collective assets such as Karang Taruna and PKK women. If possible the benefits were manifested in the form of household facilities, such as foam mattress, blankets and better sanitation. However, at the end of this multiyears program, it can be seen that the community accepted the knowledge transfer particularly in managing local tourism through SBJ. They also have more self confidence in being part of the SBJ program by becoming a facilitator or teacher in farming, *gamelan*, Javanese language or even as supporting elements of the program such as assisting in consumption and transportation. Moreover, Senden people aware that SBJ has a good economic impact so they hope that SBJ could promote itself in the future so that the program could be applied continuously and be increased every year both in number of implementations and participants.

Recommendation and Solution

Quite regrettably, the positive outcome of Community Based Tourism in Indonesia does not gain positive support in terms of immigration policy. While other countries have minimize the bureaucracy on visa arrival, the immigration policy in Indonesia can be considered a drawback in the global era. The Community Based Tourism in Senden is open for cooperation from many sectors to gain much better prospect. The mobile providers should consider this a good opportunity to broaden their mobile coverage in this area; Likewise, travel agencies in the nearby cities—Yogya, Solo, or Semarang might have more prospects of getting more customers when they are more proactive.

References

- Kartasasmita, G. 1997. *Pemberdayaan Masyarakat: Konsep Pembangunan Berakar pada Masyarakat*. Jakarta: Badan Perencanaan Pembangunan Nasional.
- Kotler, Philip. 2000. *Marketing Management Milenium Edition (10th ed.)*. New Jersey: Prentice Hall International, Inc.
- Suansri, Potjana. 2003. *Community Based Tourism Handbook*. Thailand: REST Project.
<https://www.indonesia-investments.com/business/industries-sectors/tourism/item6051>. Updated on 24 September 2019
- <https://www.e-unwto.org/doi/book10.18111/9789284416226> downloaded on Tuesday, 03 September 2019 at 8:28:46 PM.

Anjang Kencana: Menjual Budaya Ritual Lokal Melalui Pariwisata

Widhyasmaramurti

Sastra Daerah untuk Sastra Jawa, Fakultas Ilmu Pengetahuan Budaya,
Universitas Indonesia, Indonesia
widhyasmaramurti.s@ui.ac.id

Abstrak

In the millennial era, where people's lifestyles are seen through uploading their status on social media, the tourism industry is like a spring that is able to be an oasis through a variety of tourist destination choices for millennials to be uploaded to their social media. Moreover, Indonesia's tourism industry is now one of the highest foreign exchange earners in Indonesia (Farhan, 2019). With the rich culture of the archipelago, the religious system can be one of the cultural elements developed to enter Indonesia's tourism industry. In Senden Village, Boyolali, Central Java, the people who are tobacco and vegetable farmers still believe in the need to perform rituals before picking their crops for the first time. An element of the local harvest ritual is a belief in Anjang Kencana (spelled Kencono). Local people know the word Anjang Kencana as a blessing in the form of light falling into the farmers' fields, which is believed to be a marker of good harvests. Now the harvest ritual and belief in Anjang Kencana are carried out communally by villagers in August each year to introduce Senden Village as a Tourism Village. Therefore, this study aims to explain the packaging of harvest rituals as a valuable local tourism asset for the local community. This study was discussed using a qualitative approach, with the PAR method or participatory action research, and CBT theory or community based tourism (Potjana, 2003). The results showed that the harvesting ritual as a local culture could be developed into a part of the tourism industry. As for the limitations of the village community in terms of marketing and financial support; it does not discourage their participation and commitment in developing harvest rituals every year. The community is expected to experience an increase in the economy through these activities, while a number of tourists can have new memories and knowledge by taking part in the ritual that they can upload to their social media, and to become agents of local cultural preservation.

Keywords: *Boyolali, desa wisata, pengabdian masyarakat, ritual panen, Senden*

Introduction

Perubahan generasi bukanlah sebuah keniscayaan. Perkembangan ilmu pengetahuan yang ditemukan oleh manusia senantiasa menyebabkan adanya perubahan titik pandang seseorang dalam melihat lingkungannya. Oleh sebab itu, perubahan generasi pun menghasilkan perubahan cara pandang dalam menjalani hidup. Generasi *baby boomers* yang mengacu kepada mereka yang lahir sebelum tahun 1960 merupakan generasi yang beretika, pekerja keras dan peduli terhadap masyarakat sekitar (Zuhra, 2017), sedangkan generasi milenial adalah mereka yang lahir pascatahun 1980 dan merupakan generasi yang terbuka pada teknologi. Generasi milenial terbagi atas generasi Y (kelahiran 1980-1994), generasi Z (kelahiran 1995-2010), dan generasi Alpha (kelahiran 2011 hingga kini) (Maharani, 2018). Terminologi milenial diciptakan oleh sejarawan Amerika bernama William Strauss dan Neil Howe (Republika.com), dan generasi milenial mengacu kepada mereka yang hidup dan berkembang seiring dengan perkembangan teknologi. Setiap generasi milenial memiliki karakteristik yang berbeda-beda (Maharani, 2018) dan finansialku.co, tirto.id), karena Generasi Y dipercaya sebagai generasi yang mementingkan 'me time'. Dengan usia sekitar 30-40 tahun, mereka merupakan tipe pekerja keras yang harus memiliki keseimbangan kualitas hidup dengan memiliki waktu 'me time'. Waktu me time biasanya dihabiskan untuk berwisata demi melepaskan kepenatan beban tanggung jawab pekerjaan. Generasi Z diisi oleh mereka yang saat ini berusia sekitar 20 tahun. Mereka merupakan generasi yang terbuka terhadap hal-hal baru, dan memiliki jiwa petualangan dan percaya diri yang tinggi. Dalam menjalani hidup, mereka tidak bisa lepas dari peran teknologi, mulai dari gawai hingga aktivitas di media sosial. Mereka sangat memperhitungkan pendapat orang lain dalam memandang diri mereka berdasarkan like dan jumlah followers mereka di sosial media. Oleh sebab itu, banyak dari mereka yang meluangkan waktu khusus hanya untuk berwisata dan mendapatkan spot foto yang menarik dan instagramable untuk diperlihatkan kepada "sahabat" sosial media mereka demi eksistensi diri. Generasi Alpha adalah generasi yang dikenal sebagai generasi yang sangat paham pada penggunaan teknologi sejak mereka dilahirkan. Generasi ini saat ini umumnya masih sekolah sehingga penggunaan teknologi harusnya masih di bawah kendali orang tua. Berdasarkan paparan tersebut, dapat dilihat bahwa pariwisata adalah industri yang tidak dapat dilepaskan dari kehidupan generasi milenial. Gaya hidup mereka yang sarat dengan bepergian untuk menjeleajahi lokasi-lokasi baru telah berperan dalam meningkatkan pertumbuhan sektor pariwisata. Bahkan Sektor Pariwisata Asia mengalami pertumbuhan tercepat di dunia pada tahun 2018 dengan pertumbuhan rata-rata 7,7% per tahun khusus untuk wisatawan Indonesia saja (Maharani, 2018).

Peningkatan industri pariwisata menyebabkan banyak daerah di Indonesia, mulai dari tingkat desa hingga kota, berlomba-lomba untuk mengembangkan wilayahnya, tidak terkecuali Desa Senden di Kecamatan Selo, Kabupaten Boyolali. Kabupaten Boyolali adalah wilayah yang berbatasan dengan Kota Salatiga dan Klaten di Jawa Tengah. Paket wisata yang telah dikembangkan dan perlu untuk terus dikelola dengan baik di kabupaten Boyolali adalah wisata budaya. Desa Senden yang berada di lereng timur Gunung Merapi-Merbabu merupakan bagian dari satu wilayah besar yang meliputi Kecamatan Musuk, Kecamatan Cepogo, Kecamatan Selo dan Kecamatan Ampel di Kabupaten Boyolali adalah satu kawasan yang menyimpan banyak kekayaan budaya yang tentunya ini merupakan asset untuk pengembangan wisata budaya. Selain itu kawasan Gunung Merapi-Merbabu merupakan kawasan

konservasi yaitu Taman Nasional Gunung Merapi dan Taman Nasional Gunung Merbabu. Dengan potensi budaya dan kekayaan alamnya menjadikan Desa Senden ini menarik untuk dikembangkan potensi budayanya sehingga pengelolaan potensinya dapat selaras dengan fungsinya sebagai kawasan konservasi dan daerah lindung.

Salah satu potensi wisata berbasis budaya yang sudah berhasil dikembangkan di Desa Senden adalah potensi wisata berbasis budaya Jawa. Parameter budaya Jawa adalah budaya yang dihasilkan dari kearifan lokal masyarakat Jawa. Masyarakat Jawa adalah masyarakat yang mempercayai bahwa hidup manusia di dunia harus selaras dengan alam (Rahyono, 2015), sehingga segala tindakan yang dihasilkan dari pola pikir mereka haruslah selaras dengan alam. Ketidakseimbangan antara *jagad gedhe* (alam raya) dan *jaga cilik* (manusia) dapat menyebabkan munculnya hal-hal yang tidak diinginkan. Oleh sebab itu, masyarakat Desa Senden masih lekat dengan kepercayaan tradisional yang mereka yakini, dan lakukan demi hidup selaras dengan alam, seperti melakukan upacara selamatan daur hidup (dari mati hingga wafatnya seseorang), hingga selamatan syukur atas hasil panen, bersih desa, dan lain-lain. Maka saat masyarakat Desa Senden berupaya untuk mengembangkan potensi wisata mereka dengan meminta pendampingan dari Tim Pengabdian Masyarakat Fakultas Ilmu Pengetahuan Budaya Universitas Indonesia (FIB UI), FIB UI melihat sistem kepercayaan masyarakat Desa Senden akan keselarasan hidup bersama alam dipandang sebagai potensi wisata yang perlu untuk diperkenalkan kepada masyarakat luas selain sebagai upaya untuk mendukung pelestarian budaya.

Setelah memastikan jika ritual lokal akan menjadi potensi wisata yang dapat dijual secara luas, maka perlu dilakukan pengemasan upacara ritual lokal tersebut sebagai atraksi budaya. Pengemasan tersebut dilakukan sebagai salah satu tujuan dari kegiatan pendampingan masyarakat desa melalui Hibah Pengabdian Masyarakat tahun 2017 yang berjudul “Pendampingan Desa Wisata Berbasis Budaya Jawa di Desa Senden, Kecamatan Selo, Boyolali Jawa Tengah”. Program pendampingan ini merupakan kegiatan lanjutan di mana pada tahun 2016 Program Studi Sastra Daerah untuk Sastra Jawa didukung oleh ILUNI FIB UI telah melakukan pengabdian masyarakat di desa ini. Kegiatan Ritual Panen yang menjadi salah satu ikon wisata yang dikembangkan telah berhasil menjadi daya tarik wisata relegi di kawasan ini. Atas dasar keberhasilan tersebut maka program studi Jawa FIB UI bermaksud melakukan pengembangan terhadap program yang sudah dijalankan sebelumnya.

Ritual panen yang dipilih adalah ritual panen hasil komoditas utama masyarakat Desa Senden. Komoditi lokal adalah sayur mayur dan tembakau. Sayur mayur dihasilkan selama tujuh (7) hingga delapan (8) bulan setiap tahunnya mulai dari bulan September hingga April, sedangkan tembakau dikembangkan selama empat (4) sampai lima (5) bulan dari bulan April sampai dengan Agustus setiap tahunnya. Walaupun Desa Senden terletak di lereng pegunungan, akan tetapi air merupakan sebuah kemewahan bagi masyarakat desa. Maka komoditas utama mereka adalah tembakau karena tidak memerlukan banyak air dan menghasilkan kualitas yang baik terutama di saat musim kering. Harga tembakau yang cenderung stabil benar-benar ditunggu oleh masyarakat karena dapat menutupi kebutuhan hidup mereka seperti membayar uang sekolah anak, membayar bibit, pupuk ke kopras, bahkan hutang-hutang lainnya. Hasil dari panen tembakau dipercaya sebagai “uang bapak” karena memiliki nilai yang lebih besar dari hasil sayur mayur. Uang dari hasil sayur mayur walaupun dihasilkan dari durasi tani yang lebih lama, tapi tidak menghasilkan nilai yang memadai karena nilai jual sayur bersifat fluktuatif sehingga tidak dapat diprediksi. Nilai jual sayur yang umumnya kecil ini menjadi “uang ibu” karena dipergunakan untuk kebutuhan harian. Untuk membantu masyarakat Desa Senden di masa sulit, khususnya di musim kemarau, maka pemilihan ritual yang dipilih adalah ritual Anjang Kencana (dibaca Kencono). Anjang Kencono dipercaya oleh masyarakat sebagai suatu wahyu atau petunjuk dari Allah berupa semburat cahaya lampu yang akan jatuh di suatu lahan (Widhyasmarmurti, et.al., 2017). Jika semburat tersebut berwarna keemasan, maka dipercaya akan menghasilkan hasil panen yang baik dan bernilai tinggi. Dalam upaya mengemas ritual panen lokal atas kepercayaan akan wahyu Anjang Kencana, Tim Pengabdian masyarakat FIB berusaha untuk melihatnya dengan hati-hati supaya tidak disebut sebagai upaya mendukung industri tembakau. Pemilihan ritual panen lokal merupakan sebuah upaya untuk mendukung pelestarian kearifan lokal, dan mendukung masyarakat di masa sulit mereka karena belum adanya hasil panen. Oleh sebab itu, tujuan dari penelitian ini adalah menjelaskan pengemasan ritual panen sebagai aset pariwisata lokal bernilai jual bagi masyarakat setempat.

Metode

Penelitian dari pelaksanaan kegiatan pengabdian masyarakat ini menggunakan pendekatan kualitatif dengan cara pemaparan (deskriptif). *Participatory Action Research* (PAR) oleh Afandi (2013) dan *Community Based Tourism* (CBT) yang dikembangkan oleh Suansri (2003) digunakan dengan tujuan agar penelitian yang melibatkan secara aktif semua pihak-pihak yang relevan (*stakeholders*) dalam mengkaji tindakan yang sedang berlangsung. Pemilihan metode didasari adanya pertimbangan bahwa pengalaman mereka sendiri merupakan persoalan yang perlu diubah untuk mendapatkan hasil perbaikan ke arah yang lebih baik. Untuk itu, masyarakat perlu melakukan refleksi kritis terhadap konteks sejarah, politik, budaya, ekonomi, geografis, dan konteks lain-lain terkait melalui kegiatan FGD (Focus Group Discussion) dan wawancara kepada sesepuh desa dan tokoh masyarakat lokal. Penelitian aktif berbasis partisipasi masyarakat (PAR) ini diharapkan dapat menjawab akan kebutuhan masyarakat akan perubahan yang mereka inginkan.

Selain (PAR) penggunaan (CBT) dianggap penting karena menurut Suansri (2003) CBT berfokus pada pariwisata yang bertujuan untuk menjaga keberlanjutan lingkungan, sosial dan budaya suatu masyarakat. Dengan kata lain CBT adalah pegangan atau alat dalam mewujudkan pembangunan pariwisata yang berkesinambungan (Suganda, 2018). Secara lebih lanjut, Suansri (2003) menyatakan bahwa pengembangan CBT perlu memperhatikan 5 dimensi yaitu 1) Dimensi Ekonomi, 2) Dimensi Sosial, 3) Dimensi Budaya, 4) Dimensi Lingkungan, dan 5) Dimensi Politik, dengan penjelasan sebagai berikut:

- 1) Dimensi ekonomi, memiliki indikator dengan adanya pengembangan komunitas dan terciptanya lapangan pekerjaan serta adanya pendapatan masyarakat lokal dari sektor pariwisata;

- 2) Dimensi sosial, memiliki indikator adanya peningkatan kualitas hidup, kebanggaan komunitas, serta adanya pembagian peran yang adil tanpa melihat perbedaan gender (laki-laki versus perempuan), perbedaan usia (tua versus muda), dan adanya penguatan komunitas;
- 3) Dimensi budaya, memiliki indikator yaitu adanya kemampuan masyarakat untuk menghormati perbedaan budaya, menghargai pertukaran budaya, dan menciptakan akulturasi budaya dengan budaya lokal;
- 4) Dimensi lingkungan, memiliki indikator yaitu mampu memilah *carrying capacity area*, serta mengatur tata kelola kualitas desa seperti membuang sampah, kepedulian akan kebersihan dan perlunya konservasi;
- 5) Dimensi politik, memiliki indikator berupa kemampuan dalam meningkatkan partisipasi dari penduduk lokal, meningkatkan kekuasaan komunitas yang lebih luas, dan menjamin hak-hak dalam pengelolaan sumber daya alam.

Setelah CBT dapat diaplikasikan dengan memperhatikan 5 dimensi di atas, maka tindak lanjut yang perlu dilakukan adalah memperhatikan kunci pembangunan pariwisata seperti yang dikemukakan oleh Yaman & Mohd (2004) yaitu:

1. Pertama, adanya dukungan pemerintah,
2. Partisipasi *stakeholder*,
3. Pembagian keuntungan yang merata untuk semua pihak,
4. Penggunaan sumber daya lokal secara berkesinambungan,
5. Penguatan institusi setempat atau lokal,
6. Adanya hubungan antara level regional dan nasional.

Dengan memperhatikan enam kunci pembangunan pariwisata, diharapkan penerapan PAR dan CBT, dapat membantu *stakeholders* (masyarakat Desa Senden padha khususnya) dalam mengembangkan kepercayaan akan Anjang Kencana sebagai potensi wisata Desa Senden yang berkelanjutan.

Analisis

Analisis muncul dari implementasi di lapangan atas penerapan PAR dan CBT dalam mengemas kepercayaan masyarakat atas wahyu Anjang Kencana sebagai cikal bakal komoditas wisata ritual panen lokal yang bernilai jual. Penerapan PAR difokuskan kepada pelaksanaan pengabdian masyarakat kepada masyarakat Desa Senden, dan CBT difokuskan kepada pendekatan pembangunan wisata budaya di Desa Senden yang dilakukan oleh komunitas setempat.

a. Pemberdayaan masyarakat dalam pengembangan wisata budaya

Pembangunan wisata budaya tidak dapat dilepaskan dari peran serta masyarakat dalam pengembangannya. Masyarakat sebagai pemilik budaya setempat adalah pihak pemangku kepentingan utama dalam pembangunan wisata budaya. Oleh karena itu, pendekatan pemberdayaan masyarakat atau akrab disebut dengan *community development* merupakan satu hal yang tidak dapat dilepaskan dari upaya pembangunan wisata budaya. Menurut Kartasasmita (1997:11-12) pemberdayaan masyarakat adalah upaya untuk meningkatkan harkat dan martabat lapisan masyarakat yang dalam kondisi sekarang tidak mampu melepaskan diri dari perangkap kemiskinan dan keterbelakangan. Pemberdayaan masyarakat sendiri memerlukan suatu proses, pengertian pemberdayaan sebagai suatu "proses" menunjuk pada serangkaian tindakan atau langkah-langkah yang dilakukan secara kronologis sistematis yang mencerminkan tahapan untuk mengubah pihak yang kurang atau belum berdaya menuju keberdayaan (Sulistiyani, 2004:77).

Gambar 1. Suasana perencanaan konsep Upacara Panen sebagai upaya mendorong atraksi wisata budaya di Desa Senden



Sumber Foto : Dokumentasi Pribadi Tim Pengabdian Masyarakat FIB UI

Tujuan pembangunan kepariwisataan melalui pemberdayaan masyarakat dapat terwujud apabila pembangunan tersebut bukan hanya pembangunan yang bersifat ekonomis semata, tetapi pembangunan yang bersifat sosial dan budaya. Diharapkan kepariwisataan yang berkembang melalui desa wisata tidak saja akan memperkuat ketahanan sosial budaya masyarakat setempat namun lebih luas lagi akan memperkuat ketahanan sosial budaya bangsa dan negara.

Hal tersebut selaras dengan komitmen dari Lembaga Ketahanan Nasional (Lemhannas). Di tahun 1993, Lemhannas mendefinisikan ketahanan sosial budaya sebagai "Keuletan dan ketangguhan bangsa dalam mewujudkan nilai-nilai budaya nasional dalam kehidupan bermasyarakat, berbangsa dan bernegara guna memantapkan jati diri dan integritas bangsa untuk menjamin kesinambungan pembangunan nasional dan kelangsungan hidup bangsa dan negara berdasarkan Pancasila dan Undang-Undang Dasar 1945" (Lemhannas, 1993:39). Parameter Ketahanan Sosial Budaya menurut Sukaya (2002: 71-72) terdiri atas asas-asas yang meliputi asas kesejahteraan dan keamanan, asas komprehensif integral/menyeluruh terpadu, asas mawas ke dalam dan mawas keluar serta asas kekeluargaan. Maka, memperkuat wisata berbasis budaya dalam sebuah lingkup komunitas sama dengan memperkuat ketahanan bangsa. Hal-hal yang dilakukan dalam menentukan wisata ritual sebagai potensi wisata desa yang perlu dikembangkan dilakukan secara bersama-sama dengan masyarakat desa melalui kegiatan sebagai berikut:

1. FGD (Focus Group Discussion) dengan mengundang sesepuh desa dan tokoh masyarakat lokal.

Ini adalah hal utama yang dilakukan. FGD menjadi sarana urun rembung dan diskusi untuk menentukan “potensi wisata apa yang dapat dikembangkan” dari Desa Senden. Sebagai petani, diketahui jika pada awalnya masyarakat desa melakukan ritual secara individual di rumah-rumah. Maka setelah melewati beberapa tahapan diskusi dan FGD, disetujui jika ritual panen akan dilakukan secara komunal. Pelaksanaan ritual panen ini diharapkan mampu menjadi daya tarik bagi wisatawan, terutama saat dilaksanakan secara meriah bersama-sama oleh seluruh warga Desa Senden yang terdiri atas 11 dusun dan memiliki ribuan warga desa.

Selain menentukan ritual panen sebagai potensi wisata desa, FGD juga berhasil mengumpulkan masukan atau ide-ide dari masyarakat dalam membuat konsep ritual panen yang memiliki nilai jual (menarik dan meriah), namun tidak melupakan unsur sakralnya. Dari pelaksanaan ritual panen yang pertama di tahun 2016 hingga kini, konsep pelaksanaan semakin disempurnakan dengan menambahkan unsur religiusitas masyarakat desa dengan memulai ritual di malam hari di makam kramat Desa Senden dan ritual berakhir di pagi hari saat hasil panen pertama di petik oleh sesepuh desa yang ditunjuk untuk memimpin upacara ritual panen.

2. Pemetaan potensi wisata budaya dan situs-situs yang berada di kawasan lereng timur Gunung Merapi-Merbabu.

Untuk mempersiapkan kunjungan wisatawan yang berkesinambungan, maka selain ritual, Tim FIB UI beserta masyarakat juga melakukan pemetaan potensi wisata budaya, khususnya situs-situs bersejarah dalam linkup Lereng Merapi Merbabu. Beberapa destinasi wisata berbasis situs dan wisata budaya antara lain:

a. Candi Lawang & Candi Sari

Dua candi ini berada di lereng timur Gunung Merapi tepatnya di Cepogo, Kabupaten Boyolali. Dulunya merupakan tempat beribadah orang Hindu karena terdapat *lingga* di Candi Lawang, sedangkan *yoni* berada di Candi Sari. Kedua candi ini dipercaya tempat keluarnya air di masa lampau.

b. Sumur Pitu di Cabean Kunti

Terletak di desa Cabean Kunti, Kecamatan Cepogo, Kabupaten Boyolali. Masih perlu untuk dikaji dalam sejarahnya petirraan ini dibangun pada masa dinasti Syailendra oleh Ratu Dyah Wawa. Tapi keterangan mengenai siapa yang membangun dan tujuannya masih menjadi perdebatan di kalangan sejarawan.

c. Pesanggrahan Pracimoharjo

Terletak di Desa Paras, Kecamatan Cepogo, Kabupaten Boyolali. Merupakan salah satu peninggalan bersejarah yang memiliki nilai historis tinggi. Didirikan oleh Paku Buwono IV sekitar tahun 1803-1804 kemudian pada masa pemerintahan Paku Buwono X, pesanggrahan Pracimoharjo dikembangkan menjadi lebih artistik dan mewah, lengkap dengan pendapa, pringgitan, taman bahkan air mancur. Pada tahun 1948, Tentara Pembela Tanah Air (PETA) yang dipimpin oleh Slamet Riyadi pernah menjadikan pesanggrahan tersebut sebagai markas. Akan tetapi, saat agresi militer Belanda kompleks pesanggrahan dibakar karena dikhawatirkan markas tersebut direbut oleh Belanda

Adanya situs-situs sejarah tersebut menunjukkan jika Desa Senden memiliki potensi wisata lain yang dapat dikembangkan di luar ritual panen.

1. Mempersiapkan masyarakat untuk mampu turut ambil bagian dalam pelaksanaan wisata budaya dengan memberikan Pelatihan Pengelolaan *Homestay*, khususnya ditujukan untuk ibu-ibu.

Salah satu hal yang harus disiapkan dengan target banyaknya pengunjung khususnya pada acara Festival Panen adalah kesiapan dalam menerima kunjungan wisatawan yang berjumlah ribuan. Ribuan wisatawan hadir di acara puncak ritual. Wisatawan yang datang umumnya berasal dari wilsayah Boyolali dan sekitarnya. Walaupun demikian, tidak menutup kemungkinan jika terdapat pula wisatawan dari jauh yang memerlukan tempat tinggal. Hal ini tentunya satu hal yang cukup berat untuk dipenuhi oleh masyarakat Desa Senden yang tidak terbiasa membuka rumahnya sebagai fasilitas destinasi wisata. Oleh karena itu, Tim FIB UI berusaha memfasilitasi dengan melakukan pendataan rumah-rumah yang dapat menjadi fasilitas wisata. Rumah-rumah yang dimiliki oleh masyarakat setempat digunakan untuk menginap tamu dari luar daerah yang akan mengikuti kegiatan festival panen. Pada akhirnya Tim FIB UI memberikan pembekalan teknis terhadap warga pemilik *homestay*. Pembekalan berupa pengenalan kepada konsep *homestay* sehingga masyarakat desa mampu membuka pintu rumahnya untuk wisatawan dan mendapatkan pemasukan tambahan dari kunjungan wisatawan tersebut walaupun dengan penginapan standar minimal.

2. Bersama-sama segenap masyarakat desa mengadakan kegiatan Festival Panen di mana ritual panen menjadi kegiatan inti di dalamnya.

Kegiatan Festival Panen yang didalamnya ada upacara ritual panen sudah menjadi agenda wisata daerah di Desa Senden yang diselenggarakan setiap tahunnya sejak 2016. Kegiatan ini dikemas sedemikian rupa sehingga dapat menarik wisatawan lokal maupun mancanegara. Tujuan dari ritual ini adalah pemberian rasa syukur dari masyarakat terhadap kelimpahan hasil panen yang mereka dapatkan. Sementara Dirjen Kebudayaan yang dalam hal ini diwakili oleh Direktur Kepercayaan Terhadap Tuhan YME dan Tradisi Direktorat Jenderal Kebudayaan, Sri Hartini, yang hadir pada acara tersebut di tahun 2016 menyampaikan.

“Ritual semacam ini perlu dilestarikan sebagai pranata sosial yang dapat menumbuhkan harmoni dalam masyarakat,” Beliau berharap tradisi dan ritual panen ini bisa dilestarikan dan bisa menjadi potensi wisata bagi Desa Senden. Ritual tersebut menarik perhatian wisatawan karena gelarannya yang cukup unik.

Gambar 2 Rangkaian pelaksanaan upacara ritual panen sebagai upaya mendorong atraksi wisata budaya di Desa Senden



Sumber Foto: Dokumentasi Pribadi Tim Pengabdian Masyarakat FIB UI

B. *Community Based Tourism* Sebuah Pendekatan Pembangunan Wisata Budaya di Desa Senden

Pada akhirnya, landasan pengembangan wisata budaya berbasis komunitas di Desa Senden ini mengacu pada pendekatan *Community based tourism* di mana pengembangan wisata budaya ini tidak bisa lepas dari keberadaan komunitas masyarakat setempat. Sebagai sebuah kepercayaan, maka Anjang Kencana merupakan kepercayaan lokal yang dalam pengembangannya dipercaya sebagai representasi dari kehidupan petani di lereng Merbabu-Merapi, dan dipahami sebagai sebuah ritual panen lokal.

Dalam hubungannya dengan 5 Dimensi dalam pelaksanaan CBT, maka:

- 1) Sebagai Dimensi Ekonomi: Anjang Kencana dianggap sebagai representasi ritual lokal yang memiliki dampak ekonomi bagi masyarakat desa melalui wisatawan yang datang dan mengeluarkan uang untuk berwisata di Desa Senden,
- 2) Sebagai Dimensi Sosial: adanya ritual panen memunculkan kepercayaan diri masyarakat. Mereka tidak merasa malu sebagai masyarakat desa karena mereka merasa memiliki budaya yang bernilai jual. Sebagai komunitas, masyarakat juga bergotong royong dalam menyukseskan pelaksanaan ritual panen secara bersama-sama sebagai sebuah komunitas;
- 3) Sebagai Dimensi Budaya: adanya wisatawan yang tertarik untuk datang melihat ritual panen membuat masyarakat lokal merasa dihargai. Masyarakat terbuka terhadap wisatawan dan memperkenalkan pengetahuan lokal terhadap wisatawan yang datang seperti melalui penampilan budaya tari dan gamelan;
- 4) Sebagai Dimensi Lingkungan: ritual panen yang terbuka untuk umum dan mendatangkan banyak wisatawan membuat masyarakat semakin sadar akan pentingnya sanitasi;
- 5) Sebagai Dimensi Politik: ritual panen merupakan hasil karya komunitas yang berasal dari kepercayaan mereka. Tim Pengabdian Masyarakat FIB UI hanya menjembatani mereka untuk mampu menemukan potensi wisata desa mereka. Jika tahun 2016-2017 pelaksanaan ritual masih dibantu oleh Tim FIB UI, sejak tahun 2018, pelaksanaan sudah mulai dikerjakan oleh masyarakat desa secara mandiri.

Selain 5 dimensi di atas, enam (6) kunci pembangunan wisata menurut Yaman dan Mohd (2004) menunjukkan jika pengembangan wisata tidak dapat berjalan sebelah pihak. Banyak pihak yang berperan di dalamnya. Pemerintah daerah, para *stakeholders* baik komunitas dan instansi perlu bekerja sama dalam mengembangkan potensi wisata yang sudah ada agar dapat semakin berkembang. Akan tetapi, hal yang perlu diperhatikan adalah kadang kala komunitas lokal kurang mendapat *link* langsung dengan pasar nasional atau internasional yang dapat menyebabkan hasil CBT (keadilan ekonomi untuk semua) tidak sampai dinikmati di level masyarakat. (Suganda, 2018).

Pada akhirnya, Anjang Kencana sebagai representasi ritual lokal dapat mewakili komunitas dalam menjual potensi desanya karena memberikan kesempatan kepada masyarakat lokal untuk mengontrol dan terlibat dalam manajemen dan pembangunan pariwisata. Anjang Kencana juga membantu masyarakat yang tidak terlibat langsung dalam usaha-usaha pariwisata juga mendapat keuntungan dengan kehadiran wisatawan saat pelaksanaan Festival Panen. Pada akhirnya, masyarakat lokal (baik yang terlibat langsung dalam industri pariwisata maupun tidak) merupakan sebuah komunitas yang memiliki kesempatan (akses) dalam manajemen dan pembangunan pariwisata yang berujung pada pemberdayaan yang lebih demokratis, termasuk turut menerima pembagian keuntungan dari kegiatan pariwisata yang lebih adil bagi masyarakat lokal.

Kesimpulan dan Rekomendasi

Pengembangan Wisata budaya didesa Senden, Kecamatan Selo, Kabupaten Boyolali sudah berjalan baik khususnya untuk pengemasan atraksi wisata ritual di mana pengunjung sejak tahun 2016 hingga kini semakin banyak. Jika pada tahun pertama pengunjungnya tidak kurang dari 6000 (enam ribu) orang, maka pada tahun-tahun berikutnya tidak kurang dari 15000 (lima belas ribu orang) datang berkunjung ke Desa Senden. Pengunjung dari kegiatan ini tidak hanya dari warga lokal tetapi juga para pengunjung dari luar yang mengikuti kegiatan festival panen ini.

Kegiatan ritual bukan kegiatan satu-satunya karena sebagai festival panen, banyak hal yang ditawarkan oleh masyarakat Desa Senden kepada wisatawan yang datang. Di masa depan, diharapkan ritual panen ini dapat menjadi akan menjadi bagian dari kegiatan wisata Internasional yang dapat menarik wisatawan generasi milenial.

Beberapa rekomendasi untuk menjadikan wisata budaya ini dapat berkembang dengan baik antara lain:

1. Perlu terus ada pendampingan masyarakat yang kontinu dalam hal pengembangan fasilitas pendukung seperti *homestay*, kebersihan umum (Mandi-Cuci-Kakus) karena dua tahun berjalan kegiatan ini banyak diikuti oleh wisatawan dari luar daerah yang memerlukan penginapan. Selain itu *homestay* menjadi bagian dari dampak ekonomi yang di dapat dari adanya kegiatan wisata budaya ini;
2. Masyarakat berharap adanya pendampingan untuk mampu mengembangkan industri kreatif lokal yang juga memiliki nilai jual, seperti souvenir maupun jajanan lokal;

3. Perlu membangun sinergi yang berkesinambungan antara masyarakat desa sebagai pelaksana, pemerintah daerah sebagai penanggung jawab, dan pihak lokal maupun internasional yang dapat membantu mempromosikan kegiatan hingga skala yang lebih luas hingga mancanegara.

Daftar Pustaka

- Agus Afandi, dkk, Modul Participatory Action Research (PAR) (IAIN Sunan Ampel Surabaya: Lembaga Pengabdian Masyarakat (LPM) 2013) hal. 41
- Suansri, Potjana. (2003). *Community Based Tourism Handbook*. Thailand: REST Project.
- Kartasasmita, G., 1997, *Pemberdayaan Masyarakat: Konsep Pembangunan yang Berakar pada Masyarakat*, Jakarta : Badan Perencanaan Pembangunan Nasional.
- Rahyono, F.X. (2015). *Kearifan Budaya dalam Kata - edisi revisi*. Jakarta: Wedatama Widya Sastra.
- Suganda, Asep Dadan. (2018). “Konsep Wisata Berbasis Masyarakat” dalam *I-Economic Vol.4, No.1*, Juni 2018, hal 29-41.
- Sulistiyani, A.T., (2004). *Kemitraan dan Model Model Pemberdayaan*. Yogyakarta: Gava Media
- Lemhannas. (1993). *Wawasan Nusantara dan Ketahanan Nasional, Pendukung GBHN 1993*. Jakarta: Lemhannas.
- Sukaya, E.Z, Kaelan (M.S.), Zubaidi, Ahmad, Kaelan, 2002, *Pendidikan Kewarganegaraan untuk Perguruan Tinggi*, Yogyakarta: Paradigma.
- Widhyasmaramurti, Prapto Yuwono, Dwi Kristianto, Nur Basuki Rachmanto, et.al. (2017). *Laboratorium Bahasa dan Budaya Jawa Desa Senden, Boyolali: Merajut Tradisi Merawat Kebudayaan*. Boyolali: Sanggar Budi Rahayu.
- Yaman, Amat Ramsa & A. Mohd, “Community -based Ecotourism: New Proposition for Sustainable Development and Environment Conservation in Malaysia,” dalam *Journal of Applied Sciences IV (4)*, 2004:583-589.

Daring

- <https://www.finansialku.com/5-generasi-baby-boomers/>
- Maharani, Sagita. (2018). “Mengenal 5 Karakter Generasi: Baby Boomers, X, Y, Z, dan Alpha”, dalam <https://kumparan.com/@kumparansains/mengenal-karakter-5-generasi-baby-boomers-x-y-z-dan-alpha-1540826163812714870>
- Republika.com. (2016). “mengenal generasi Millennial” pada <https://www.republika.co.id/berita/koran/inovasi/16/12/26/ois64613-mengenal-generasi-millennial>
- Setyowati, Desy. (2018). “Gaya Hidup Milenial Jadi Ladang Subur Startup Pariwisata”, dalam <https://katadata.co.id/berita/2018/08/17/gaya-hidup-milenial-jadi-ladang-subur-startup-pariwisata>
- Zuhra, Wan Ulfa Nur. (2017). “Kontras Dua Genrasi: Millennial versus Baby Boomer”, dalam <https://tirto.id/kontras-dua-generasi-millennial-versus-baby-boomer-crCf>

Resistance Against Patriarchal Capitalism in Drama *Kisah Perjuangan Suku Naga* By W.S. Rendra: An Eco-Feminism Study

¹Wiyatmi, ²Nurhadi, and ³Ibnu Santosa

Indonesian Literature Study Program, Faculty of Languages and Arts,
Universitas Negeri Yogyakarta, Indonesia
Email: ¹wiyatmi@uny.ac.id

Abstract

Drama entitled *Kisah Perjuangan Suku Naga* is one of the works of W.S. Rendra that was written and performed for the first time in 1975. This drama raised the issue of ecology, specifically the threat of the existence of the Naga Tribe being exiled from their dwelling due to the entry of foreign investors who would open a copper mining project. This will have an impact on the loss of ancestral lands, places of worship, and customs that they have long maintained. The ecological problem underlying the story in the drama by W.S. Rendra was analysed using an eco-feminism perspective. The results showed that this drama was written by W. Rendra and was carried out by the Bengkel Teater to criticize the copper mine operation plan which did not follow the criteria for environmental impact analysis (AMDAL). The results showed that drama *Kisah Perjuangan Suku Naga* written by W.S. Rendra (1975) and performed by Bengkel Teater was born as one of the literary resistances which criticized the planned exploitation of the Naga Tribe as a traditional village in Tasikmalaya as a copper mining area managed by foreign investors. In this drama illustrated how the Naga Tribe fought against patriarchal capitalism which was supported by the character called “Sri Ratu” and the Minister of Mining by working with foreign journalists (Carlos) and foreign newspapers to preach the disaster that would befall the Naga tribe if mining projects were opened in their settlements. In addition, resistance to the power of patriarchal capitalism is also supported by the traditional value system of the community that is still held firmly, especially with regard to the status of customary land which is confirmed by regulations that prohibit the sale of land to outsiders. The presence of female leaders who are masterminds, as well as Setyawati and Bibi Supaka who opposed the mining exploration plan in their villages, displayed the existence of eco-feminism values used against the power of patriarchal capitalism.

Keywords: *capitalism, patriarchy, eco-feminism, exploration*

Introduction

Besides being known as a poet, W.S. Rendra was also known as a playwright, who wrote scripts, played, and directed performances in a theatre group called Bengkel Teater (Theatre Workshop) which was founded in 1961. One of the plays written by Rendra and performed often is *Kisah Perjuangan Suku Naga*. The drama was first performed at Kridosono Sport Hall, Yogyakarta, December 17-19, 1977, after going through a tortuous licensing process from the authorities. Why did the performance have to go through a tortuous permission? This is because most of Rendra's plays raise a problem stemming from the deviation of the social, economic, political and cultural order carried out by the New Order regime (Sahid, 2017: 115). Therefore, it is very expected if Rendra's drama stage is always alleged by government officials.

Broadly speaking, the drama of *Kisah Perjuangan Suku Naga* recounted the resistance of the Naga tribe to the opening of a copper mine project in Seloka Hill in the Naga Tribe region. The resistance was led by the Chief of the Tribe named Abisavam. The copper mining project that will be opened in Bukit Seloka is a collaboration between the government of Astinam and a foreign company represented by Big Bos. The Naga tribe refused to open a copper mine in their village because they wanted to maintain the preservation of nature, traditional and spiritual values that were part of their lives. Their struggle finally succeeded with the help of a foreign journalist named Carlos who was friends with Abivara, the son of the Head of the Naga Tribe, who wrote news on foreign news about the threat of extinction of the Naga Tribe when the copper mine project was opened in the Naga tribe's settlement.

From the outline of the story raised in the drama, it appears that ecological issues are the central theme. Thus, it can be said that through drama *Kisah Perjuangan Suku Naga* by W.S. Rendra was trying to criticize the plan to open a mining project which is being intensively implemented in Indonesia in the New Order Era. The drama written by Rendra in 1975 was allegedly in response to a work contract between the Indonesian government and PT. Freeport, signed in 1967 based on Law number 11 of 1967 for the past 30 years. The contract of work signed at the beginning of the administration of President Soeharto was given to Freeport as the exclusive contractor of the Ertsberg mine over an area of 10 square kilometres. In 1989, the Indonesian government again issued an additional exploration permit for 61,000 hectares (Nephi, et al., 2018, p. 3; Astuti, 2018, p. 548).

Based on this background, this study tries to understand what environmental issues are being criticized in the drama *Kisah Perjuangan Suku Naga* and how is the form of resistance, which is understood by using the perspective of eco-feminism. The birth of literary works such as *Kisah Perjuangan Suku Naga* which tries to criticize ecological issues is in accordance with the spirit of environmental ethics which is expected to be the responsibility of every person who wants to live in harmony with nature and the environment. Writers as members of the community are also moved to take part in voicing their criticism of institutions and individuals that cause environmental damage. Literary works that raise environmental issues, are known as green literature (Pranoto, 2014). Pranoto (2014, p. 5)

suggests that green literature has several criteria, namely the language used contains many ecological dictionaries, the contents of the work are based on a sense of love to the earth. The pain of the earth which was destroyed, an expression of anxiety in responding to the destruction of the earth, against the injustice of abuse of the earth and its contents (trees, mines, water and air, and its inhabitants - humans), are the idea of liberating the earth from its destruction and implementation. Green literature must be able to influence people's mindsets and attitudes towards the destruction of the earth. this is in accordance with the vision and mission of green literature, that is literature which plays a role in awareness and enlightenment which is expected to change destructive lifestyles to be carers who care for the earth (Pranoto, 2014, p. 5).

Theoretical Review

Ecofeminism is one of the thoughts and social movements that connects ecological problems with women. Ecofeminism was introduced by Francoise d'Eaubonne through a book entitled *Le Feminism ou la Mort* (Feminism or Death) which was first published in 1974 (Tong, 2006, p. 366; Wiyatmi, et al. 2017, p. 11) stated the relationship between oppression of nature and oppression towards women (Tong, 2006, p. 366; Gaard, 1993, p. 13). Furthermore, ecofeminism was popularized by Karen J. Warren through her writing "Feminism and Ecology" which was published through *Environmental Review* 9, No. 1. Eco-feminism seeks to show the relationship between all forms of human oppression, especially women, and nature (Cuomo, 2002, p. 1). In this case ecofeminism views that women are culturally associated with nature. (Wiyatmi, et al., 2017, p. 11). Ecofeminism offers the broadest and most demanding concept of self (human) relations with others (Tong, 2006, p. 11). Ecofeminism not only understands human relations with humans, but also the relationship between humans and plants and animals (Tong, 2006, p. 11). From this concept it appears that green literature and eco-feminism are present to resist resistance in human relations and human relations with nature, plants and animals. Ecofeminism was born as a social movement that has a strong ideology in opposing the exploitation of women and nature, including economic growth that does not pay attention to the sustainability of ecosystems as a symbol of patriarchal power (Candraningrum, 2013, p. 4).

Research Method

The method used in this research is descriptive qualitative interpretive that is used to understand and interpret environmental issues and a form of resistance to patriarchal capitalism conveyed by the drama *Kisah Perjuangan Suku Naga* by W. S. Rendra. Data is obtained by reading and recording from drama scripts that are the source of data by focusing on words, phrases, and sentences in drama scripts that provide information relating to research problems. The data is then analysed using the framework of the ecofeminism theory.

Results and Discussion

Environmental issues criticized in the drama *Kisah Perjuangan Suku Naga* is the struggle to defend his land (environment) from the power of patriarchal capitalism which is seen as the entry of foreign capital in the opening of a copper mining project in Astinam. It can be said that the drama was written and performed to respond to the social conditions that occurred in Indonesia, especially from the 1970s to the early 2000s, when Indonesia began to move in the field of exploration of natural resources, especially mining products for export purposes. The response and criticism of environmental damage and the threat of disasters caused by mining projects are considered as a form of resistance voiced by drama script writers.

In the drama *Kisah Perjuangan Suku Naga*, illustrated how the existence of the Naga tribe and its traditional values are threatened due to the copper mining project which will be managed by foreign investors. The threat appears at the beginning of the text, as shown in the following quote.

DUTA: Pasar! Pasar! Cari pasar!
Tebang hutan!
Gali tambang!
Kuras lautan!
Mengangkut bahan-bahan!
Itulah tugas kita yang utama!
(Rendra, 1975:7).

INSINYUR : Desa ini akan dijadikan Kota Pertambangan.
ABISAVAM : Siapa yang mau bikin?
INSINYUR : Joint Venture!
ABISAVAM : Menarik hati!
INSINYUR : Ini proyek perintah Sri Ratu.
ABISAVAM : Ah, begitu! Lantas orang-orang desa ini bagaimana?
INSINYUR : Mereka akan dipindahkan ke suatu tempat.
ABISAVAM : Saya Abisavam, kepala desa ini.
INSINYUR : Jadi kamu yang akan memimpin perpindahan itu.
ABISAVAM : O, lihat dulu nanti (Rendra, 1975, p.37).

MENTERI PERTAMBANGAN: Sri Ratu, *The Big Bos*, begitu biasa kita panggil teman kita itu, sangat bagus dan terpicat kepada alam negeri kita. Terdorong oleh kekagumannya itu ia telah lama membuat survey hasil-hasil tambang kita, sehingga taulah ia bahwa di bukit Seloka di wilayah kaum Suku Naga ada sebuah tambang tembaga yang cukup kaya. Demi kemajuan negara kita. Ia akan menanamkan modalnya yang besar untuk mengeduk tambang itu...

PERDANA MENTERI: saya kira ini perlu dengan sungguh-sungguh dipertimbangkan.

KOOR PARLEMEN: tambang mentah di dalam bumi tak ada harganya. Dari pada tidak diolah ada baiknya diolah mereka. Lalu kita semua akan sibuk dan di dalam kesibukan ada tambahan penghasilan.

PERTAMBANGAN: jadi produktif. Bias juga penghasilannya dipakai untuk membiayai kementerian-kementerian lainnya.

RATU: kalau begitu harus benar-benar kita pertimbangkan. (Rendra, 1975, p.29).

From these data, it can be seen how the existence of the Naga Tribe is threatened to be displaced from their homes. In addition, all-natural resources and wealth will be explored extensively by foreign capitalism. Led by Abisavam as the Village Head, who wants to maintain the residential area and its traditional values, the Naga Tribe rejects the plan to open a mining project. They fought against patriarchal capitalism which was "formed by" Sri Ratu, the Minister of Mines and foreign investors - by cooperating with foreign journalists (Carlos) and foreign newspapers to report on the disaster that would befall the Naga tribe if the mining project was opened in their settlement (Rendra, 1975: p. 41, p. 46). In Naga Village the management and protection of the environment, and the preservation of settlements are very much guarded by regulations that prohibit the sale and purchase of land with people outside the village. Therefore, they also opposed the mine exploration plan in their village.

ABISAVAM : Sekali lagi ditekankan, tanah yang didapat dari pembagian ini, harus dikerjakan sendiri. Tanah di desa ini tidak boleh diperjualbelikan kepada orang luar desa. Orang harus menjadi penduduk desa ini, tinggal di desa ini untuk memiliki tanah disini. Lain dari itu, tanah yang didapat dari pembagian ini tidak boleh dijual sebelum dikerjakan sendiri oleh pemiliknya sedikit-sedikitnya selama 10 tahun. (Rendra, 1975:10).

KOOR: Setuju Abisavam, Memang begitulah adat kita. Petani harus melindungi tanahnya. Tanpa tanah, petani cuma alat Tuan tanah seperti kerbau atau lembu. Bahkan bagi tuan tanah petani dibanding lembu, si lembu lebih ada uangnya.

ABISAVAM: Aku Abisavam, Kepala Sukumu, akan mempertahankan pengertian itu, demi keutuhan kelangsungan kehidupan kita semua. (Rendra, 1975, p.11).

Eventhough the drama *Kisah Perjuangan Suku Naga* by Rendra is a fictional literary work, but the drama was written based on the social and historical context in reality. The Naga tribe mentioned to in this drama refers to one of the tribes in Tasikmalaya, West Java. This is in accordance with the results of a study conducted by Kusumah (2013) about traditional villages in West Java as a safeguard of tradition and local wisdom in West Java. Kusumah (2013, p. 48, p. 54) argues that in West Java traditional villages are still found, namely (1) Cikondang Traditional Village, Lamajang Village, Pangalengan District, Bandung Regency, (2) Mahmud Village, Mekarrahayu Village, Margaasih District, Bandung Regency, (3) Kampung Naga Neglasari Village Salawu Subdistrict Tasikmalaya Regency, (4) Kampung Pulo Cangkuang Village Leles District Garut Regency, (5) Kampung Dukuh Cijambe Village Cikelet Subdistrict, Garut Regency, (6) Urug Village Kiarapandak Village Sukajaya Subdistrict, Bogor District, (7) Ciptagelar Village, Sirnaresmi Village, Cisolok District, Sukabumi Regency. (Kusumah, 2013, p. 47).

In their research on the ethnography of Kampung Naga, Perdana and Finanda (2014, p. 111) argued that Kampung Naga was a traditional *adat* village inhabited by a group of very strong people and continued to strive to maintain ancestral customs. The village that has the value of local wisdom is also one of the villages that still holds the traditions, ancestral customs, but can live side by side with the lives of modern society. Geographically Kampung Naga is at the foot of a hill surrounded by hills, the Ciwulan river, springs, fresh air, and fertile land. the people of Kampung Naga can maintain the preservation of the natural environment well.

As one of the traditional villages, the existence of Kampung Naga must be protected. That is what was described in the drama. Traditional village is one of the indigenous communities, namely groups of people who have similar characteristics such as common origin, land, territory, natural resources, and distinctive cultural identity (Ministry of Development Planning, 2013, p. 3). The existence of these indigenous peoples is recognized by the United Nations. The United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP) uses the term indigenous people as a group that contributes to diversity and wealth of civilization, culture, and is a shared heritage of human civilization (Ministry of Development Planning, 2013, p. 3). The existence of the Naga tribe as indigenous people is what caused them to get the attention of foreign journalists who later reported the plan to open a copper mining project in Seloka Hill which was successfully foiled.

The emergence of criticism and resistance to natural resource exploration projects is caused by violations of laws and regulations governing natural and mining resources (Article 33: 3 of the 1945 Constitution, Law No. 23 concerning Environmental Management, and Law No. 4, 2009 concerning Mineral and Coal Mining), which ignores the values and beliefs of the community in managing the environment. The violation occurred because of the clash of power of patriarchal capitalism generated by the owners of capital. Patriarchal capitalism not only causes environmental destruction, but also the destruction and suffering of humans, including women.

In the drama *Kisah Perjuangan Suku Naga* beside the mastermind, who happened to be female who was called Mbok Emban by the name of Sri Ratu, there are also three others female characters, those are Sri Ratu, Aunt Supaka, and Setyawati. Sri Ratu is representing an antagonist, namely the authorities who work with foreign investors to explore natural resources in the Naga tribe. Aunt Supaka and Setyawati (prospective wife of Abivara) are two protagonists from the Naga Tribe. Aunt Supaka inherits the older generation, while Setyawati represents the younger generation. Aunt Supaka and Setyawati finally gained the awareness that preserving and preserving the environment and the purity of the Naga tribe had enormous significance for their existence. They realized that if the mine exploration plan to be carried out on Seloka Hill was carried out, then Aunt Supaka would lose the tomb of her husband and ancestors buried by public facilities that might be built such as casino (gambling), station or hotel (Rendra, 1975: 39) Therefore, they also have to take part in maintaining the sustainability of the Naga Tribe.

The mastermind figure in this drama acts as a narrator who opens the story and introduces Kampung Naga to the audience. The puppeteer who calls himself one of the Astinam people states that his country is an agricultural country that is rich in crops and mining (Rendra, 1974:1).

Di daerah perbukitan di Negara Astinam, di sebelah utara, eh timur... Iho nanti dulu, utara atau timur? ya deh... di sebelah barat, terdapatlah di situ sebuah lembah, yang indah dans ejuk udaranya. Lembah itu terletak di antara bukit-bukit yang kaya akan tambang tembaga. Maka di lembah yang indah itu terdapatlah sebuah desa dan di desa ini tinggallah orang-orang Suku Naga....

Sudah sejak zaman dulu mereka hidup sebagai petani. Pertanian mereka maju dengan baik. Irigasinya sempurna, dan peternakan pun sangat dimajukan... (Rendra, 1974:9).

It turned out that the puppeteer was a woman called by the name of Sri Ratu (Rendra, 1975, p.17). As the puppeteer who acts as a narrator, she not only gives comments and introduces the location and character of the character, the position and role of the mastermind becomes very important as the voice of the author who criticizes the government's plan to exploit the environment that threatens the Naga Tribe. In the perspective of eco-feminism, the female puppeteer shows the involvement of women in the struggle to preserve the environment.

Resistance to environmental exploitation is also evident from customary law that prohibits citizens from selling land, especially to outsiders, which are held by the people of the Naga tribe. The ban on selling the land is one of the ways to preserve the environment to prevent the entry of foreigners to own land in the village. This is also quite effective in rejecting the entry of outside investors to open projects in the area. The research conducted by Wiradimadja (2018, p. 1) shows that the Naga tribe specifies customary rules in terms of (1) spatial governance into three purposes namely settlement and livestock, agriculture and prohibited forest (sacred forest); (2) all people living in the Naga village area work as farmers who use traditional equipment, there are some people who have additional jobs by selling and also raising fish; (3) All houses in Kampung Naga are stilt houses that retain the architecture of Sundanese traditional houses. Thus, it can be concluded that all the activities of the people of Kampung Naga always strive to be in harmony with nature, not to damage the nature and maintain Sundanese culture.

The resistance of Naga tribe against the planned opening of a copper mining company seems to have been inspired by the controversy over the entry of a work contract between the Indonesian government and PT. Freeport. This work contract was signed in 1967 based on Law number 11 of 1967 for the past 30 years. The contract of work signed at the beginning of the administration of President Soeharto was given to Freeport as the exclusive contractor of the Ertsberg mine over an area of 10 square kilometres. In 1989, the Indonesian government again issued an additional exploration permit for 61,000 hectares (Nephi, et al., 2018, p. 3; Astuti, 2018, p. 548).

Why do writers and people who care about environmental sustainability criticize the operation of multinational mining companies such as Freeport? Various studies show that the environmental impact on community health and livelihoods has become a continuing problem in the mining area of PT. Freeport and has been widely documented in national and international media, including deforestation and pollution due to waste dumped directly into the Agabagong River and then dwindling to the Aikwa River and end in the Arafura Sea. Deposition of mine waste directly into the Aikwa River caused flooding which destroyed a large portion of lowland forests and threatened the city of Timika (Astuti, 2018: 549). That is what is feared to befall the Naga tribe if the mining project is opened at Sekola Hill, so the Naga Tribe is threatened with eviction, besides that environmental damage is unavoidable.

In order for natural disasters to be stopped and overcome, the excessive exploitation of nature resulting in environmental damage must be corrected. The project for opening new fields depicted in the *Kisah Perjuangan Suku Naga* (Battle of the Dragons) and awareness of the return of young people who have studied outside the city (country) (The Battle of the Dragons) shows an effort to stop and repair environmental damage, as shown in the following quote.

ABISAVAM : Hari ini kita siap membuka ladang baru. semak belukar kita bongkar. kita bagi, lalu nantinya pengairan kita kembangkan pula. Kalian semua sudah tahu dasar pandangan yang kita pegang. Setiap petani harus punya tanah. Jadi di dalam pembagian ini yang diutamakan adalah mereka yang belum punya tanah. Yaitu petani-petani remaja yang perlu tanah untuk bekerja. Sedangkan orang yang sudah punya banyak tanah seperti saya ini akan diperhatikan paling belakangan.

KOOR : Bagus...bagus. (Rendra, 1975, p.10).

PAMAN : Satu hal yang harus dibanggakan, bahwa Abivara mau pulang untuk membangun desanya.

ABIVARA : Kenapa tidak? Paman sendiri akhirnya pulang ke desa setelah tamat belajar di ibukota. Dan banyak pemuda lain yang juga kembali pulang setelah tamat pelajaran mereka. (Rendra, 1975, p.11).

From the quotation, it appears that through literary works, writers together with environmental activists put up resistance to the power of patriarchy which caused environmental damage. The decision to go home to build his birthplace in the story *Kisah Perjuangan Suku Naga* also strengthened the role of traditional leaders to maintain the existence of their villages which were threatened by eviction by the copper mining project. The struggle finally won a victory because of the support of the foreign press who wrote news about the threat of Naga Tribe by the cooperation plan of foreign investors with the Astinam government which will open a copper mining project.

CARLOS: Laporan dari Negri Astinam. Perusahaan The Big Boss telah melakukan joint venture dengan sebuah perusahaan negara Astinam, untuk mengerjakan penggalian dan pengolahan tambang tembaga di bukit Saloka, di dekat desa Suku Naga. Pemerintah Astinam, akan mengosongkan desa Suku Naga dan akan mengubahnya menjadi kota pertambangan, lengkap dengan perumahan-perumahan tempat untuk para pekerja tambang, tempat-tempat hiburan, masjid, gereja, lahan parkir, bengkel, pabrik pengolahan, gudang-tempat, dan sebagainya. Hal ini berarti

lenyapnya tempat-tempat ibadah para Suku Naga. Tempat-tempat keramat mereka akan dinodai. Rumah-rumah adat mereka akan disingkirkan. Ini berarti bahwa demi keuntungan yang akhirnya akan dipakai secara tidak merata, satu kebudayaan dan agama golongan minoritas akan didesak dan dilenyapkan. Tembaga, yang pengolahannya di pabrik itu memerlukan banyak acid, akan menyebabkan polusi dan akhirnya bisa merubah desa Suku Naga menjadi padang pasir. (Rendra, 1975, p.12)

As a result of this news for the time being, the copper mining project in Naga tribe was successfully prevented, but it turned out that other projects were waiting, tourism projects (Rendra, 1975, p. 44). Until now, the Naga tribe still exists as one of the traditional villages in Tasikmalaya. Along with the times, the Naga Tribe cannot be separated from the development process. Research on Naga Village conducted by Nugroho, et al (2018, pp. 203-218) shows that in the period 1975-2010 the Tasikmalaya District Government carried out tourism development in Naga Village with the aim of improving the economic life of its people. However, the people of Kampung Naga made a negative response to the development. The negative response was due to differences in the meaning of tourism. For the people of Kampung Naga, tourism means friendship that aims to strengthen brotherhood, while for the government is an asset to get financial benefits. The people of Kampung Naga still maintain the sanctity of their village with three guidelines for life that are taught and passed down by their ancestors, namely *papagon hirup*, *pamali*, and *patilasan*, which is often forgotten by tourism development (Nugroho, et al., 2018, p. 214). What happened in Naga Village now turned out to have been imagined by Rendra through a drama script he wrote in 1975.

Conclusion

The result of the study shows that the drama of *Kisah Perjuangan Suku Naga* written by W.S. Rendra (1975) and played by Bengkel Teater was born as one of the literary resistance which criticized the planned exploitation of the Naga tribe as a traditional village in Tasikmalaya as a copper mining area managed by foreign investors. In this drama illustrated how the Naga Tribe fought against patriarchal capitalism supported by Ratu and the Minister of Mines by collaborating with foreign journalists (Carlos) and foreign newspapers to report on the disaster that will befall the Naga tribe if mining projects are opened in their settlements. In addition, resistance to the power of patriarchal capitalism is also supported by the traditional value system of the community which is still held firmly, especially with regard to the status of customary land which is confirmed by regulations that prohibit the sale of land with people outside the village. The presence of a female character who becomes the mastermind, also Setyawati and Aunt Supaka participating oppose mining exploration plans in their village showed values ecofeminism used against the forces of capitalist patriarchy.

References

- Astuti, A.D. 2018. "Implikasi Kebijakan Indonesia dalam Menangani Kasus Pencemaran Lingkungan oleh PT. Freeport terhadap Keamanan Manusia di Mimika Papua." *Journal of International Relations, Volume 4, No.3, 2018, pp. 547-555*. Downloaded from <http://ejournal-s1.undip.ac.id/index.php/jihi>
- Gaard, Greta and Patrick D. Murphy. 1998. *Ecofeminism Literary Criticism, Theory, Interpretation, Pedagogy*. USA: Board of Trustees of the University of Illinois.
- Amran, Halim. 2012. "Analisis Struktur Naskah Drama *Kisah Perjuangan Suku Naga*." Downloaded from https://www.academia.edu/5184768/Analisis_Struktur_Naskah_Drama_Perjuangan_Suku_Naga_Karya_WS_Rendra
- Nefi, A. et al. 2018. "Implikasi Keberlakuan Kontrak Karya Pt. Freeport Indonesia Pasca Undang-Undang No 4 Tahun 2009 Tentang Pertambangan Mineral Dan Batubara." *Journal Hukum & Pembangunan*. Vol 48, No 1. Downloaded from <http://jhp.ui.ac.id/index.php/home/article/view/1604>
- Kementerian Perencanaan Pembangunan Nasional/ Badan Perencanaan Pembangunan Nasional, Direktorat Perlindungan dan Kesejahteraan Masyarakat. 2013. *Masyarakat Adat di Indonesia: Menuju Perlindungan Sosial yang Inklusif*
- Kusumah, S.D. 2013. "Kajian Kampung-kampung Adat sebagai Penyangga Tradisi dan Kearifan Lokal di Jawa Barat," in Marjanto D.K. et al. *Kearifan Lokal & Lingkungan*. Jakarta: Gading Inti Prima. (Member of IKAPI) Collaborating with the Centre for Cultural Research and Development, Ministry of Education and Culture of the Republic of Indonesia - Jakarta
- Marjanto D.K. dkk. *Kearifan Lokal & Lingkungan*. Jakarta: Gading Inti Prima. (Member of IKAPI) Collaborating with the Center for Cultural Research and Development, Ministry of Education and Culture of the Republic of Indonesia - Jakarta
- Nugraha, A, dkk. 2018. "Respon Masyarakat Kampung Naga terhadap Pembangunan Pariwisata di Desa Neglasari, Kecamatan Salawu, Kabupaten Tasikmalaya 1975-2010," *Patanjala* Vol. 10 No. 2 June 2018, pp. 203 -218 204.
- Perdana, R.W dan Winanda, S.A. 2014. "Buku Etnografi Kampung Naga Tasikmalaya," *Createvitas* Vol. 3, No. 1, January, pp. 109-124.
- Pranoto, Naning. 2014. "Sastra Hijau Pena yang menyelamatkan Bumi," in *Bahasa dan Sastra dalam perspektif Ekologi dan Multikulturalisme*. Wiyatmi, et al, editor. Yogyakarta: The Indonesian Language and Literature education department working with Interlude publisher.
- Rendra WS, 1975. *Kisah Perjuangan Suku Naga*. Yogya: Bengkel Teater
- Sahid, Nur. 2012. "Konvensi-konvensi dalam Drama dan Teater Rendra." *Resital*. Vol 13, No 2, pp 109-117.
- Tong, Rosemary Putnam. 2006. *Feminist Thought: A More Comprehensive Introduction*. Translated in Indonesian by Aquaini Priyatna Prabasmara. Bandung: Jalasutra.
- Waluyo, Herman J. 2002. *Drama Teori dan Pengajarannya*. Yogyakarta: Hanindita.

- Wiradimadja, A. 2018. “Kearifan Lokal Masyarakat Kampung Naga Sebagai Konservasi Alam Dalam Menjaga Budaya Sunda,” *Journal Sosiologi Pendidikan Humanis* Vol 3, No 1, July.
- Wiyatmi, et al. 2016. “Dekonstruksi Terhadap Kuasa Patriarki Atas Alam, Lingkungan Hidup, Dan Perempuan Dalam Novel-Novel Karya Ayu Utami.” *Litera*. Vol 15 (2). Doi: [10.21831/ltr.v15i2.11829](https://doi.org/10.21831/ltr.v15i2.11829)
- Wiyatmi, et al. 2017. *Ekofeminisme, Kritik Sastra Berwawasan Ekologis dan Feminis*. Yogyakarta: Cantrik Pustaka.

Literature Saves Mother Earth: A Sharing of Experience in Using Literature to Teach the Children of Cawang and Jatinegara Communities to Help Save the World

¹Susanne Andrea H. Sitohang and ²Benedicta Stella Fortunae

Fakultas Sastra, Universitas Kristen Indonesia, Jakarta

¹susanne.sitohang@uki.ac.id; ²benedicta.stella@uki.ac.id

Abstract

We are all well aware of the current environmental crisis we are in. The whole world is doing its best effort to minimize the impact of the damage that has been done. Environmental issues are not issues exclusive to the fields of science and technology. These environmental problems are also concerns of Literature. One way of contributing through Literature is through using story-telling to raise awareness to children about the importance of saving Mother Earth. Fakultas Sastra, Universitas Kristen Indonesia (FS-UKI) has various programs of “Pengabdian kepada Masyarakat” which center on educating children living around the university. One activity is teaching English to children with the technique of story-telling. Through story-telling and the inclusion of literature in the form of folktales, the children can learn many aspects of life, including how they can participate in keeping Mother Earth safe. The paper shares the experience of contributing to the betterment of environment through teaching children using story telling with literary contents. This project of “Pengabdian kepada Masyarakat” is a collaboration of FS-UKI and Komunitas Gumul Juang, a non-profit organization specializing in helping out children in urban areas. The children will be introduced to famous Indonesian folktales, such as Bawang Merah, Bawang Putih, which have been adapted to fit the children’s current situation. Environmental contents are added in the storytelling. This project is hoped to be an example of how we can use literature in making the world a better place.

Keywords: *story telling, environment*

Introduction

The world is now in danger of environmental damages caused by human: pollution, global warming, overpopulation, natural resource depletion, waste disposal, climate change, loss of biodiversity, deforestation, water pollution, urban sprawl, public health issues, just to mention a few of the biggest threats. The world is now in a critical situation - a condition which everyone should be aware of so that one can take action and participate in saving Mother Earth. Everyone is responsible for the damage, and everyone should participate to remedy the situation.

Since efforts to save the Earth should be done by everyone living on the planet, there should exist a continuous and well-planned effort to raise the awareness of all of the population. Both adults and children should know the threats the Earth is facing and work together in saving Mother Earth.

Fakultas Sastra, Universitas Kristen Indonesia, (FS-UKI) realizes its potential and beneficial position in this environmental issues. In Fakultas Sastra, the students have started a save-the-earth campaign by saying “no” to using plastics, especially using straws and plastic cups. This is one example of how students want to contribute. Another effort is by raising awareness of children around Cawang (the neighborhood near campus) about environmental issues, introducing them to the danger of, for example, littering and polluting the environment. To make this campaign interesting, the students use the method of storytelling to talk about environmental and invite these children to participate in saving the Earth. This paper is a showcase of how we can use literature to save Mother Earth. The article talks about one program of *Pengabdian kepada Masyarakat* or *PkM* in FS-UKI which is conducted together with *Komunitas Gumul Juang (KGJ)* and *Kelurahan Cawang* in saving the environment. Through the program, it is hoped that the children in the areas of Cawang and Jatinegara can participate in making their neighborhood a clean and healthy space to live. This project is an example that all elements of the society can contribute and participate in saving Mother Earth. In addition, this paper will give an explanation of what storytelling is and what the project is and how it is done. The paper also discusses the challenges and the results of this effort to save the world through literature.

On Storytelling

Lugmayr, Sutinen, and Suhonen (2017) in their article titled “Serious storytelling - a first definition and review” state that in the tradition of human culture, storytelling has been in existence for a long time. People have been telling stories since the beginning of human existence. Stories are told for different purposes, among others to entertain, to pass on knowledge from one generation to the next, to keep the cultural values intact and also to “warn others of dangers.”

Hamilton and Weiss (2005) calls storytelling as “an ancient tool with enduring power.” They assert that as “the oldest form of education” storytelling has been used as the tool to pass down beliefs, traditions and history from one generation to another. Humans exist in narrative or stories. Through stories, humans keep their knowledge and information in the brain. Caine and Caine as quoted in Hamilton and Weiss (2005) state that “stories help us to organize and remember information and tie content together.” It is further explained that “stories go straight to the heart.” Stories help develop positive environment which in turn leads to positive attitude from the children.

Another term used in the process of storytelling is *storying*, which is defined as “the process of constructing stories in the mind.” *Storying* is considered as “one of the most fundamental ways of making meaning,” which “pervades all aspects of learning, regardless of age”. New ideas are easily absorbed and understood when presented in stories (Hamilton and Weiss, 2005).

On Environment

The world is now facing a great danger, which is caused by humans themselves: environmental threats. Environmental issues are the harmful effects of human activity on the environment. The threats come in different forms, such as climate change, water pollution, air pollution, resource depletion, and many more. These environmental threats are the results of the activities done by the human population. Humans commit environmental sins day to day. The human population exploits the Earth continuously without realizing the danger it brings to humanity.

One world figure that is calling the world’s attention to the danger the Earth is currently facing is Pope Francis. He says destroying the environment is a sin and that “humans are turning planet into ‘wasteland full of debris, desolation and filth.’” He further asserts that “[a]ny harm done to the environment, therefore is harm done to humanity.” The Pope is calling for “urgent action on climate change” (McKenna, 2018). The Pope starts an environmental movement through his provocative encyclical on the environment, *Laudato si’*. The Pope states that “[w]e must not be indifferent or resigned to the loss of biodiversity and the destruction of ecosystems, often caused by our irresponsible and selfish [behavior].” He further says “[b]ecause of us, thousands of species will no longer give glory to God by their very existence ... We have no such right.” (Goldenberg and Kirchaessner, 2019)

The Pope calls for a change of lifestyle of the inhabitants of the Earth. He states “[t]he resolve to live differently should affect our various contributions to shaping the culture and society in which we live.” The Pope encourages everyone to contribute and participate in what he calls as “ecological conversion.” He urges for everyone to contribute and to participate in various efforts of saving Mother Earth. Everyone can contribute and participate. The Pope states “[w]e should not think that our efforts - even our small gestures - don’t matter,” he said. “Virtue, including ecological virtue, can be infectious.” (Goldenberg and Kirchaessner, 2019)

Children are members of the inhabitants of the Earth that should also play an important role in saving Mother Earth because in the future, the world is theirs. Involving children in efforts to save the Earth is a must. The realization that Mother Earth is in danger now and that actions to save it are called for must be instilled in the children. One way of making this happen is through the use of Literature - the use of storytelling to inform them of the danger and how they can help save Mother Earth.

Dongeng Bagi Dunia: Storytelling to Save Mother Earth

On September 2019, Fakultas Sastra, Universitas Kristen Indonesia, Jakarta (FS-UKI) in collaboration with Komunitas Gumul Juang (KGJ) worked together and formed a group of student storytellers called Dongeng Bagi Dunia. Dongeng Bagi Dunia is also the name of a project aimed at helping children around UKI and in Jakarta through the act of storytelling. Dongeng Bagi Dunia is one project of the many social programs held by FS-UKI and KGJ, such as *Bimbingan Belajar (Bimbel) Gratis*, or free lessons, visits to museums and house of worship around Jakarta and many other activities.

Dongeng Bagi Dunia uses storytelling to teach children in a fun and interesting way. *Dongeng* or storytelling is a great way of touching the hearts of the children and of teaching them effectively. One issue that Dongeng Bagi Dunia wishes to touch first is the environmental issue. The first project done is telling stories to children in Cawang and Jatinegara areas - stories with messages of saving Mother Earth. The stories picked are folktales (literature) for the reason of preserving the culture of Indonesia and introducing to the children the earliest form of literature of Indonesia.

Preparation: Training and Internal Meeting

On September 7, 2019, the student storytellers were given a one-day training on storytelling. Around 40 students from Fakultas Sastra UKI joined the storyteller training led by an expert in storytelling, Ratih Sumiringratri. In the beginning, the students practiced how to mirror, mimic, and impersonate. They also learned about voice exploration techniques which has 4 points such as adjustment of speed, using different styles (arrogant, obedient, etc.), using different accents, and impersonation and voice making. At the end, all the students practiced how to be a storyteller.

The training was then followed by another preparation, which is an internal meeting. In the meeting, the students discussed about the environmental issues they wished to impart to the children through storytelling. They also talked about the current condition of Mother Earth. At the end of the discussion, the team made a list of the simple actions that children can do to save Mother Earth. The messages were to be inserted in the stories used.

Storytelling: Asal Usul Danau (The Origin of Lake Toba)

The story that will be discussed in this paper as a sample of the project done bagi Dongeng Bagi Dunia is the story of the origin of Toba Lake.

The student storyteller improvised the story and added the message to educate children to save Mother Earth by taking certain simple actions. The messages inserted were:

1. Do not litter.

This message was inserted when the Father of Samosir goes sailing at the river. The father only gets garbage during the many attempts in fishing. It took a very long time to finally get a fish. The children were told that if people litter at the river, the fish will eat the garbage and all the food will impact to humans.

2. Save Energy

In the story, there was an addition to the story. In the story, Samosir fell asleep after having lunch. While he was sleeping, the lamp was still on. His father came in and woke him up and told him to save energy and turned off the lamp.

3. Do not use plastics; use lunch boxes instead

There is additional scenario when Samosir ate lunch, his father told him to use lunch box to prevent Samosir from using plastic for a single use. The story emphasizes the importance of not using plastics and of using lunch boxes is good for Mother Earth.

Dongeng Bagi Dunia: Cawang Community

Dongeng Bagi Dunia delivered the story The Origin of Lake Toba to children in Cawang Ceria Community on September 16, 2019 to around 25 children. The project went on as follows:

The students attracted the attention of the children by playing music and singing through the speaker. The group used one Mobil Baca (or Mobile Library) to encourage the children to come and read books after the story telling. Then, the students warmed up and tried to attract the children by singing together. The students prepared properties such as: the background of the river, the fish, the bail, and the garbage. They also prepared simple costume to represent their own characters in the story. The result was the children were very excited to see and listen to the story. They were also attracted by the properties that the students used.

After the storytelling ended, the children were able to mention kinds of simple actions for protecting Earth from the story. The children were able to learn how simple actions matter to save the Earth. The place was also a good place because it is the attractive place where kids and mothers spend their afternoon by playing and chit chat around so that the message of protecting Earth can be delivered not only to the children but also to the adults.

After delivering the story, the student storytellers held an evaluation activity. From the discussion, they learned that there were still some challenges. At the end of the storytelling, the student storytellers recalled what the children could learn about the story. It seemed that most of the children were not really interested on the environmental issue. They understood that the act of littering is a bad thing however after the activity ended, they did not really care about their own garbage. This means that there should be more stories with messages about environment delivered to these children.

Dongeng Bagi Dunia: Jatinegara Community

The project of storytelling was then continued to Jatinegara. It is one area that had just suffered from fire. The fire destroyed the area immensely. Many children lost their houses and other belongings. So, Dongeng Bagi Dunia went to the area to entertain the children and to educate as well. The session took place on October 2, 2019 with 45 children participating. The session began with the students preparing properties for the stories, such as the background of the river, the fish, the bail, and the garbage, mic, and the gifts for children. They also prepared simple costume to represent their own characters in the story.

The children were very excited to see and listen to the story. They were also attracted by the properties that the students used. After the storytelling ended, the children were able to mention kinds of simple actions for protecting Earth from the story.

The children were able to learn how simple actions matter to save the Earth. There were many children attended this activity and they were active children. The children had many ideas to save the earth. They understood about saving energy and save water. After the activities, they did not litter and they were responsible with their garbage. However, there were some challenges. The students were not able to spend more time with the children because the location is in mosque. When a call for prayer began in the afternoon, they had to end the activity. Furthermore, because the children were very active, sometimes it is a little bit hard for students to take care of their excitement.

Conclusions and Future Plans

Storytelling is a one approach to reach to the children, to make them aware of the dangerous actions that destroy the Earth. They can be invited to contribute and participate in saving the world, starting from their own environment. Storytelling is interesting and fun for children. FS-UKI students become more creative in making the folklore more interesting by adding the "environment" touch. They are invited to find ways to attract the children and make them become more responsible citizens.

For now, the student storytellers still use Bahasa Indonesia. Perhaps, later on, they can start using English in delivering the stories. The benefits are 1. Student storytellers practice English 2. The children study English 3. Both sides learn about Indonesian folktales and its virtues and ideals 4. Both student storytellers and the children realize they can contribute and participate in saving Mother Earth (agents of change and transformation).

Repeating what was cited earlier, one should remember that "We should not think that our efforts - even our small gestures - don't matter. Virtue, including ecological virtue, can be infectious.

References

- Goldenberg, S. and Kirchgassner, S. (2019). *Pope Francis demands UN respect rights of environment over 'thirst for power'*. [online] the Guardian. Available at: <https://www.theguardian.com/world/2015/sep/25/pope-francis-asserts-right-environment-un> [Accessed 19 Oct. 2019].
- Lugmayr, A., Sutinen, E., Suhonen, J., Sedano, C. I., Hlavacs, H., & Montero, C. S. (2016). Serious storytelling - a first definition and review. *Multimedia Tools and Applications*, 76(14), 15707-15733. doi: 10.1007/s11042-016-3865-5

McKenna, J. (2018, February 14). Pope Francis says destroying the environment is a sin. Retrieved from the Guardian website: <https://www.theguardian.com/world/2016/sep/01/pope-francis-calls-on-christians-to-embrace-green-agenda>

Richard C. Owen Publishers. (2005). *Children Tell Stories: Teaching and Using Storytelling in the Classroom*. NY.

Students' Critical Thinking of Ecofeminism Issues in Minfong Ho's *Birds of Paradise*

Dita Surwanti

Universitas Sarjanawiyata Tamansiswa

ditasurwanti@ustjogja.ac.id

Abstract

This article was intended to identify students' critical thinking especially on the issues of ecofeminism in a fable story of Minfong Ho's *Birds of Paradise*. In the capitalism era, exploitation and oppression toward labors or the weak side is very common to see and the major benefit always goes to the parties who have money and power. *Birds of Paradise* tells about the authority's domination and oppression to the weak especially to those who do not follow the regulations. The chickens get restriction in life and have no rights to live free and to be what they want to be. In this case study, the researcher describes students' awareness of ecofeminism issues that they could figure out in the short story. The data were taken from 74 students who took Extensive Reading class in the fifth semester of English Education Department in the academic year 2019/2020. Writing task, guided classroom discussion circle, and writing test were used to measure students' critical thinking of ecofeminism issues. Most of students could comprehend the story well. They showed strong appreciation to *Lani*; the female hen who kept struggling for her rights and finally succeeded to fly. They were able to think critically and identify the gender inequality, oppression, tyranny, injustice, freedom, and animals' right issues without knowing the term ecofeminism. The students' critical thinking was affected by their familiarity of the context, background knowledge, English language ability, and cognitive ability.

Keywords: *critical thinking, ecofeminism*

Introduction

To be able to think critically in the rapid development of technology is not only a need but also a must. It is important because each person must be able to adapt and deal with the technology changes as quick and effective as possible. Critical thinking is the art of analyzing and evaluating thinking with a view to improving it (Paul and Elder, 2008). Possessing a sufficient critical thinking skill helps people to be able to analyze information correctly and evaluate variety of knowledge in solving problems systematically. That is the reason why university students need to develop their critical thinking in order to survive and succeed in the future. And it is teachers' duties to teach critical thinking skills and higher order thinking skills – also to teach students to make better judgments, to reason more logically, and so forth (Willingham, 2007).

In teaching literary texts – materials preparation may meet several challenges. The text and the language itself may have multiple-layered systems of meaning that can create incorrect interpretation if not impossible. The difficulty may increase and the meanings may become even more elusive. "The differences of power among subject positions for writer, translator, and reader may also influence the production and reception of literary texts" (Gaard, 2010). It is a part of teachers' responsibilities to prepare the materials that is suitable and can help students to think critically. Teachers need to consider some influential factors such as the contextual of the literary texts.

Willingham says that critical thinking is not only a skill that can be deployed at any time and context. Domain knowledge and practice are crucial in promoting critical thinking (2007). It is very much similar to what Dewi (2009) said that:

"...teachers need to consider geographical location as selection criteria. For Indonesian learners, for example, novels and short stories from other Southeast Asian countries like the Philippines, Malaysia and Singapore may be suitable. Bearing in mind that proximity to learners' own experience will foster their learning, they will be fascinated to discuss issues to which they can easily relate."

Based on those reasons, this research was conducted in order to figure out students' critical thinking by using a contextual literary text. The short story entitled *Birds of Paradise* – written by Minfong Ho was chosen as one of the materials in supporting students to think critically in the extensive reading class of the fifth semester in the English Education Department – University of Sarjanawiyata Tamansiswa. Minfong Ho is a Chinese author who has lived in several countries in Southeast Asia and most of her stories tell about life and culture in Asia. *Birds of Paradise* is one of the twelve stories in the compilation stories book entitled *Journey*. One of the interesting facts about her works is not only it tells about life and culture in Asia but most of her stories and novels depict about nature. Nature is humans' paramount companion (Sivaranani and Rajarajan, 2016). Humans' life cannot be separated from the nature and humans depend a lot on the nature.

Ironically one of the most important problems today is the degradation of land and environment also its consequences on human existence (Bhalla, 2012). “The world we remember from our childhoods – whenever and wherever those childhoods were – is changing” (Gaard, 2008). In the industrial world – urbanization and capitalism majorly contribute to the destruction of the environment on a very large scale. In order to solve this problem – it would require high costs and long-term treatments (Hosseinnezhad, 2017). That is why it is necessary to bring about environment issue and in this context the term ecofeminism becomes highly relevant. Ecofeminism eventually pointed out the oppression that affects, among other things, women, the natural environment, nonhuman animals (Kemmerer, 2013).

Birds of Paradise is a fable story that tells about the authority’s domination and oppression to the weak especially to those who do not follow the regulations. The chickens – especially the hens get restriction in life and have no rights to live free and to be what they want to be. By understanding this story, I disposed to figure out the case of how the students develop their critical thinking and be more aware of issues especially about ecofeminism issues that they could figure out in the short story and also in the real life. Thus, the formulation of problem in this case study is “How do the students think critically about ecofeminism issues in a short story entitled *Birds of Paradise* by Minfong Ho?”

Theories

There are two main terms used in this research – those are critical thinking and ecofeminism. Critical thinking can be defined as a way someone thinks to direct, discipline, monitor, and corrected themselves. It requires a variety of excellent standards and mindful command. Then, it must be able to achieve effective communication and problem solving abilities and a commitment to overcoming their own egocentrism and socio-centrism. Egocentric thinking can be resulted from the unfortunate fact that human beings do not naturally consider the others’ rights and needs. They are conscious of their own egocentric thinking only if trained to do so (Paul and Elder, 2008).

“Critical thinking consists of seeing both sides of an issue, being open to new evidence that disconfirms your ideas, reasoning dispassionately, demanding that claims be backed by evidence, deducing and inferring conclusions from available facts, solving problems, and so forth” (Willingham, 2007). Critical thinking is almost the same as a skill, for example is like riding a bicycle and other skills. Once people learn the skill, they can apply it in any kind of situations. Willingham also adds that thinking is not only that sort of skill. The processes of thinking are intertwined with the content of thought – that is domain knowledge. So it is necessary to remind students to “look at an issue from multiple perspectives”. From the cognitive scientist’s point of view, critical thinking consists of three sets: reasoning, making judgments and decisions, and problem solving.

The effectiveness of critical thinking can be figured out in the way it avoids common pitfalls – “such as seeing only one side of an issue, discounting new evidence that disconfirms your ideas, reasoning from passion rather than logic, failing to support statements with evidence, and so on” (2007).

There are some characteristics of a well cultivated critical thinker that are suggested by Paul and Elder (2008). First, critical thinkers are able to raise vital questions and problems. Second, they can formulate the questions and problems clearly and precisely. Third, they can gather and assess relevant information from abstract ideas to interpret it effectively. Fourth comes to well-reasoned conclusions and solutions – testing them against relevant criteria and standards. Fifth, they are able to think open-mindedly within alternative systems of thought – recognizing and assessing their assumptions, implications, and practical consequences. Last is able to communicate effectively with others in figuring out solutions to complex problems.

There are some considerations that are suggested by Willingham (2007) to teach critical thinking. Special programs are not really worth it in teaching critical thinking, but it is necessary to be taught in the context of subject matter. Student must experience from the simple to complex concepts. Then, critical thinking is not only designed for advanced students – a more basic material should be prepared for the struggling students in order to understand and master the material. The last is about to teach critical thinking strategies by making it explicit and practicing.

The second term needs to be defined is ecofeminism. This term that was developed as a concept in the 1970s have been major policy shifts in the fields of gender inequality and environmental sustainability (Buckingham, 2016).

“Ecofeminism is a theoretical, political and educational movement that draws specific parallels between the domination of women and other marginalized groups, and the degradation of nature. Given the global environmental and social crises currently sweeping the planet, ecofeminism offers important, albeit diverse, theoretical, practical, and pedagogical perspectives for developing effective responses to such interrelated crises” (Flisher and Martusewicz, 2017).

Iverson says that the ecofeminist perspective may explicitly bring about the attention to power relationships in the environment, institution, and socioculture. This can raise questions such as whose voices are heard and whose are silenced? Who makes the sustainability decisions and by what criteria? And who benefits from such decisions and who loses? (2015). “As students acquire knowledge of and begin to care about environmental problems, and they

internalize a private (and individual) sense of responsibility, they must also understand how a gendering of environmental duty is socially and politically constructed” (MacGregor, 2006). “Ecofeminists eventually pointed out that dualism is a way of ordering the world through the use of opposites such as male/female, civilization/nature, and human/animal. Dualism fosters an understanding of the world that those who do not qualify for a particular thing is excluded and becomes the other.” (Kemmerer, 2013).

Method

As this research attempted at figuring out the case of how the students think critically about ecofeminism issues, a case study was applied to capture the complexity of the case. As what Yin says that case study is an empirical inquiry of a contemporary phenomenon or case that is set within the real world context –especially when the boundaries between phenomenon and context are not clearly evident (2014). Case study is applied not only in the social sciences but also in practice fields such as environmental studies, social work, education, and business studies. “It is characteristic of case study methodology that the boundaries, and often even the focus of the case, change through the research process” (Johansson, 2003).

In conducting a case study there are some steps that are needed to be fulfilled (Zucker, 2009). First is the purpose and rationale for case study. Next step is the design based on the unit of analysis and research purpose. The following step is the data collection and management techniques. After that, it is necessary to describe the full case. Then the research must focus on the analysis built on themes that is linked to purpose and unit of analysis. Furthermore, the findings must be analyzed based on the purpose, rationale, and research questions. Lastly is establishing rigor.

The purpose and rationale for this research is to define and to figure out the case of how the students develop their critical thinking of ecofeminism issues. Then the design based on the unit is choosing the short story entitled *Bird of Paradise* that is written by Minfong Ho in 2008 in the compilation of short stories book entitled *Journeys*.

This research was conducted in the English Education Department of Universitas Sarjanawiyata Tamansiswa in the odd semester of academic year 2019/2020. There were 74 students from the fifth semester who took the Extensive Reading Classes. The data was collected by using several instruments, such as a written task (writing a summary), guided classroom discussion circle, and written test. The variety of data sources is necessary to validate the findings.

Analysis and Results

Written task

After the students were asked to read the short story entitled *Birds of Paradise* at home, they had to write a summary of the short story. The requirements for the summary were that it is only a paragraph and the students should use their own words and could not recite the words from the short story. By writing the summary and paraphrasing the story, the students had to understand well the main ideas and events in the story by using their own words and their own perspectives in seeing the story. It is suitable with one of the characteristics of a well cultivated critical thinker proposed by Paul and Elder (2008) that is students can gather and assess relevant information to interpret it effectively.

The results showed that writing a one paragraph summary and paraphrasing the story using their own words were quite effective to encourage the students reading comprehension and early stage of critical thinking. Most of student could correctly understand the storyline. The theme of the short story which is about chicken was something familiar for them and the vocabularies were also understandable. The mean score for the summary of 74 students is 72. There were 6 students who did not follow the instructions given and still recited the words from the story because of their lack in English especially in writing. The students were not encouraged to develop their critical thinking on the ecofeminism issues yet in writing the summary. They were only assisted to comprehend the story well and assess the relevant information to interpret it correctly.

Guided classroom discussion circle

After the students submitted the summary on Google classroom, they had to join the class discussion where they were asked to sit in a circle. In order to make sure that they comprehended the story well, there were some tasks that they had to accomplish. First, the appointed student had to tell one sentence of the beginning of the story. The next appointed student told another one sentence to continue the storyline. The turns were done after they reached the end of the story.

Surprisingly, this task motivated the students to pay attention to their friends who were appointed to mention the one sentence storyline. The students succeeded to continue the storyline and it means that they achieved effective communication and overcame their own egocentrism to continue the storyline based on their previous friend’s story and pay attention to their friends.

The second task in the class discussion was the question and answer session. The students were randomly chosen to answer the questions. Since it was a randomly chosen, all students paid attention and stayed focus during the class. The questions given were various from intrinsic and extrinsic elements to guide the students to develop

their critical thinking. The questions related to intrinsic elements were about the characters, characteristics, setting of place and time, theme, and plot. The extrinsic elements questions were about the social, cultural, historical backgrounds and also about the authors’ life. By answering the questions given, the students were trained to give reasoning, making judgments and decisions, and problem solving. Those are the sets of critical thinking proposed by Willingham (2007).

In order to raise students’ critical thinking on ecofeminism issues, there were additional questions given such as “why must the hens obey the chef rooster?”, “why cannot *Lani* fly?”, “what are the different roles of the hens and the rooster?”, “why must *Lani* lay eggs?”, “in reality do chicken lay eggs daily?”, “do you have chicken at home?”, “why do chicken live in the farm?”, “what do happen to chicken who live in the farm?”, “is it different with naturally bred chicken?”, “why do people need to make chicken farms?”, “what are the issues that you can find in the story?”, etc.

Whenever there was a silent moment where the students did not have enough background knowledge of the information or the questions, additional information were given to help them to think critically such as chicken lend hard material (calcium carbonate) from their bones to make the shell and the hens need to replace the calcium carbonate in their bones by eating more at the next meal. Then it was followed with a question “what would happen if the hens have to keep producing eggs in a longer term?”

By having these guided questions and information, the students were able to develop their critical thinking and mention several issues related to ecofeminism. Here are the issues mentioned by the students:



Figure 1
The Issues Mentioned by the Students and Related to Ecofeminism

The above issues are the issues stated orally by the students during the class discussion. They were able to mention those issues without knowing the term ecofeminism. They were aware of how chicken being exploited by humans to satisfy their greed. They also could understand that chicken might live happier when they do not live in the farm. When the chicken in the farm are genetically modified to lay egg all the time, the students realized that it is something unnatural. The students even mentioned some other examples of how humans modify the nature for the sake of their needs and ego without concerning the balance of the nature also the destructions created to the environment.

However, there were some students who failed at answering questions given because of several reasons. Some students did not have enough background knowledge, were not familiar with the contextually, lacked in English ability especially reading and speaking skills, and also had low analytical thinking (cognitive).

Written test

On the following meeting, the students had a short written test before the class discussed the next material. The question given was “in your opinion what are the messages that the author wants the readers to know by reading this story? Relate it with the issues.” This test was given to train students to think open-mindedly of different perspectives and point of view. Most of the students could give suitable reasoning and judgments. They were aware about what happened in story and recognizing the messages that the author wanted the readers to know. Below are some examples of the answers given by the students:

I think what the author wants to say is that animal also has the same rights to live freely in this world, the same as humans.

Related to the issues of stereotype and gender equality, the author gives us the message about a hen that can fight for her right although it sounds impossible. Until nowadays, gender inequality and stereotyping are still existed in our live.

The messaged that the author wants the readers know is that not only men who can be a leader. Woman is also able to become a leader and get their freedoms instead of living under men's' shadow

Conclusion

In conclusion, the students were able to develop their critical thinking especially about ecofeminism issues in the short story entitled *Birds of Paradise*. They could mention about gender inequality, oppression, tyranny, injustice, freedom, animals' right, etc. without knowing the term ecofeminism. The students were able to formulate the problems in the story, gather and assess relevant information to interpret it correctly, well-reason conclusions and solutions and think open-mindedly of different perspectives and point of view. Based on the writing task, guided class discussion, and writing test, it could be concluded that familiarity of the context, background knowledge, English language ability, and cognitive ability were influential in developing critical thinking.

References

- Bhalla, Ambika. (2012). *Ecofeminism in Margaret Atwood's Surfacing*, 2 (10). Retrieved from <http://www.ijsrp.org/research-paper-1012/ijsrp-p1006.pdf>
- Buckingham, Susan. (2016). *Ecofeminism in the 21st Century*, 170 (2). Retrieved from <https://bura.brunel.ac.uk/bitstream/2438/637/1/BUCKINGHAMEcofeminismGJAuthorsFinal.pdf>
- Dewi, Novita. (2009). *Teaching Postcolonial Literature: The "Know – What", the "Know – How" and the "Know – Why"*. Retrieved from https://www.luc.edu/media/lucedu/dccirp/pdfs/articlesforresourc/Article_-_Dewi,_Novita_2.pdf
- Flisher, Jennifer Hatten & Martusewicz, Rebecca A. (2017). *Ecofeminism and Education*. Retrieved from https://www.academia.edu/35100162/EcoFeminism_and_Education
- Gaard, Greta. (2008). *Ecofeminism and Climate Change*. Retrieved from https://www.academia.edu/11875214/Ecofeminism_and_Climate_Change
- Gaard, Greta. (2010). *Strategies for Cross-Cultural Ecofeminist Literary Criticism*, 1 (1). Retrieved from https://ebuah.uah.es/dspace/bitstream/handle/10017/21185/strategies_Gaard_ecozona_2010_N1.pdf?sequence=1
- Hosseinezhad, F. (2017). *Women and the Environment: Ecofeministic Approach to Environmental Attitudes and Behavior in Iran*, *European Journal of Sustainable Development Research*, 1:1 (2017), 4.
- Johansson, Rolf. (2003). *Case Study Methodology*. Retrieved from http://www.psyking.net/htmllobj-3839/case_study_methodology-rolf_johansson_ver_2.pdf
- Kemmerer, Lisa. (2013). *Ecofeminism, Women, Environment, Animals*. Retrieved from https://www.unive.it/media/allegato/dep/n23-2013/Documenti/04_Kemmerer.pdf
- Paul, Richard & Linda Elder. (2008). *Critical Thinking: Strategies for Improving Student Learning*. Retrieved from <https://files.eric.ed.gov/fulltext/EJ868666.pdf>
- Sivaranani, K. & Rajarajan, S. (2016). *Eccentricity of Ecofeminism in the Select Novels of Virginia Woolf and Anita Desai*, 4 (2). Retrieved from https://www.researchgate.net/publication/320945163_Ecofeminism
- Willingham, Daniel T. (2007) *Critical Thinking: Why Is It So Hard to Teach?* Retrieved from https://www.aft.org/sites/default/files/periodicals/Crit_Thinking.pdf
- Yin, Robert K. (2014). *Case Study Research Design and Methods*, 30 (1). Retrieved from https://www.researchgate.net/publication/308385754_Robert_K_Yin_2014_Case_Study_Research_Design_and_Methods_5th_ed_Thousand_Oaks_CA_Sage_282_pages
- Zucker, M. Donna. (2009). *How to Do Case Study Approach, Paper 2*. Retrieved from http://scholarworks.umass.edu/nursing_faculty_pubs/2

Imagined Australia’s Outback Landscape in Nevil Shute’s *A Town Like Alice*

Dias Novalita

English Department, Universitas Padjadjaran, Indonesia
dias16001@mail.unpad.ac.id

Abstract

In the novel *A Town Like Alice* (1950), Australia’s outback landscape is imagined by English as a place that gives an opportunity for its new settler from outside Australia to evolve. The imagination is related to the existence of open frontier myth in Australia that distinguishes England as old country and Australia as new country (Erisman, 1986). This frontier myth is connected to the country’s land vast spaces which have not been heavily occupied. The distance between the two countries creates an idealized image of Australia landscape. In the novel, the outback becomes the embodiment of this landscape as the novel narrative juxtaposed a real place, Alice Springs, which resembles England suburb with an imaginative place, named Willstown. The unused and empty land in the area creates an opportunity to build a more desirable town based on Alice Springs as the English suburb imagination, and turn the local economy around for the better, by adopting the technology and entertainment which was already settled in Alice. The narration also mentions the imagined relationship between white Australian, whose ancestors were English, with England who they considered as their home despite rarely ever set foot in the country.

Keywords: *Australia, English, imagination, landscape, outback*

Introduction

As a former penal colony and a part of British commonwealth, Australia has vast regions ranging from the coast to the arid region. The arid region located far outside from the urban area is named the outback. Most outback towns in Australia only have a few thousand populations, which contrasted with the vast lands surrounding those areas. The empty and unoccupied landscape of the outback can be seen as a land that offers opportunity. This paper focused on the relations of the outback landscape with its settler in the novel *A Town Like Alice* (1950). The novel was set in 1950s and focused on the journey of an English woman named Jean Paget. Paget was a PoW during World War II in Malaya. After the war ended, she returned to her home in England. A few years after she was repatriated, she found out that she inherited a large sum of money from her uncle whom she only met when she was really young. This inheritance allowed her to travel back to Malaya in order to give back to Malayan people who helped her during her time as a prisoner of war. Her time in Malaya brought back the realization of Joe Harman whereabouts back in Australia. This discovery prompted her to travel to Australia, a place that soon will be her home. *A Town Like Alice* storyline was inspired by Shute visit to the country in 1948.

Nevil Shute and Australia

Nevil Shute lived through the war era and experienced the decline of the British empire and the appearance of ‘New Commonwealth’ countries. This is apparent in a few of his published novels between 1947 and 1956, including *A Town Like Alice* (1950) his first novel that was set in Australia. In the novel, it was evident that Shute was leaning more on the Australia side rather than the United Kingdom. In Lammer (1977) words Shute, “deliberately counterposed its social and political arrangements, especially the ones he found in Australia, to those of the metropolis—almost invariably to the latter’s disadvantages.” (p.123) In passing, the novel mentions food rationing in England, which referred to England economic condition post-war. After his trip to Australia in 1948, in 1950 Shute decided to move out to the country along with his family. The migration was prompted by his frustration of the heavy tax burden imposed by Laborite England and British welfare socialism. His relocation signified the shift in his later works that mostly set in Australia. Prior to his move to Australia, his works mainly tell stories of the aviation industry in England—because of his background as an aeronautical engineer. With the spread of the Depression, however, and the war that followed it, Shute’s work began to show a keener interest in issues of a mainly social and personal kind and largely eschewed overtly political statements. (Lammer, 1977, p.124) his main characters are ordinary people with a common background, however they managed to create something extraordinary with their lives.

His background is relevant to see how an Englishman tell a story of a land that was not familiar to him but he somehow managed to describe the location as if he is actually from Australia. The relevancy between Shute’s experience and the frontier is that, “as he [Shute] warmed to his subject and himself became more at home in Australia, he came to see the country as a frontier society in the American mold, with all that that vision entails.” (Erisman, 1986, p.215) Even though the timeline of the two frontiers are different, he managed to brought the strength and resourcefulness of what he thinks of Australia frontier into his writing. His writing ability about Australia also appeal to British and American audiences. Besides that, the novel was also very popular in Australia, having been adapted into a movie and television series in the mid-1980s. Despite not being Australian literature, the theme of this novel can be paralleled to Australian literary work, one of the reasons is its attempt to define cultural differences by adapting existing ways of seeing or schemas to the new conditions. (Hills, 1991, p.17) in the novel for example, when Jean tries to adopt various business model that mimics the one that already exist in Alice Springs to fulfill her agenda of creating a town like Alice.

What Shute gives us, in this and other stories of the early fifties, is a literary perspective on the inner condition of the Commonwealth and the directions in which it may soon be travelling (Lammers, 1977, p.134) There is optimism in regard of how Shute portray the outback. In the novel, it shows the growth of a small town into a prosperous place. "The Dakota, he told me, now ran twice a week to the Gulf Country, partly on account of the growth of Willstown." (Shute, 2015, p.340) Previously there were less than 200 people in Willstown, thanks to Jean businesses venture now the town has 450, that happened in a span of three years. Despite Joe's initial pessimism of Jean's willingness to stay in the outback, 'I never know it to work, for a girl to come straight out from England to the outback.' (Shute, 2015, p.167) Jean managed to prove him wrong in the best way possible, by developing it.

Imagined Landscape in The Outback

Australia land was often related with its terra nullius state, which is why the landscape can be linked with the need to be filled as it is empty. According to Hills, "In one sense it is an extremely full landscape about emptiness, telling us more about European dreams and nightmares than Australia geography (1991, p.17) However, in *A Town Like Alice* the premise of the land was not only to be filled, but to be developed as people already settled in the land. The novel does present the reader with a European dream, but on this case it also balances with the depiction of Australia geography, especially the outback region which became the main setting for the story. The 'outback', as Ann McGrath has suggested, is a term that is intrinsically colonial because it 'measures space in terms of European settlements' (McGrath, 1991 in Twomey, 2006, p.95). It assumes there is the space that the European settle in and the beyond that is by definition alien or other. However, according to Turner (1993) in *Imagined Landscape* (2016, p. 35), "the outback is presented as the "authentic location for the distinctive Australian experience." In terms of this, the land becomes the center for those who want to encounter nature in its true form. According to Twomey, the 1950 novel draws heavily on the idea of outback as frontier, as an empty zone ripe for development, a popular theme in contemporary fiction. (2006, p.95) which can be linked with Erismann argument that proven open frontier in Australia is stimulating and the new country surpasses the old country of England (1986, p.209). In 1950 British empire influence were declining with the rising of independence movement across the globe from the colonized world. Hence why it opens up the opportunity for new country such as Australia to be developed by people. In the beginning the landscape of Willstown can only be imagined because it was not properly taken care of, with the absence of younger generations who all left to bigger cities, leaving the older generation who are not as productive in taking care of the town. All that was left on Willstown was thirty widely scattered buildings, two enormous intersecting streets not paved, and one two-storeys building as a hotel (Shute, 2015, p.191). Considering the history of the town as a gold mine, during its prime time Willstown was full of people and the economy was good.

Trying to visualize this derelict little place as a town with eight thousand inhabitants, or thirty thousand; a place with seventeen hotels and houses thickly clustered in the angles of the streets. Whoever had planned the layout had dreamed a great dream. Now all that remained was a network of rectangular tracks where once there had been streets of wooden houses; odd buildings alone remained among this network to show what had been the dream. (Shute, 2015, p. 202)

There was hope for this place, but after the gold was gone it changed. It thrived during the gold rush, however with the decline of gold, the residents slowly moved out of the town because it no longer has a commodity. Which left the economy stagnant with no other resources to exploit and remnants of what once was there. That was until Jean pitched her business ideas. Which creates an opportunity to imagine how the town would look like after it was re-modeled after Alice Springs. Instead of juxtaposing the outback and the city, the novel focused more on life in Alice Springs and Willstown. Both of the town are located in the outback, however they have different facilities and environment. One of Jean's goals of turning the town like Alice is to attract young women to come to Willstown. She negotiates the space to be women friendly which contrasted with the original imagery of the outback as being rugged and masculine (Twomey, 2006, p.94). The original imagery is aligned with Joe's opinion of the outback, "It's a grand country for a man to live and work in, and good money, too. But it's a crook place for a woman." (Shute, 2015, p.166) One of the reasons Willstown's crooked is because it has no amenities that could attract people from out of town. There's no dance, no radio, and nothing for a girl to do. With the lack of female population, it was hard to populate the near-empty town to build the economy. If there are more women labor in town, it's going to attract the ringers from nearby stations. This emphasis on the need to populate and develop the emptiness of the outback was consistent with some of the fears and anxieties that beset Australian society in the early 1950s (Twomey, 2006, p.96).

With her inheritance money she started her business small by opening a workshop for leather goods. By employing the local girls, she managed to open up work vacancy for women which was not available before. The workshop is just a starter of her other businesses which include an ice-cream parlor. It is really interesting to know the fact that her inheritance money came from Australia thanks to her grand-uncle. "Her money came originally from the goldfields of Hall's Creek in West Australia. I think it is fitting that the gold that has been taken from those places should come back to them again in capital to make them prosperous." (Shute, 2015, p.351) This part shows that Jean connection to Australia goes farther than just her relationship with Joe. It comes full circle with her goals to develop Willstown by using her capital money. 'Whether she knew it or not, Jean Paget had Australia in her ancestry. James Macfadden was the original source of her money, and apparently he had it made it in Australia before coming home to England.' (Shute, 2015, p.170)

Alice Springs as an Example for Willstown

Alice Springs is chosen as the capital of outback regions, located in the Northern Territory. On the novel, Alice Springs is described as being a bonza place with plenty of water (Shute, 2015, 167). It is filled with nice houses, various shops for every occasion, and even swimming pool. Not to mention, the town is predominantly resided by

white Australian. Compare to Willstown, Alice got everything a young woman could ask for, despite its location in the semi-arid region. That is why this town immediately leave a great remark for Jean. “In spite of its tropical surroundings and the bungalow nature of the houses there was a faint suggestion of an English suburb in Alice Springs which made her feel at home. She knew that she could built a happy life for herself in this town.” (Shute, 2015, p.181) in the beginning, Alice Springs became the ideal image of what life was like in the outback for Jean. ‘If this was the outback, she thought, there were a great many worse places.’ (p.181) considering her past in Malaya, Alice Springs serves as a useful counterpoint to the ‘freedom’ of life in white Australia (Twomey, 2006, 96) the town had the comfort of home that is familiar to her, mixed with the fresh prospect and hope of a new country.

Initially, Jean thought all outback town looked like Alice, until she learned that other outback towns were not as lucky as Alice. Unlike other towns—which quickly become ghost town once they cannot mine the gold in the place anymore, Alice thrive after the war ended.

“In 1928 it was about three houses and a pub, by 1939 the population was about three hundreds. After the war the population had risen to about seven hundred and fifty in 1945, and when Jean was there it was twelve hundred.” (Shute, 2015, p.184)

In 17 years Alice population managed to grow four times bigger than it originally was, Willstown however had to face the population decline in just 12 years after the gold mine was opened. From eight thousand there are only 146 residents now living in Willstown. Alice became an example for Willstown because of their amenities and its ability to attract new people to reside in town. Especially that it is filled with plenty of girls and young married women, something that Willstown needed as it lacked residences.

The Far Imagination

As the narrator of this story, Strachan lives a continent away from Jean and Joe however his narration makes it seem like he is actually with them. As Jean trustee, by the will of her uncle, Strachan is in full control of Jean inheritance until she turned 35, his role is important because he is the sole reporter to the reader as he talk about his correspondences with Jean. Strachan often compares Australia and Britain in his narration. One of the assumptions he had was when Joe who struck his luck at the lottery and visited England. Joe came all the way to England to meet Jean. However, he did not manage to meet her—who was already in Australia at that time, and met Strachan at his office instead. ‘It was a gambler’s action, but his whole life had probably been made up of gambles; it could hardly be otherwise in the outback.’ (Shute, 2015, p.165) Strachan has his own implication about lives in the outback, he equates the outback with recklessness as proven by Joe sudden arrival in England to meet Jean.

At the beginning he thought there was no way Jean could stand staying in Australia, a foreign land that she had never been to before. “It’s not even as if she was in her own country. These Australian country girls she writes about, they’re just like so many foreigner to her.” (Shute, 2015, p.227) However, after Jean settle Strachan thought that she started to be one with her surroundings. “She ceased to write as an Englishwoman living in a strange, hard, foreign land; she gradually began to write about the people as if she was one of them, about the place as if it was her place.” (Shute, 2015, p. 333) In the end of the novel, three years after Jean departure from England, Strachan finally get an opportunity to visit Willstown, a place that all this time seemed to be far from his sight. However, his visit did not last long as he had to return to England, leaving someone who was dear to his heart.

Besides Strachan and his own imagination of Australia, the novel also mentioned some of the white Australian that still refer to England as their ‘home’, “Some spoke quite naturally of England as ‘home’ though none of them had ever been there; each of them cherished the ambition that one day she would be able to go ‘home’ for a trip” (p.184-5) they have a mindset of perceiving England as home. Another people that Jean spoke to are first generation of English born in Australia. They spoke with Jean as if she was a distant relative of them, eager to know the condition of their home country. It is as if they all consider Australia as a stopover place. As an Englishwoman her arrival intrigued the people she met in the country, especially on Willstown as ‘we don’t see too many strange faces, here in Willstown.’ (p.199) they don’t get many visitors considering the location in the outback and the fact that there were nothing intriguing happened on the town. On the other hand, Jean who was new to her traveling experience had no clue about Australia, besides the bits of information that Joe told her six years ago as a guidance during her time in Australia.

Conclusion

To conclude everything, the novel which was written from the perspective of an Englishman managed to create an imagined landscape of the outback by juxtaposing two towns with a different background. Even though both towns located in the outback, Alice Springs landscape is based on English suburban area, complete with the fences. Meanwhile, Willstown which used to be a gold town have scattered empty buildings, relict of what once were there during the gold rush. The scattered buildings and empty lots inspired Jean ideas to develop the town. Willstown shows that the outback can be beneficial for those with ideas and money. As Erisman (1986, p.209) argued, “the open frontier of Australia has proven as stimulating and productive as did American frontier for its people. In the course of three years, Jean with the help of local girls and people in Willstown managed to turn the place into a town that looks like Alice Springs. This change helped Willstown economy and residence occupancy. The novel also shows the relationship that white Australian have with England that they still consider to be ‘home’. Some dreamed to go ‘home’ someday even though they had never been there. It placed Australia as a foreign land in their eyes, even though they are Australians. Their experience is similar to Jean’s when she first stepped on the country, however Jean’s perspective changed when she realized that she can do something with the land and helped other people.

References

- Erisman, F. (1986). *Nevil Shute and the Closed Frontier*. *Western American Literature*, 21 (3), 207-217. Retrieved from, <http://www.jstor.org/stable/43026333>
- Hills, E. R. (1991). *The imaginary life: Landscape and culture in Australia*. *Journal of Australian Studies*, 15 (29), 12-27. DOI: 10.1080/14443059109387052
- Lammer, D. (1977). *Nevil Shute and the Decline of the 'Imperial Idea' in Literature*. *Journal of British Studies*, 16 (2), 121-142. Retrieved from, <http://www.jstor.org/stable/175363>
- Stadler, J., Mitchell, P., & Carleton, S. (2016). *Imagined Landscape*. Bloomington, IN: Indiana University Press
- Shute, N. (2015). *A Town Like Alice*. London: Vintage
- Twomey, C. (2006). *Revisiting A Town Like Alice*. *Australian Feminist Studies*, 21(49), 85-101. <http://dx.doi.org/10.1080/08164640500470677>

Children’s Favorite Character

¹Mia Fitria Agustina and ²Dian Adiarti

Fakultas Ilmu Budaya, Universitas Jenderal Soedirman, Indonesia

¹mia.agustina@unsoed.ac.id; ²dian.adiarti@unsoed.ac.id

Abstract

This paper is going to figure out the most favorite character in children stories. As children have unique characters, these influence authors to create characters that are exciting, so children will be more attracted to read. The characters can be humans, animals, plants or things. Those animals, plants and things can do the same as humans. They can talk, walk, drink, sleep and many other human’s activities. This is challenging as in adult’s stories, the characters are mostly humans. Thus, it stimulates to see the preference of children’s characters. To figure out, a story is made entitled “Dimana Kamu” with 3 different characters; a cat, a robot, and a human. The story is the same, but the main character of the story is different. The reason to use the same story is to avoid distraction. When the story is different children may have different opinion on the characters. That is why to avoid that the similar story is used. After reading three books with the same story but different characters, children are interviewed to get more data related to the character preference to get the answer of the most favorite character in children stories.

Keywords: *animal, character, children stories, humans, things*

Introduction

Characters in children’s literature are more varied compared to adult’s characters. The characters can be humans, animals, plants, or things. Mcquire (2019) states that there are at least 30 favorite characters that parents say their kids love, and most of them are humans or animals. Those characters may also have super power beyond what can be seen in the real world. They may have power to set fire from the distant by blowing wind to the target spot, to move heavy objects without touching them with their bare hands, or to reveal what will happen in the future because they are gifted. Moreover, animals, plants, or things can speak, act, and do like humans. Thus, as there are many kinds of characters in children’s book, it is a challenge to figure out what characters children love the most.

To figure out what is children favorite character among humans, animals and things, a reader respond theory is applied. Reader respond let readers have a part in producing the meaning of the text. There are 5 kinds of reader responds criticism, for example, subjective, psychological, affective, social and transactional reader response theory (Tyson, 2006). First, subjective reader response theory associated by David Bleich focuses on comparing the individual interpretation to get the meaning of the text. Second, psychological reader response theory associated by Norman Holland believes that reader’s motives will influence the response of the reader. Third, affective stylistic established by Stanley Fish claims that text cannot have a meaning without the reader. Forth, social reader response theory established by Stanley Fish believes that there is no purely individual subjective response. Fifth, transactional reader response theory associated by Louise Rosenblatt focuses on the transaction between text and reader. Among these five, this paper employs subjective readers responds dealing with individuals who may interpret differently because of what they have, see, think or know.

There are 3 books entitled “Dimana Kamu” to help the researchers to get data. The books are in Indonesian as not all respondents, know English. Moreover, some of them cannot read that the language or story becomes useless to influence the answer. Although the books do not influence the data, the books can be used as trigger to choose characters. Because of the books, children more easily select what characters they like. By seeing, it stimulates unconscious part of children to pick characters they like. This is because pictures can evoke different levels of responses (Walsh, 2003), and as “Dimana Kamu” are picture books, they will stimulate respondent to give respond. Thus, each of the book has different characters, one with cat as the characters, another with human characters and the last with robot characters. Finally, with the media, the goal of the research which is finding children favorite character can be reached.

Methods

The respondents in this research are children between 3-11 years old. There are 66 respondents; nevertheless, only 61 data are used in this research. This research does not differentiate between male and female respondents as sex is not the concern of the research. However, gender takes part in the discussion. There are some considerations for the respondents. The respondents must be under 12 years old, they may and may not have reading ability, and they must have close relationship with the interviewers. The last consideration is the relationship between interviewers and respondents. Interviewers must have close relationship with respondents. It is necessary to avoid respondents’ reluctance in answering section. The relationship can be varied; father or mother to sons or daughters, cousin or niece, neighbors, or no blood relation but know the respondents well. The steps to get data must be:

1. Greeting
2. Doing small talk
3. Creating comfortable environment
4. Showing the books

5. Asking respondent to choose the books based on characters
6. Reading the book (may or may not)
7. Asking the reason why choosing a book with a specific character.

The step number 6 may or may not be done as the books is only a media to trigger respondents' preference in picking character. Children can easily decide if they see what they must select causing the use of book then is essential. The story of the books is the same. What makes the books different is the characters in the book. Therefore, there is no bias of choosing book because of the story or plot. Asking children to choose the characters before reading the book is another way to prevent the story becomes the center of attention. Thus, some respondents may conclude that they do not like the story, yet they still choose the character. In getting the reasons why respondents choose a specific character, the interviewers may not force them to give the answers. Some children may not answer the question since they are distracted by doing something rather than holding or reading the book. Therefore, some respondents with incomplete data are excluded after reducing process.

The data can be in the form of note, recording or film. Hence after interviewing, the next thing to be conducted is transferring data into a table. The table consist of 5 columns; number, name, age, favorite character, and reasons. Reducing data is taken after transferring data followed by grouping data based on the chosen character. Finding supporting data is the next activity. Then checking validity becomes an activity done before analyzing. Finally, the last step is drawing conclusion of the finding.

Results and Discussion

After selecting data by reducing incomplete data, there 61 data collected from 61 respondents age between 3-11 years old. The data are shown in table 1:

No	Name	Age	Favorite Characters	No	Name	Age	Favorite Characters
1	Iyar	9	Robot	31	Hanin	7	Robot
2	Rey	3	Robot	32	Binar	6	Cat
3	Icha	5	Robot	33	Alvin	9	Robot
4	Anisa Hasya	7	Cat	34	Aufa	8	Cat
5	Tafia Rizkia	8	Cat	35	Hani	5	Cat
6	Moh Naufal	4	Cat	36	Nando	5	Cat
7	Khalid	3	Cat	37	Fatma	9	Human and Cat
8	Alisa	10	Human	38	Rina	5	Human and Cat
9	Fathan	7	Cat	39	Isa	5	Robot
10	Hanif	11	None	40	Aya	5	Human
11	Hanun	9	Human	41	Raihan	5	Robot
12	Abiyan	8	Robot	42	Nabila	5	Human
13	Faiz	10	Robot	43	Sisy	5	Human
14	Yasmin	11	Cat	44	Sahla	4	Cat
15	Syakira	7	Cat	45	Amira	6	Cat
16	Isma	5	Cat	46	Fatur	7	Robot
17	Rafi	9	Robot	47	Ilham	8	Human
18	Hasna	6	Human	48	Arjun	4	Cat
19	Hayya	5	Human	49	Konsa	7	Robot
20	Wulan	9	Human	50	Athalla	6	Robot
21	Dika	9	Robot	51	Sasa	9	Cat
22	Nafiza	6	Cat	52	Jasmine	7	Cat
23	Sila	8	Cat and Human	53	Nilam	6	Robot
24	Alfatih	8	Robot and Cat	54	Putri	6	Robot
25	Yaska	5	Robot	55	Salwa	6	Cat
26	Wulandari	5	Cat	56	Vian	5	Cat
27	Mamat	5	Cat	57	Tari	6	Cat
28	Habibah	4	Cat	58	Deo	7	Robot
29	Hanum	4	Cat	59	Bilqis	6	Human
30	Yasmin	4	Cat	60	Vika	8	Human
				61	Syifa	8	Human

There are 26 respondents chose cat as their favorite characters, 18 chose robot and 12 chose human. 1 respondent did not choose any of the characters and 4 chose 2 characters. Among those 4, 3 respondents chose cat and human, while 1 respondent chose cat and robot.

The respondents' reasons in choosing cat as their favorite character is because they like cat, the cat is cute, or the cat is their favorite pet. If respondents give reason that they like cat, they usually do not have cat as their pet. This is also the same if respondents think the cat is cute although some of the respondents have a cat/s. The third reason obviously strengthens the choice as those respondents have close relationship with the character. Consequently, mostly, the reason behind cat as the favorite character is because the respondents interact with the animal in their daily live.

Robot is chosen with several consideration. The consideration can be respondents have toys which look like robot, think that robot is the same as superhero, or love watching robot movies. The reasons of choosing robot is because respondents are introduced to robot by mostly their parents. They may also know robot from television programs or movies. If choosing cat because of the respondents' neighborhoods, choosing robot is because their parents introduce them to it.

Human becomes respondents' favorite character for several things. Respondents think that they are human, the mother in the story is just like their own mother, or they think that it is weird if cats can talk. The last reason is not for robot since the respondent think that robot can talk. Therefore, choosing human is merely because the respondents see themselves as a child in the story or the mother is like their own mother.

All of the reasons of respondents reinforce the finding that children are easily influenced by their environment. Children's development during this stage [early childhood] is strongly affected by their environment, and that effect continues to exert a strong influence on the rest of their lives (aflatoun.org, 2019). Based on the statement, it can be said that what makes respondents chose the character is because they are in the environment that exposes cats, robots and humans.

Respondent who loves cats as their favorite characters is because cats are everywhere in their neighborhood. Animals also play important symbolic roles for children in stories, toys, and now in virtual reality (Melson, 2019). Respondents can touch and play with cats they meet in their own neighborhood. They also ask parents to have cats as pets. The parents sometimes do not allow children to have cats. However, children still pet cats as they are around children. This is a fact experienced by some respondents in researchers' neighborhood. Children cannot pet cats at their home, yet they still feed cats (cat food is provided by parents). Children can spoil cats and rub their heads since cats are tame. In one of interview those children also comment that they love cats because of Jono (the cat's name in the neighborhood). Therefore, it may conclude that although parents do not introduce cats to their children, environment help children to love cats

Respondents who are introduced by robot by their parents or someone who close to them tend to love robot more as they get facilities to get to know robot. The parents can play film or choose TV program with robot as the characters of the story. Parents may also provide toy for children to be played. This access makes children associate any favorite things with robot. Thus, it is not a surprise that the respondents chose robot as their favorite character.

While, respondents who chose humans are because they have little expose to cats and robots. They are not familiar with pet animals. They may know cats or other pet animals; nevertheless, at home, they are not familiar with them. Parents also do not introduce robots to children. They tend to play with something similar to humans. A girl, a respondent, said that she chose humans as she like playing “Barbie”. For her, human characters are the ones who close to what she interacts in her daily life. Another girl said that she loves human character is because she loves her mother. She can see the representation of mother in the story with her own.

Conclusion

Finally, it may be concluded that any character is children favorite character. Children may not argue that they must admit any character which adults offer to them. They may only have to accept characters in stories since the characters are in any stories they read. They do not create, produce, or draw the characters. They do not have any voice except choosing a character among characters created by adults. Based on children characteristics that they are easy to accept anything new; adults offer them varied characters. Adults may choose animals as the character in a story for many reasons. Adults think that by using animals they may send message which is difficult to be delivered if the characters are not animals. However, for children this animal characters are the same as robots, plants, plates or whatever characters are. Children may say that they love one over others, yet it is because that what they can choose. In short, there is no favorite characters in children's stories. Children may say a favorite one as they must choose. The result of the study has shown that the preference is not quite different. They almost have the same number.

References

- Aflatoun International. 2019. *Early Childhood Development*. <https://www.aflatoun.org/goals/early-childhood-development/>
- Mcguire, Maggie. 2019. *30 Favorite Book Characters That Parents Say Their Kids Love*. <https://www.scholastic.com/parents/books-and-reading/raise-a-reader-blog/30-favorite-book-characters-parents-say-their-kids-love.html>
- Melson, Gail F. 2017. *Children and Animals*. <https://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0136.xml>
- Tyson, Lois. 2014. *Critical Theory Today: A User-Friendly Guide by Lois Tyson*. 3rd edition. United Kingdom: Routledge
- Walsh, Maureen. 2003. *'Reading' pictures: what do they reveal? Young children's reading of visual texts*. *READING literacy and language*. November 2003

Chudori's Ecocriticism in *Laut Bercerita*

Adria Vitalya Gemilang

Program Studi Bahasa Inggris, Universitas Sarjanawiyata Tamansiswa, Indonesia
adria.vitalya@ustjogja.ac.id

Abstract

Literature is believed as the mirror of life, thus it is capable to express the voice of the era. Nowadays, nature has shown her power in destructive ways. The awareness is rising along with raising number of disasters throughout the world. Disasters happened at unknown place would accelerate its status in the world by minutes. Earth has its own way to protect herself, yet it is not always friendly to mankind. Environmental awareness has been provoked by the environmentalist for decades, yet the impacts are slow. As literature is not created in isolation, ecocriticism existed as a means to fight human ignorance. Ecocriticism tries to strengthen the bond between ecology and literature. Ecocriticism distrusts that nature is to serve mankind, but it emphasizes on eco-consciousness. It seeks interaction and interrelationship between human and nonhuman. It believes that literature influence how human interact with nature.

This article discusses ecocriticism presented in Chudori's *Laut Bercerita*. *Laut Bercerita* is a novel which poses of human right's suppression and defender through its character, *Laut*. Ecocriticism presents in the description of setting, characterization and plot. It strengthens the social criticism which constantly exposed by the author through her works.

Keywords: *ecocriticism, literature, laut bercerita, environment*

Introduction

Indonesia is a young nation and a new learner on how history is decided on who write it. After the fall of the new regime, Soeharto, Indonesian is better on understanding her history and its implication. New versions of history books are published along with the birth of novels claimed to be based on true events. One of the authors that known with her vibrant writing on novels and known also as a journalist is Leila Chudori. Chudori writings are full with details on setting and historical facts. Her works are closely related with criticism for Soeharto regime. Her novel entitled *Laut Bercerita* is full with the historical details that happened during the fall of the oppressor. Although it is published in 2017, the novel has just become relevant nowadays due to the recent political events that happen in Indonesia. On September 23rd 2019, there was university student protest which claimed to be protest against the revision of the Criminal Code (KUHP).

Laut Bercerita, translated as *The Sea Speaks His Name*, is a novel which tells about the life of Biru Laut in search of justice and love. The historical details are closely related to Indonesian political situation in 1998. It was the year when the so called people power, lead by university students succeeded in overthrown the new regime. The history recorded it as the tragedy of May 1998. Chudori, as stated in Kompas.com explained that she never create a fictional character based from only one real life people. Her character is always a combination of three or four real life people. Sang Penyair, a character who constantly appear in the story, is the manifestation of three poets; Wiji Thukul, Soetardji Calzoum Bachri and WS Rendra. Chudori stated that it is the poem that is considered, not the poet personality. *Laut Bercerita* also adapted into a short movie directed by Pritagita Arianegara. As critics said, the 30 minutes- movie succeeded in depicting the dark atmosphere of the missing people.

After Indonesian medias exposed the university students' protest; through her instagram, Leila Chudori responded to the university students' protest by posting sentences taken from her novel and captioned "for the students"

"Setiap langkahmu, langkah kita apakah terlihat atau tidak, adalah sebuah kontribusi. Sebuah baris dalam puisimu. Sebuah kalimat pertama dari cerita pendekmu."

[Every step you take, every step we take, visible or not, are a contribution. A line in poem. The first sentence of your short story]

The discussed topic between the characters is also closed to real life events. When Asmara and her mother discussed the disappearance of Laut, Asmara mentioned *Kamisan*. It is told that Asmara wore black clothes since that day is *Kamisan*, a weekly act for the political victims by their family. Nowadays, *Kamisan* is still conducted and on September 20, 2019 it was reported that the protestor accused Jokowi, the 7th Indonesia president, "of fascistic and undemocratic behavior". It cannot be denied that Chudori works closely related to the Indonesian history wrapped up in fiction. The chapters of *Laut Bercerita* are divided based on the setting of place and time. Chudori's description on the characters' environment and how nature contributes to the atmosphere and the characters' feelings lead this research to discuss ecocriticism in the novel. It seeks how Chudori presented ecocriticism in her story. The discussion seeks the relation between nature and how it contributes to the story.

Ecocriticism

History and Definition

Ecocriticism first arose as a concept in the late 1970's. Michael P Branch traces the term to Rueckert who used it in his essay entitled *Literature and ecology: An experiment in ecocriticism*. It refers to the application of ecology and

ecological concepts of the study of literature (Guerin, p138). Ecocriticism believes that “the most important function of literature today is to redirect human consciousness to a full consideration of its place in a threatened natural world.” The concept was made prominent by Karl Kroeber when he used it in his article “Home at Grasmere” (p.249) and appeared on a journal PMLA. The term remained dormant until Glotfelty insisted to adopt the term to the diffuse critical field which known previously as the study of nature writing. Cheryll Glotfelty (Barry, p.248) defined that ecocriticism is the study of the relationship between literature and the physical environment. Glotfelty also compares the stage of ecocriticism’s development to Elaine showalter’s three stages of feminist awareness. Ecocritics questioned on the role of the landscape and the scenic in literature, the ecological values of the author and text, how cultures are constructed by environments- or even what is nature? (p.139)

Ecocriticism Presented in *Laut Bercerita*

Setting

As it mentioned by Guerin, setting can be used to enhance the theme and the plot of the novel. It is also can be used to cover the customs, beliefs, and rules of behavior that give identity to a society; the particular locations of events; the atmosphere, mood and feel that all the above elements create (Gill, 149). *Laut Bercerita* starts with a prolog which emphasizes on its setting.

“...mereka membawaku ke sebuah tempat. Hitam. Kalam. Selama tiga bulan.....Jalan semakin menanjak dan aku mendengar debur ombak yang pecah. Aku bisa mencium aroma asin laut di antara angin yang mengacak rambut... Dan akhirnya tubuhku berdebam melekat ke dasar laut, di antara karang dan rumput laut disaksikan serombongan ikan ikan kecil yang tampaknya iba melihatku....sementara ikan-ikan biru, kuning, ungu, jingga mencium pipiku; seekor kuda laut melayang-layang di hadapanku, aku mendengar suara ketukan yang keras. Sebuah ketukan pada sebilah papan kayu...” (p.7)

[...they took me to a place. Black. Pitch black. For three months..the road became narrower and I heard the sound of the crashing waves. I can smell the salty sea when the winds blew..and finally my body hit the bottom of the ocean, between the coral and seaweed watched by a pack of small fish which seemed sad to see me...while blue, yellow, purple and orange fish kiss my cheek; a sea horse floating in front of me, I heard a hard knock. A knock on the wooden board]

The above description evokes the reader awareness on the character’s state, *Biru Laut*. The sea described as place that is longing by *Laut* yet it brings death. Reading the end of the prolog, the readers interact and are drawn by the state of the main character. Someone named *Biru Laut* is describing his death in the sea. The condition provokes the reader on what actually caused the death, is he died because of drowning; is he killed before; who is he that deserved to be killed. Chudori presents the setting of the story in details and it contributes in building the atmosphere.

Nature as a sanctuary

Ecocriticism finds the relation between nature and literature. Here in the story, the nature offers sanctuary for the characters. Chudori works are strong with criticism to the new regime. The description below shows how rich Indonesia’s natural resources yet it failed to improve the life quality of the people. Despite the abundance of teak forest in East Java, the farmer poor life is caused by the army. In this brief description, Chudori succeeded in showing her social critics by using nature.

Dari balik jendela bus, aku hanya melihat kegelapan yang sesekali diselingi satu dua lampu jalan menuju Blanggunan, di penghujung Jawa Timur. ...Hutan jati di kiri kanan jalan berkelebat mengingatkan betapa kaya rayanya negeri ini dan betapa miskinnya hidup kamiLahan pertanian rakyat Desa Blanggunan digusur secara paksa karena daerah kediaman dan lahan mereka akan digunakan untuk latihan gabungan tentara dengan menggunakan mortar dan senapan panjang. Lahan pertanian jagung mereka digusur bulldozer (p.116).

[From the bus window, I saw darkness which only has one or two the lights road on the way to Blanggunan, at the end of East Java... Teak forest expanded on both side of the road reminded us on how rich our land yet how poor of our lives are...Blanggunan village farm fields were demolished because their residential areas along with their fields would be used by the army for exercise using mortar and long shotgun. Their cornfield was demolished by bulldozer.]

The second quotation also shown that the presence of nature provided a magical feeling. A feeling that is far from the threatening reality. The density of the trees and green yard are identical with safe feeling. That is why *Laut* felt safe and far from the threat.

..tiba tiba saja kami sudah tiba di sebuah rumah (atau vila?) bercat putih dengan halaman hijau dan pepohonan yang rimbun. Aku merasa kami tengah berada di sebuah negeri dongeng....” Mandilah dulu, *Laut*, lalu makan. Nanti aku jelaskan bagaimana kami bisa ada di safehouse ini,”kata Kinan(p.176)

[.. suddenly we have arrived at a house (or villa?) painted white with a green yard and dense tree.I felt that I were in a fairyland. *Laut*, take a bath first then eat. I will explain how we can be in this, safehouse said Kinan..]

Next, through Asmara's memory of Laut and his friends; the nature describes the peaceful condition that they had. The songs' lyrics quoted by Chudori in her work, shows that nature is able to provide the peaceful feeling that they had.

In the wind we hear their laughter/ in the rain we see their tears/Hear their heartbeat/ we hear their heartbeat. (p.341)

Nature as identity

Laut Bercerita uses the setting to give identity to its characters. The fact that Jakarta, Indonesia's capital city, is a modern city and identical with the rural area characteristics can be seen in the quotation below. It shows that the urban people are unfamiliar with rice field. Jakarta as urban city was described as a city full of buildings and pollutions. The nature characteristic determines the experience of the people.

..bahwa kami yang sebagian adalah anak-anak Jakarta yang belum pernah bersentuhan dengan sawah- akan menuju jalan raya dengan merayap melalui ladang jagung yang masih utuh, mencebur masuk irigasi dan menyeberangi kali(p.138).

[...that we, people from Jakarta have never been in contact with rice field- will head to the highway by crawling through the unharvest cornfield, dive in the irrigation and the river]

Nature as death

Like the first representation of nature in the epilog, it emphasizes how close it is to death. Chudori describes the beauty and the silence of the sea to enhance the atmosphere.

Kehidupan di bawah laut semakin sunyi. Atau mungkin lebih tepat lagi: kehidupan sesudah mati adalah hidup tanpa bunyi dan tanpa rasa....Menyaksikan kehidupan cantik tanpa bunyi di dasar laut ini, aku tak yakin mereka yang berada di permukaan bumi akan bisa mendengar suara kami. Bukanlah laut adalah sesuatu yang begitu misterius, dalam dan sunyi? (p.188)

[Life under the sea is quieter. Or perhaps more accurate: life after death is live without sound and taste...see the beautiful life without sound in the bottom of the sea. I am not sure people on the surface able to listen to our voice. Isn't it mysterious, deep and quiet?]

The narration shows that the nature offers beauty yet its silence is identical with mysteriousness. There is no voice, no taste, it is death. The bottom of the sea is not a place for human, it is the life after death.

Characterization

There are two major characters in the story, Biru Laut and Asmara Jati. The first part of the story is narrated through Laut and after Laut was missing, Asmara continued the narration. Laut's personality is shown through his way of thinking, his respond and action. Holman stated that character is a brief descriptive sketch of personage and has some definite quality (p.74). Characterization is how the character presented and its product is character. Chudori uses nature's characteristics to describe the identity of the character.

One of the major character, Biru Laut, was a college student. His way of thinking projects his love to literature. Laut was described as a good friend, son, and brother. Chudori uses Laut to describe other characters. One of them is Sunu, one of Laut's best friends. The analogy that Chudori uses to explain Sunu's characterization is close to nature.

Sunu Dyantoro adalah sahabat pertama yang datang dalam hidupku seperti angin segar di musim kemarau. ...Sunu akan menyelamatkan kehidupan dengan beberapa bungkus mi instan yang dia simpan untuk masa-masa panceklik (p.39)

[Sunu Dyantoro was my first best friend that came to my life like a fresh breeze in the dry season...Sunu will save life with few packs of instant noodle which he kept for the draught season]

The second major character is Asmara Jati. She was Laut's younger sister. Asmara described as a smart, strong, critical woman who fell in love to Alex Perazon, Laut's best friend. As a sister, Asmara not only dealt with her brother death. She was forced to deal with her parents' denial on the death of her brother. She was alienated by her family especially during weekend when her parents were busy preparing Laut's favorite meals.

Through the description of Asmara's character, Chudori strongly criticizes how the government dealt with the missing person report and the lack of psychological helps provided for the grieving family. Asmara struggles to find the remains of his brother. It showed how determined she was and how difficult to have a thorough report from the authority. The lack of knowledge on how to gather evidence shows the level of forensics knowledge that the government had. When Asmara went to Pulau Panjang in the hope to find his brothers' remain, the narration shows how excluded the island is. It is alienated from the civilization, just like how his brother death has alienated Asmara from her own family.

Plot

Plot, as one of the most important parts of a story, serves different purposes. First, the plot focuses on the major characters and their roles in the story. It motivates the characters to affect the story and creates a desire for the

reader to finish reading by absorbing them in the middle of the story, ensuring they want to know what happens next. Chudori uses flashback to attract and motivates the reader to finish the whole story. How the major character's life ended is presented in the beginning of the story. The tragic death of Laut became the prolog of the story. It opened the story by saying “Bapak, Ibu, Asmara, Anjani, dan kawan-kawan...degarkan critaku” [Dad, mom, Asmara, Anjani and friends ---listen to my story]. The line helps the reader to focus on that name and finding the cause of Laut's death

Summary

Ecocriticism presented in Chudori's *Laut Bercerita* can be categorized into three; setting, characterization and plot. The details of the setting are closely related to the environment. Chudori uses nature in the setting as sanctuary, identity and death. The characterization of the characters is presented using expression that associated to nature. The flashback plot helps the reader to find focus on the characters. The plot uses nature to explain the chronology of the events. Chudori's *Laut Bercerita*, like her previous works, still consistently voiced her criticism to the political victim and their family. *Laut Bercerita* has a strong connection to nature as it discussed above.

References

- Alred, G. J., Brusaw, C. T., & Oliu, W. E. (2009). *The business writer's handbook*. New York, NY: St Martin's Press.
- Barry, Peter. (2002). *Beginning Theory: An Introduction to Literary and Cultural Theory* 2nd edition. Manchester: Manchester University Press.
- Chudori, Leila S. (2017). *Laut Bercerita*. Jakarta: KPG (Kepustakaan Populer Gramedia).
- Gill, Richard. (1995). *Mastering English Literature*. London: Macmillan Press Ltd.
- Global warming. (2009, June 1). Retrieved June 4, 2009, from http://en.wikipedia.org/wiki/Global_warming
- Guerin, Wilfred L., Labor, Earle., Morgan, Lee., Reesman, Jeanne C., Willingham, John R. (2011). *A Handbook of Critical Approaches to Literature* 6th edition. New York: Oxford University Press.
- Holman, C. Hugh. (1984). *A Handbook to Literature*. Indiana: The Bobbs Merrill Company.
- Mishra, Sandip Kumar.(2016). Ecocriticism: A Study of Environmental Issues in Literature. *BRICS Journal of Educational Research*, 6(4), 168-170.

Nature as the Ally to Renewal of Woman Life in Maya Angelou's "Woman Work"

Rr. Arielia Yustisiana

English Study Program, Universitas Katolik Widya Mandala, Indonesia
lia.6606@gmail.com

Abstract

The research aimed to discuss nature as the ally to the renewal of woman life in Maya Angelou's poem entitled "Woman Work." The speaker of the poem found her comfort and strength when she dealt herself with the nature. The topic of the research was revealed by three poetic devices, that is, symbol, personification and apostrophe. The speaker tended to perpetuate nature as her assistant to live her life. Nature is the most important life source of the speaker. Besides the theory of nature, that of ecofeminism was applied to analyze the poem, entitled "Woman Work." There were three approaches that were used: anthropocentric, formalist and structural approaches. Library research was the technique of data collecting. The finding of the research was the woman felt that nature was important to her because it was the only thing in her life that did not add any stress and was an outlet for the busy day. The speaker of the poem found peace when she was within the nature. She summoned sun, rain, snow, moon, stars and other elements of nature which she wanted most to accompany her for accomplishing her daily routine activities and renew her life for her better tomorrow in order that she was able to survive for completing her days.

Keywords: *nature, ally, woman, ecofeminism*

Introduction

Nature is the mother and teacher of mankind. It is a bounteous treasure of emotions and feelings. Nature and environment is part and parcel of all living beings in this world. Nature is related to woman. The woman is always the most discussed topic all the countries of the world and in whole history of the universe. Some groups talk against her and some other fight for her rights. Even now in few regions of the world, woman is living in a very disgusting condition and at the same time, she is enjoying the beauty, adornments and luxury of the world with equal status as the man. There are many literary works that depict what the woman has done dealing with the equality with the man and fought for in the family and society, how she is able to survive in her sense of the inferiority, and how she can solve her obstacles with the oppressors when she becomes the oppressed. Literature also becomes a means of expressing those things dealing with the experiences of woman in living her life. Ecocriticism explores the relationship between literature and the natural world. It analyzes the role that the natural environment plays in the imagination in the minds of the writers of literary works. According to Glotfelty in Garrard (2004: 3), ecocriticism is the study of the relationship between literature and the physical environment. Furthermore, dealing with the connections between women and nature, it comes to another literary term, that is, ecofeminism. According to Warren, according to ecofeminists, trees, water, animals, toxics, and nature are feminist issues because understanding them helps one understand the status and plight of women cross-culturally (1997: 4). Ecofeminists examine the effect of gender categories in order to demonstrate the ways in which social norms exert unjust dominance over women and nature. For women, nature is an ally. Therefore, the destruction of nature conducted by some irresponsible beings becomes women's trigger to save the environment. According to Bennett, taking an ecofeminist approach in analyzing literature seems natural, then, because literature, by its definition in society, has been used to make the theoretical practical, to transform complex philosophy into concrete experience through the imagination (2005: 65). The idea of ecofeminism is also revealed in Maya Angelou's poems, entitled "Woman Work."

The historical background of the poem writing is that there were social movements defined the 1970s: Environmentalism, Feminism, and Gay Rights. Major environmental legislation was passed, most notably the establishment of the Environmental Protection Agency in 1970, followed by the Clean Water Act of 1972 and the Endangered Species Act of 1973. As concern for the environment and its resources increased, so did the interest in nuclear power. Warren said

For example, in Washington, D.C., while the Potomac River was cleaned up to enhance tourism and recreation, the Anacostia River, which runs through one of the city's African-American communities, was not cleaned up. This neglect of African-American and other communities led to declining air and water quality, increased toxic exposure, increased health risks, and a declining quality of life (1997: 39).

Maya Angelou explores her worries of natural destruction through her "Woman Work" in which the speaker of the poem eulogizes the elements of nature that are able to rejuvenate her soul because of her daily burdens of hard work.

Moreover, there are some main components of nature in the poem, such as sun, rain, snow drops and so on. The speaker loves the sunshine and the rain that could purify her. She wants to bury herself under the snow flakes. Nature would help her recover her loss of energy. She considers nature as her only well-wisher and ally. Maya Angelou provides the reader with details of her speaker's workaday world, a world in which every day is like the last, and relief is found only in communing with nature. Angelou's masterful manipulation of words presents two possible

scenarios: the speaker is a slave or she is representative of any woman whose daily life is dedicated to caring for others. Besides the theory of nature, there are some poetic devices that are used to analyze the poem, that is, symbol, personification, and apostrophe. A symbol is something that is literally itself (a shiny, patent leather shoe, for example) at the same time that it represents or suggests something else (childish innocence or purity). In other words, a symbol is a literal object or thing that suggests another level of meaning; a symbol may suggest a person, an abstraction, or an idea. A symbol is basically a kind of image, differing from other images in the use to which it is put (Kenney, 2005: 75). A symbol in a story may, in fact, harbor multiple levels of meaning.

Additionally, as a literary device, personification is the projection of characteristics that normally belong only to humans onto inanimate objects, animals, deities, or forces of nature. These characteristics can include verbs of actions that only humans do or adjectives that describe a human condition. The characteristics can also be emotions, feelings, or motives given to objects incapable of thought. For example, if someone said, “the trees whispered their discontent,” this would personify the trees both as able to whisper and of feeling unhappy. Barnett states that personification is a kind of figurative language in which an inanimate object, animal or other nonhuman is given human traits (2005: 1541).

But Time did beckon to the flowers, and they
By noon most cunningly did steal away.
-- Herbert

Herbert attributes a human gesture to Time and shrewdness to flowers. Of all figures, personification most surely gives to airy nothings a local habitation and a name.

In the poem, the speaker summons the elements of nature that seems like she would like to address her friends. Apostrophe is addressing someone that is absent or dead or something non human as if that person or thing is present and alive, can reply to what is being said. Greenblatt (2006: 429) gives an example of apostrophe derived from John Donne’s poem entitled “The Sun Rising”

“Busy old fool, unruly Sun,
Why dost thou thus,
Through windows, and through curtains, call on us?
Must to thy motions lovers’ seasons run?
Saucy pedantic wretch,”

The poet addresses the sun in an informal and colloquial way as if it were a real human being. He asks the Sun in a rude way why the Sun appeared and spoiled the good time he was having with his beloved.

Additionally, the speaker of the poem finds her peace when she is accompanied by nature. She feels relieved when she gives in herself to nature. Nature, in the broadest sense, is the natural, physical, or material world or universe. “Nature” can refer to the phenomena of the physical world, and also to life in general. The study of nature is a large part of science. Although humans are part of nature, human activity is often understood as a separate category from other natural phenomena.

According to Rothenberg,

The word *nature* is derived from the Latin word *natura*, or “essential qualities, innate disposition”, and in ancient times, literally meant “birth”. *Natura* is a Latin translation of the Greek word *physis*, which originally related to the intrinsic characteristics that plants, animals, and other features of the world develop of their own accord (2011: 23).

The concept of nature as a whole, the physical universe, is one of several expansions of the original notion; it began with certain core applications of the word *physis* by pre-Socratic philosophers, and has steadily gained currency ever since. This usage continued during the advent of modern scientific method in the last several centuries. Within the various uses of the word today, “nature” often refers to geology and wildlife. Nature can refer to the general realm of living plants and animals, and in some cases to the processes associated with inanimate objects-the way that particular types of things exist and change of their own accord, such as the weather and geology of the Earth.

The poem suggests that the speaker is allied with the nature. She feels comfortable and safe with the nature. She has done her boring routine courses, but she keeps doing them day by day. The tiredness she feels dissipated when she becomes one with the nature.

Method of Research

The poem entitled “Woman Work” written by Maya Angelou is the object of the research. The primary data of the research are taken from the lines of the poem that deal with the topic of the research. The poem entitled “Woman Work” consists of five stanzas. The uniqueness of the poem is stated in the first stanza that consists of fourteen lines. What makes it unique is that the speaker seems like telling the readers the unstoppable courses she does for the whole day. There are no punctuations in the first stanza, even the readers who read it feel breathless.

The method that is used in the research is descriptive method. Punch explains that descriptive method is setting out to collect, organize and summarize information about the matter being studied (2000: 38). Furthermore, there three approaches which are used to support the analysis. The approaches intended include, structural, formalist and anthropocentric approaches. Structural approach is applied in this research because this kind of approach is very effective for analyzing a poem which has some poetic meaning of the words.

Additionally, the method of collecting the data is the library research. George states that library research involves identifying and locating sources that provide factual information or personal/expert opinion on a research

question; necessary component of every other research method at some point (2008: 6). It means that some materials in the form of printed media are needed in order to support the analysis. Moreover, the data are also collected from some literary sites in the internet to support the analysis.

Structural approach concentrates on each constituent of the construction. By understanding the meaning of the words, the truth can be discovered. D’haen states that structural approach is producing relevant results by looking in places where one would not look without being urged by sturdy model (2014: 143). In other words, the structural approach is used to get the mastery over the structures. It concentrates on each word to get the detailed meaning.

Formalist criticism regards literature as a unique form of human’s knowledge that needs to be examined in its own terms. The natural, sensible starting point is the interpretation and analysis of the works of literature themselves. To explore the intense relationship within a poem is done by close reading, a careful step-by-step analysis and explication of a text. The formalist criticism which is now called as the new criticism or formalistic approach is defined by Guerin as the assumption that a given literary experience takes a shape proper to itself, or at the least that the shape and the experience are functions of each other (2005: 83). It means that the formalist criticism is concerned primarily with the work itself. The form and content cannot be meaningfully separated since the various stylistic elements of literary work influence each other.

Another approach that is used in the research is anthropocentric approach. Anthropocentrism is a tendency to view nature as an expendable resource for mankind’s benefit. Warren said that since ecofeminism insists that feminism must address not only the forms of oppression which afflict humans but also those that afflict nature, the extension of feminist insights and models of centrism to illuminate problems in the concept of anthropocentrism is a core concern of the ecofeminism theoretical project (1994: 327). In the poem, the benefit the speaker gains is that she has found comfort when she gives in herself with the nature. She feels that being together with nature she feels relieved and peaceful. She admires nature as the core of her happiness.

Discussion

Every poem conveys an experience or attempts to arouse certain feelings in the reader. When the reader has read a poem and given its general and detailed meaning, he/she should try to decide what feelings the poet is trying to arouse in him/her. A poem may affect different people in a great variety of ways and it is often impossible to define a poet’s ‘true’ intentions.

Similarly to the poem entitled “Woman Work” written by Maya Angelou, we have learned that the speaker of the poem is a woman who is probably a single mother and a slave. She does the same things all day long, then she finally tries to feel relaxation by giving up her body and soul to the nature. She depends on her survival to the world of nature. All day she works like a machine in house. She becomes tired and bored. She wants to give herself relief from her responsibilities because she is fed up with her monotonous homely life. Therefore, she desires to go in the lap of nature. Nature would help her rejuvenate and recover her lost energy. She considers nature as her only well-wisher. She does not like to seek peace in the mechanical aspects of life. She lives to be a part of nature to have a permanent bliss and calmness in her life. She feels completely exhausted and wants to be rescued by the nature. She wants to feel lost in the wonders of nature. Therefore, she is allied with the nature, such as: sun, rain, storm, snowflake and other elements of nature. The woman feels that nature is important to her because it is the only thing in her life that does not add any stress and is an outlet for the busy day. The poem is the following:

Woman Work	(Maya Angelou)
I've got the children to tend The clothes to mend The floor to mop The food to shop Then the chicken to fry The baby to dry I got company to feed The garden to weed I've got shirts to press The tots to dress The cane to be cut I gotta clean up this hut Then see about the sick And the cotton to pick.	(5)
Shine on me, sunshine Rain on me, rain Fall softly, dewdrops And cool my brow again.	(15)
Storm, blow me from here With your fiercest wind Let me float across the sky 'Til I can rest again.	(20)
Fall gently, snowflakes Cover me with white	

Cold icy kisses and (25)
Let me rest tonight.

Sun, rain, curving sky
Mountain, oceans, leaf and stone
Star shine, moon glow
You're all that I can call my own. (30)

Sun and Rain

There are two elements of nature that are mentioned in the second stanza, that is, sun and rain. In the fifteenth line, the speaker said, “Shine on me, sunshine.” The speaker utters the most important element of nature, “sunshine”. The sun rises and reaches its peak and then falls below the horizon to face the dark, to go up the next morning in the eternal cycle of death and rebirth. “Sun” is the first element of nature that the speaker mentions may mean the recharging her energy. After she has worked all day long, she surrenders her soul and body to the solar system and needs the shine of the sun shining on her body in order that she is able to live her hard life. Not only has the sun been a symbol of the cycle of life, but also that of power, growth, health and passion throughout time. Some believe it is a representation of the higher self, while others see the sun as a god to be worshiped. The “sun” is the major element of nature that the speaker firstly has in her mind when she wants to be friends with, so that she is able to let her boredom and stress of her long day of work.

After getting recharged, the speaker feels hot because of full of energy. Then she mentions the second element of nature, “rain”. After the sun, it comes raining. It seems like the old saying said. The sixteenth line, “Rain on me, rain” said the speaker. Then, she addresses “rain”. Rain is the life-blood of every living being. Rain is a cooling, calming, and soothing system. Since rain is a common natural occurrence vital for life, rainfall can also represent rebirth and emotional cleansing. In some geographical areas where rain is not abundant, rainfall causes emotional relief and happiness. Likely to the area in which the speaker lives, it has warm climate that can be seen from the plantations, cotton and sugarcane. Rain rarely happens in the area where the speaker lives, therefore she misses the rain. She addresses “rain” to rain on her because she wants her emotional stress to be cleaned and washed by the rain. It seems when the speaker is sad or pensive, the rain can wash away her sorrow and help clear her mind. This catharsis occurs often, because, firstly the speaker feels a literal welcoming cooling on her body, but also a metaphorical washing away of problems.

Furthermore, it is similar to “rain”, that is, the last element of nature which is mentioned by the speaker in the second stanza is “dewdrops”. Consider the lines below:

Fall softly, dewdrops
And cool my brow again.

Generally speaking the symbolism of dew is closely akin to that of rain, but its influence is of a more subtle order. “Dew” is little rain that comes after the hard rain. The speaker, once again, asks “dew” or “gentle rain” to fall on her for cooling her. The speaker’s burning soul can only quench her thirst if raindrops fall on her. The gloom of her heart can be illuminated by the dazzling light of sun only. Her burning forehead is deprived of the soft and healing touch of a dear of near one, so it can only be comforted by the soft rhythm of dewdrops.

Storm

The elements of storm consist of air, water and wind. Air may symbolize thought, water—emotion, and wind—anger. Consider the following stanza successively:

Storm, blow me from here
With your fiercest wind (20)
Let me float across the sky
Til I can rest again.

“Storm” is the apostrophe in this stanza. The speaker begs “storm” to blow her far away she could be. She likes wandering into the sky to find her comfort better than lying on her bed to take a rest. She prefers choosing “storm” and it seems like she holds grudge against something. Storm particularly may represent emotional stirrings or cleansing. The speaker may have negative thoughts that require washing away so that she can restore the health of the psyche and return to her regular path in life.

“With your fiercest wind” implicitly means that she wants to go far away from where she is now. She needs some comfort and generative power to continue her life. The word “fiercest” the speaker uses refers to the wind that she thinks can blow her away as far as it can. She gets along with the storm that can take her away from where she is now. The storm takes her to the place where she can get more energy for her tomorrow. Being blown by the storm, she feels that she is able to wander to the world of freedom where she can take a rest again and stop doing her tiring and unstoppable work. She feels that she gives up her soul to the Mother Earth— nature. She wants to be united to the world of nature that may give her comfort and joyful spirit of life. In these lines she asks storm to blow her from the busy world across the sky with its stormy wind. As such she will be able to get relief from the hurly burly of life. She asks the storm to take her to an imaginary world for rest.

Snowflakes

Traditionally, snow signifies winter and the end of the growing season. Because of its relation to the end of growth in the natural world, snow is often linked to death and hardships. Nevertheless, it is different from the speaker’s intention for addressing “snow” in the poem. Consider the fourth stanza of the poem “Woman Work” successively:

Fall gently, snowflakes
 Cover me with white
 Cold icy kisses and
 Let me rest tonight. (25)

This stanza is also an expression of taking relief and refuge with natural objects. The speaker asks the snowflakes to fall gently on her body and completely cover it up and make it all white. When she will be completely under the charm and burden of the white snow, she will get solace. Furthermore, she asks “snow” to touch and give her “cold icy kisses”, so that she may be able to have rest that night. Actually the natural objects can please a person and give company for some time.

The speaker intends to mention the “snowflakes” and wants them “fall gently” to her because she feels that snow covers everything and changes a familiar landscape into something new. It can be associated with transformation. It seems that snow is used to depict a life-changing situation. Snow transforms a familiar landscape that can become a magical wonderland covering all with the white. Not only does the speaker feel comfortable but also wants to purify her hard life with the spirit of nature that comes to her soul for continuing her life again. The speaker needs something that can relieve her from her tiresome. Her exhaustion makes her desperately wish for something that is irrational. “Cold icy kisses and Let me rest tonight” shows the absence of living being’s warmth. She does not have any companions around her, so she surrenders herself to the nature and asks it to lull her in order that she is able to rest from her burden of unstopable routine work over and over again. It seems that she also suffers from insomniac because she always thinks over the next day she has to face again and again.

Other Elements of Nature

Last stanza is the most emphatic and touching where the predicament of a lonely soul has been exposed. The woman who is taken as an entity or commodity, when realizes her worthlessness and absurdity of life, she invokes the objects of Nature one by one, consider the following stanza:

Sun, rain, curving sky
 Mountain, oceans, leaf and stone
 Star shine, moon glow
 You're all that I can call my own. (30)

The desire to take some rest or respite even for a single night points towards the insomnia suffered by the woman who exhausts herself to death during the day. But it is surprising that despite so much exertion she cannot go to sleep. Definitely, some mental or psychological ailment keeps her awake. In the present stanza as well as in the previous one the word ‘rest’ is repeated twice. At one place she says, “Till I can rest again” and then reiterates, “Let me rest tonight”. And finally gives vent to her suppressed emotions and creates such a beauty in world literature by uttering the line: “You’re all that I can call my own”. It can be inferred from the above-mentioned line that she is going through the extreme phase of alienation and estrangement in her own family. And, she is united within nature.

In these lines of the last stanza, the speaker addresses all the natural objects to help her in giving relief from the busy life of a working woman. She wants to lose herself among the natural objects. Therefore, she asks the sun, rain, the curving sky, the mountains, the ocean, the leaf and the stone to give her relief. Actually, she wants to get relief and joy from all these things and wants to run away from dark and dull life at home. Further, she asks the moon to glow, the shining stars to give her shelter with them. She calls all these things her own because she wants some leisure and satisfaction in these natural things. Nature can give delight to her and can transport her to peace and tranquility.

The final stanza, lines 27-30, acknowledges that the woman owns nothing but nature’s elements, and even that ownership is figurative rather than literal. Every moment of the woman’s life is spent in service to others, and when at last she is done at the end of a long and tiring day, all she has left is the natural world surrounding her: sun, sky, mountain and stone, stars, and moonlight.

These last four stanzas are all about finding comfort and release, stolen moments of peace from the monotonous and never-ending routine of her daily life. Nature is the source of this woman’s strength. The idea that the woman speaking is a slave is reinforced in the final line of the poem.

Conclusion

The poem entitled “Woman Work” written by Maya Angelou was published in August, 12 1978. It tells about woman in that era where feminism appeared and the issue about woman as the subordinate. The issues of woman also adjoin those of exploited environment. It enables some woman writers, including Maya Angelou to produce their literary works dealing with the admiration, protection, and ally of nature. “Woman Work” appertains the historical background at the time, especially the issues that deal with major environmental legislation, most notably the establishment of the Environmental Protection Agency in 1970. Therefore, ecofeminism becomes the important relation to the research.

To be exploited is to work excessively hard for someone else’s benefit. The first stanza of this poem explores the theme of exploitation whether the woman is understood to be a slave or simply representative of most women. The list of chores never ends; as soon as she completes the last one, the cycle begins again. She is overworked, exhausted, and weary, but all the effort expended is for someone else’s benefit.

The final line of the poem also makes clear that the speaker is a slave. By claiming only nature as her own, she acknowledges her lack of control or ownership over the rest of her life. At the end of a long, back-breaking day,

this woman takes comfort in the sun and the rain, the stars and the moon. They assuage her sadness and soothe her spiritual emptiness. They are all she owns in the world. They are friends of her.

References

- Barnet, S. (2005). *An Introduction to Literature: Fiction/Poetry/Drama*. Boston: Harper Collins Colle.
- Bennett, Barbara. July 2005. “Through Ecofeminist Eyes: Le Guin’s “The Ones Who Walk Away from Omelas.” *The English Journal*. Vol. 94, No. 6. pp. 63-68
- D’haen, T. (2014). *The Routledge Companion to World Literature*. New York: Routledge.
- Garrard, Greg. 2004. *Ecocriticism*. London: Routledge Taylor and Francis Group.
- George, M. W. (2008). *The Element of Library Research: What Every Student Needs to Know*. Princenton: Princeton University Press.
- Greenblatt, Stephen. (2006). *The Norton Anthology of English Literature Ed. 8, Vol. D*. New York: Norton.
- Guerin, W. L. (2005). *A Handbook of Critical Approaches to Literature* (5th ed). New York: Oxford University Press.
- Kenney, William. (2005). *How to Read and Write about Fiction*. New York: Simon and Schuster, Inc.
- Punch, K. F. (2000). *Developing Effective Research Proposals*. London: SAGE Publications.
- Rothenberg, David. (2011). *Survival of the Beautiful: Art, Science and Evolution*. London: Bloomsbury.
- Warren, Karen J. 1997. *Ecofeminism: Women, Culture, Nature*. Indiana: Indiana University Press

Deconstructive Hegemony on the Marginal Race and Social Class Seen in Cultural Appreciation toward Nature in Doris Lessing's *No Witchcraft for Sale*

Didimus Estanto Turuk
 Graduate Program of English Language Studies,
 Universitas Sanata Dharma, Indonesia
 @tantosanpio@gmail.com

Abstract

Hegemony is not simply understood as a domination. Antonio Gramsci's account presents the bigger scope of the term. His concept of hegemony reveals how the power domination is established longer without physical violence. This Marxist theoretician explains further that it is a medium to maintain the power that turns out more effective to be applied in the long period of time in the more subtle and submissive way. This essay aims to examine the hegemony lies within Doris Lessing's short story, *No Witchcraft for Sale*. The short story will be examined separately using the two theories which are Postcolonialism and Marxism. The discussion of hegemony that covers the marginal race is going to be scrutinized using the Postcolonial theory and the discussion regarding to the marginal social class is going to be scrutinized using the Marxist theory. The use of the two theories work alongside is to show how the oppressions on the racial and labored status do not influence the way the character in the story appreciates the nature. The character's appreciation toward the witchcraft is the representation of the cultural appreciation toward nature. By the character's attitude of appreciating the nature, the constructed hegemony is proven abrogated. The character, the marginal race and social class in the story, deconstructs the constructed hegemony. On scrutinizing the hegemony, Derridian deconstruction is employed to construct the analysis on the abrogation of the European constructed hegemony.

Keywords: *No Witchcraft for Sale*, hegemony, Postcolonialism, Marxism, deconstruction

Introduction

The emergence of the colonialism in the human civilization marked the era of the racial discrimination. The question is that whether the era of racial discrimination is still in the air or it ended after the independence of the colonized countries. Postcolonialism as Ashcroft et al. (1995) defines that it is a theory which attempts to present a "discourse of oppositionality" toward colonialism, not only its performative act but also the whole discourse it performs from the its emergence to the present time. Colonial discourse is a real tread more than the actual act of torture and force labor. The means of maintaining the colonial power is rather important than only conquering the land. Margulies (2018) using Althusser's concept of Ideological State Apparatus scrutinizes how this concept effects to the effectiveness of the colonized people's obedience and inferiority which resulted to the colonial maximum profit. Thus, colonialism holds an inseparable relationship between the racial ego and capitalism ego which were maintained for hundreds of years of colonialism. Hegemony plays a crucial role in maintaining the colonial power. It allows the European people to drive the colonised mind of the superior race and oppress their localities to the lower position to the colonizer. This control toward belief marks the inferiority of the colonized people, constructing them an obedience slave who feels loss even before conducting the counterwork of the colonial discourse. Colonial discourse works submissively, resulting to its effect that tends to work longer and effective to the colonized people who barely recognize it.

Colonialism in Africa is set as the object of this analysis. The need of the cheap labors, raw materials and instant markets for European people as the result of growth of economic in Europe mark Africa as one of the ideal destinations for colonialization (Rodney, 1973). Africa was being exploited both land and people in order to support the colonizer interest. The stability and continuity are the keys to the successful European industry, and maintaining the colonisation in Africa was inevitable. The expanding of the colonial power in Africa, as well as the discrimination and oppression triggered the resistance toward the colonialization. It begins with the local war and more importantly the war against the colonial ideology. The European hegemony is the justification of the colonial discourse has performed effectively within the African colony.

Doris Lessing's *No Witchcraft for Sale* is chosen as the object of the study since there is an intact representation of the colonizer-colonized relationship in the story. The short story gives a complete discourse of racial, economic and ideological in a single narratives. It might not perform using the physical oppression and forced labor like colonialism in general but the portrayal of the European-African, slave-master, relationship indicates the colonial discourse performed within the narrative. Doris Lessing is known for its honest representation within his stories (Chaffee, 1978). He tends to gives an overview of the African-European encounter within the colonial setting. Most of his stories highlight how the African people's cultural displacement and resistance toward the Eurocentric concept and interest. Although there is an equal representation in his stories, there is always two poles that is being exposed, especially two ideologies between the indigenous African and European one. The contestation presented in the story is often foregrounded implicitly. There is rarely a physical war happened but the ideological war he exposes in his narratives (Chaffee, 1978). Postcolonial and Marxist concept are used to expose the ideology(ies) lies inside the narrative and latter to scrutinize the constructed hegemony made by European people. This article aims to deconstruct the European constructed hegemony using the character's appreciation toward the witchcraft. The

character is an African servant striving for life and performing naturally as a servant but showing a high cultural appreciation toward nature, more than his European master (and other European people) do.

Hegemony and binary portrayal

Althusser's concern of power provides an overview of the power maintenance through the Ideological State Apparatus and Hegemony concepts. Both these concepts were being implied in the colonial situation. Hegemony emerges as the result of the successfully implemented colonial discourse within the indigenous people's mind. It exploits the belief and aims the obedience of the native people. Frantz Fanon (2004) observes the psychological effect caused by the colonial oppressive and discriminative gesture. The result shows that the ideological discourse gives a more damaging effect toward African people rather than the physical oppression and discrimination. The ideological discourse affects the African mind and attitude, segregating their indigenous self to acquire the 'Self' introduced by the colonizer. Mimicking, labeling and Christianization are the examples of act of ideological discourse performed to tame the African resistance toward the colonial mission. These attitudes legitimize the colonizer superiority as the "civilized race" to civilize the "uncivilized African people". Fanon states that the "ideological annexation" made the African people lose their identity and prone to feel inferior to the possessor of "Self" and finally tend to be more like the "Self" rather than their indigenous self (Fanon, 2004). This attitude is implemented through the Christian name over the Africans is commonly used, English becomes more familiar and the decreased desire of the resistance toward colonization. When the colonization comes to this point, the European Hegemony is successfully innate.

Binary representation is a typical orientalist way of thinking. As Said presents in *Orientalism*, the attempt of "othering" the alter race has been performed by the European people since the pre-colonial era (1979). There is a need to project the negative qualities, alter-qualities, to define the "Self" as the society wants. The Europeans expose themselves as the self which is civilized, logical, good, wise, beautiful and noble and project the negative qualities such as uncivilized, barbaric, sensual, rude, irrational and bad to the other race. This is what is meant by othering. This metanarrative performs as a justification to conduct the civilization mission, covering the economic interest that European countries aimed in the first place (Said, 1979). The binary portrayal does not work only for the racial consideration but in this article, the binary portrayal of social class is also foregrounded. The worker-owner relationship is a Marxist concept defining two types of social groups that dominated society. Owner is the capital possessor, the ruler which tends to work less but gain the maximal profit. The worker is an alter class group which possess less capital, being employed to the benefit of the capital owners. This class of society usually gets to work longer with a minimum wage (Storey, 2012). In this article, these two binary portrayals presented in Doris Lessing's *No Witchcraft for Sale* are being discussed and scrutinized in order to uncover the hegemony.

Doris Lessing's *No Witchcraft for Sale* tells about Gideon, an African cook, working for the White family, the Farquars. The Farquars are a White family living in southern Rhodesia whose only child, Teddy, is a special favorite of their African cook, Gideon. Gideon watches sadly as the boy grows older and his attitude toward Gideon becomes more like a Whiteman who expects African people, including Gideon, to obey him. One day a snake spits venom into Teddy's eyes. Gideon runs into the bush to retrieve a native remedy, a root that will save Teddy's eyesight. The word spreads of the miraculous recovery of Teddy, and a scientist comes inquiring about the root and asks for a sample. Gideon feels betrayed by the Farquars and refuses to cooperate. He leads them on a long hike (a wild goose chase) to "discover" common blue flowers. After some time passes, the Farquars and Gideon seem to reconcile their differences, but a rift remains between them. After some time passes, the Farquars and Gideon seem to reconcile their differences, but a rift remains between them. This story is set in Southern Rhodesia (now Zimbabwe) during British control in 1965 (Style, 1986).

Theoretical framework

There are three frameworks used in compiling this article, which are the Postcolonial edge, Marxist and Derridian deconstruction. The position of each theory is to support the scrutiny of the ideology(ies) lies within the narrative. These three frameworks perform differently in scrutinizing the ideologies within the narrative, the postcolonial edge is used to see the oppression and discrimination experienced by the character based on his/her racial difference. The Marxist reading is used to scrutinize the oppression and discrimination caused by the character position as the marginal social class. The result of these two scrutiny is used to uncover the constructed hegemony lies within the story. The third framework is the Derridian deconstruction. This framework performs as an edge to present the opposite meaning of the constructed hegemony. It provides not only an alternative point of view but also the contrary to the already existed hegemony.

Postcolonial theory in this article is used to uncover the racial oppression. Ashcroft et al (1995) defines it as the "discourse of oppositionality" to counter colonial discourse performed by colonizer. The domain of postcolonialism is the unequal, oppressive and discriminative colonizer-colonized relationship. Edward Said, one of the postcolonial critics, highlights the binary opposition made by colonizer in presenting the other race as "the Other". His study examines the portrayal of European people in colonial time, how they define themselves as a superior race toward the other so that they have a legitimation to civilize another race by colonizing them (Said, 1979). The scrutiny will cover the complicity and resistance performed by the characters. It is important to highlight both resistance and complicity since the colonized people in some case do not realize that they are complicit to the colonialism. Postcolonialism is a theory that locates its territory within a colonial resistance. It examines the effect of discrimination and exploitation that are based on the racial consideration.

In the further analysis, Marxist analysis is used to show the oppression and discrimination done based on the social class. The Marxist thinker which concept is used here is Luis Althusser's mode of production, Ideological State Apparatus (ISA) and hegemony. It scrutinizes the discrimination caused by the different social class which is resulted to the different attitude performed by each class. ISA helps to expose the ideology resides within the policy and method. Hegemony gives an overview on how to maintain power in a long period of time using the ISA. The power

tends to be maintained longer using the more submissive concept such an ideology rather than the colonial force (Althusser, 2014).

Derridian deconstruction is employed in this article to show the process in reversing the hegemony. This theory allows the text to project the reversal meaning from what it may be (commonly) accepted. The deconstructive reading is not only the alternative interpretation of the text, but also it needs to against the (first accepted) meaning. This theory believes that there is no fixed meaning in language (Norris, 2002). Meaning can be changed through interpretation and even through the same words in the text.

Figuration of marginal race

As it mentions above that there are racial oppression and discrimination within the narrative that will be scrutinized using the postcolonial theory. The scrutiny will include the complicity and resistance toward the colonial discourse. The colonized subject that is analyzed in this article is Gideon, an African cook working for White family. Whether the character realizes or not about the complicity and resistance he makes toward colonialism, this article captures three modes of colonial discourse presented which are binary portrayal, mimicry and the ambivalence. The discussion will be elaborated as follows.

Binary Portrayal

The binary opposition is presented in text explicitly. The depiction of the European as the superior race and the gesture underestimating the black African is stated in the text.

Gideon, who was watching, shook his head wonderingly, and said: "Ah, missus, these are both children, and one will grow up to be a baas, and one will be a servant"; and Mrs. Farquar smiled and said sadly, "Yes, Gideon, I was thinking the same." She sighed (p.1)

This conversation is a justification of the position of the White people as the boss and the black cook as a slave as well as their descendant. It is important here to notice that Gideon himself confirms the fact that his position in the first place, as well as his fellow African, comes as a secondary race and exists to be a servant of White people.

Another significant binary opposition depicted in the narrative shown in how the discrimination performed by Farquars only child, Tedy toward Piccanin, Gideon's son.

[...]Teddy showed off in front of him. "Piccanin," shouted Teddy, "get out of my way!" And he raced in circles around the black child until he was frightened, and fled back to the bush.
" Why did you frighten him?" asked Gideon, gravely reproachful.
Teddy said defiantly: "He's only a black boy," and laughed. (p.1)

This action shows how the concept of white-black people relationship, master-slave, understood by young White kid, Teddy. The statement "He's only a black boy," approves his power as master (although he is still a child) who can exploit and discriminate "the other" child as long as it is not white, Piccanin in this case. This gesture is a typical colonizer gesture who considers themselves to have a privilege to educate the other race to be as civilized as them.

The next action justifies the binary opposition presented in the narrative is seen through Teddy's attitude. As Teddy grows up, he starts to recognize the social role and to perform what the society expects from him and the other way around. He seems to see himself within his superior race and as a master that needs to be obeyed. This attitude legitimizes the colonial superiority toward indigenous people. This attitude can be seen in how he starts to look Gideon not as his friend but as African servant.

[Gideon] was kind, but there was a grave formality in his voice that made Teddy pout and sulk away. Also, it made him into a man: With Gideon he was polite, and carried himself formally, and if he came into the kitchen to ask for something, it was in the way a Whiteman uses toward a servant, expecting to be obeyed. (p.2)

Mimicry

Mimicry according to Fanon (2004) is the gesture of copying White's characteristics such as religion, belief, knowledge, understanding, style or any form of the European characteristic which are different from the indigenous one. According to Fanon, this act of mimicking the colonizer has two purpose which can be to lift their social status (to also look superior as the European) or to mock the colonizer (Fanon, 2004). The mimicry that is meant in this article is in intention to lift up the social status of the African cook, Gideon. He is complicit to colonial discourse by converting into Christian and even becoming a faithful Christian. The proof can be seen as the quotation bellow:

"It is God's will," said Gideon, who was a mission boy. The Farquars were very religious people; and this shared feeling about God bound servant and masters even closer together. (p. 2)

[...] Mrs. Farquar said: "Gideon, God chose you as an instrument for His goodness," and Gideon said: "Yes, missus, God is very good." (p. 3)

The quotation shows how faithful Gideon to the Christianity which also supported by the fact that the Farquars is a religious family. The name Gideon itself can be seen as a form of complicity to the colonial discourse through its religion because name Gideon is a typically Catholic name, not an African indigenous name.

Language is another form of mimicry performed by Gideon. The use of English in the conversation marks his way to copy the language of his master. However, there is a distinction presented in the short story that the

Gideon's English is presented usually with a broken English with either different vowel or grammatical mistake. Although he tends to be like the White people, he cannot maintain it as same as the native speaker. It can be seen in the statements below,

Gideon, who was watching, shook his head wonderingly, and said: "Ah, missus, these are both children, and one will grow up to be a baas, and one will be a servant" (p. 1)

At last he said grudgingly: "The Big Baas want to know what medicine I used?" (p. 3)

There are two mistakes made by Gideon in the quotations above, which are "baas" which means boss and grammatical mistakes he makes when he mentions "the Big Baas want..." which should be the big boss wants. This imperfect mimicry provides a legitimation of the civilized and logical White people and marks the incapability of the black people to be as "White" as them. The gesture marks the clear separation of the self and other.

Ambivalence

Ambivalence can be said as a center of Doris Lessing *No Witchcraft for Sale*. As it is elaborated above, this short story is about a man reaches a crossroads between two cultures and must decide between his loyalty to his African heritage and that to his employer. Ambivalence is the feeling of in between-ness proposes by Homi Bhabha. His theory provides the case that there is a space when the "Self-Other" boundary by Said cannot define. There needs to be a Third Space when cultures can negotiate between the colonizer interest and colonised interest (Bhabha, 2002). In this article, Gideon feels in a crossroad between the loyalty to his culture and his White master.

Besides the center of the story proves the ambivalence in the narratives, there are two other parts that also indicate the ambivalence within the details of the story. The first one is Gideon faith along with his name which is Christian. Being a Christian in African society can be seen as an ambivalent attitude because in the other hand Gideon's culture is different. Christianity is a European product which is being brought to the colonial land as one of the means to innate colonial discourse. Converting into the European religion while still performing his cultural heritage is two opposite things working alongside. Gideon has its own culture along with its belief, before the invasion of the European people. There are two opposed cultures performed by a single body reside within Gideon, it is his ambivalence.

The last ambivalence resides within the story is the fact that Gideon is believed to take care of the Farquars only child, Teddy.

Later, when Teddy had his first haircut, Gideon the cook picked up the soft gold tufts from the ground, and held them reverently in his hand. Then he smiled at the little boy and said: "Little Yellow Head." That became the native name for the child. Gideon and Teddy were great friends from the first. When Gideon had finished his work, he would lift Teddy on his shoulders to the shade of a big tree, and play with him there, forming curious little toys from twigs and leaves and grass, or shaping animals from wetted soil. When Teddy learned to walk it was often Gideon who crouched before him, clucking encouragement, finally catching him when he fell, tossing him up in the air till they both became breathless with laughter. Mrs. Farquar was fond of the old cook because of his love for her child. (p. 1)

The long quotation describes the love Gideon has for the White child and it is noticed by his White master in the same time. How the parent believes Gideon to take care of their only child. The stereotypes mark to the "Other" is that they are neglectful, uncivilized, imprudent, inattentive, irrational which should make them unqualified to look after a White child and additionally, Teddy is their only child. The ambivalence between the belief and stereotype which are both constructed by White people expose the inconsistency of the "Othering" performed by White society and in the same time show another case that Said's strict Self-Other construction cannot define the situation.

Figuration of marginal class

The scrutiny of the marginal race gives a space of the economic exploitation which is likely to be neglected. The aim of using the Marxist analysis is to scrutinize the economic exploitation resides within the short story. The figuration of the marginal class is significant because it highlights the characters appreciation toward nature which becomes the voice of the article. The economic exploitation is seen through two points in the story which are servant-baas relationship and profit orientation.

Servant-Baas relationship

The binary servant-baas relationship is what is seen by Althusser as one example of mode of productions. It is one of means to understand the social power that resides in capitalist owner to employee the waged-worker in the minimum wage (Althusser, 2014). The aim is to gain a more economic capital as to preserve the social class as the owner or the master. The servant-baas relationship is portrayed extrinsically in the short story. Binary portrayal of the master Farquar and African servant has already depicted in the very beginning of the story.

The Farquars had been childless for years when little Teddy was born; and they were touched by the pleasure of their servant [Gideon] ... (p. 1)

[...] Gideon, the cook picked up the soft gold tufts from the ground,... (p. 1)

Gideon, who was watching, shook his head wonderingly, and said: "Ah, missus, these are both children, and one will grow up to be a baas, and one will be a servant" (p. 1)

According to Althusser, every technical division of labour is in fact a social division of labour. Capitalists make deception about purely technical division of labour, but Althusser, supporting Marx, argues that such claim is a myth and that the putatively technical functions of division of labour are effects of the dominant relations of production (Althusser, 2004). In the quotation above, Gideon is described based on his jobs, which are the cook, nanny and the servant. The definition of a person based on his/her utility is likely to be a job division in labour. Gideon is considered as a helper not by his presence of humanity but as his utilizations resides in the jobs that he works on.

Capitalist mindset

When it comes to the economic exploitation, the income/wage/salary becomes one of the primary considerations. It is traceable that the story exposes a capitalist ideology through the vaccine manufacturing offer done by the White scientists.

The scientist explained how humanity might benefit if this new drug could be offered for sale; and the Farquars were even more pleased ... (p.3)

Mr. Farquar began explaining how a useful medicine could be made out of the root, and how it could be put on sale, and how thousands of people, black and white, up and down the continent of Africa, could be saved by the medicine when that spitting snake filled their eyes with poison. (p. 3)

These two quotations show the White people's way of thinking, both the scientist and Mr. Farquar. The situation takes place in the Farquars dining room, when the story of Gideon 'magic' root that cures Teddy's eyesight has spread all over the nation. The White people see the economic opportunity in the situation. By promoting the vaccine is for the good of humanity, which is their justification for the economic goals, the scientists assure the Farquars and then the Farquars try to assure Gideon about the root. It is extrinsically stated in the text that the exact word they use is "sale", which main goal is to gain more profit. This attitude toward African people and land is seen as an exploitation, the same as European colonizer look for the raw materials and cheap waged-labour to support their industries. This is just another form to take more profit from the African people and land.

The other part of the story revealing the capitalist way of thinking can be seen through the rewording that the Farquars applies in their house. The appreciation of the good behavior is implemented through the raised of the wage. This is likely to be a capitalist way of rewording. Gideon in the story experiences it twice.

There was no second baby; and one day Gideon said: "Ah, missus, missus, the Lord above sent this one; Little Yellow Head is the most good thing we have in our house." Because of that "we" Mrs. Farquar felt a warm impulse toward her cook; and at the end of the month she raised his wages. (p. 1)

The situation above happened when the Gideon tries to cheer his master about their condition that cannot have any babies. His lovely concern to the situation moves the Mrs. Farquar's hearth which latter think that she need to reword him because of his faithfulness to serve Farquars family.

[...] Mr. and Mrs. Farquar went to Gideon in the kitchen and thanked him over and over again. They felt helpless because of their gratitude: It seemed they could do nothing to express it. They gave Gideon presents for his wife and children, and a big increase in wages,... (p.2)

The situation above is more extreme than showing concern like the previous quotation. The situation shows how Gideon saves Teddy from the poisonous snake bite right in his eyes. In the story, it is illustrated how deft Gideon behaved towards such emergencies. He immediately left his job in the kitchen, saw Teddy's condition, ran to the outside yard to look for medicinal roots and immediately chewed the root while pouring it in Teddy's eyes. This situation gives him a big raise of wage from the Farquars. The rewording method is very capitalistic. They show their appreciation through money which Gideon barely used in his kraal. These two conditions, their view toward native herbal and method of rewording, prove the capitalist mindset is already innate within the White people represented by the scientist and the Farquars.

Hegemony deconstruction

This part focuses in showing how the narrative presents the opposite hegemony that is being read previously. This analysis employs the Derridian deconstruction to present the contrary hegemony which lies within the narrative, using the same narrative.

It has been elaborated above about how Gideon, an African servant, is portrayed as a marginal character both through his race and social class. In the racial discrimination, there are three categories that expose his inferiority toward the White people which are the binary opposition, mimicry and ambivalence and in relation to the social class, he is discriminated because of the servant-baas relationship and the White's capitalist mindset. It is seen that Gideon experiences double oppressions which are racial and class based. To this point, it is confirmed that Gideon is living under the hegemony of the White people. The superiority of the represented White people in the story, the Farquars and scientists, is foregrounded and exposed, marginalizing the African servant. However, is it true that the White people really poses the superiority within the narrative? The hegemony is questioned here, due to the fact that its construction is made to support White's colonial mission which is understandable that those constructions benefit White people and marginalize African/Other.

The reversal hegemony is identified through Gideon appreciation toward nature. It is elaborated in the story how Gideon reacts spontaneously to compose the witchcraft and to reject the offer to commercialize it.

"Do not be afraid, missus," said Gideon, "this will cure Little Yellow Head's eyes." He stripped the leaves from the plant, leaving a small Whitefleshy root. Without even washing it, he put the root in his mouth, chewed it vigorously, and then held the spittle there while he took the child forcibly from Mrs. Farquar. He gripped Teddy down between his knees, and pressed the balls of his thumbs into the swollen eyes, so that the child screamed and Mrs. Farquar cried out in protest: "Gideon, Gideon!" But Gideon took no notice. He knelt over the writhing child, pushing back the puffy lids till chinks of eyeball showed, and then he spat hard, again and again, into first one eye, and then the other. He finally lifted Teddy gently into his mother's arms, and said: "His eyes will get better." (p. 2)

The spontaneous reaction Gideon makes confirms that it is not a gimmick but a cultural behavior innate within himself. The action shows the Gideon's excellence in making the herbal medicine along with his concern to the safety of Teddy's eyes. The hegemony of the White people is neglected here and the superiority of the African indigenous culture is put forward. It can be said the hegemony here is reversal.

Another reversal hegemony is, as stated above, seen through how Gideon rejects the offer to make the witchcraft for sale.

At last [Mr. Farquar] said grudgingly: "The Big Baas want to know what medicine I used?" He spoke incredulously, as if he could not believe his old friends could so betray him. Mr. Farquar began explaining how a useful medicine could be made out of the root, and how it could be put on sale, and how thousands of people, black and white, up and down the continent of Africa, could be saved by the medicine when that spitting snake filled their eyes with poison. Gideon listened, his eyes bent on the ground, the skin of his forehead puckering in discomfort. When Mr. Farquar had finished he did not reply. (p. 3)

How Gideon reacts and feels discomfort show his contra opinion toward the scientist and Mr. Farquar. He feels his master has betrayed him and he thinks that the witchcraft is not for sale. His appreciation toward his cultural heritage is higher, more than just an economic opportunity. To this point, it is seen that Gideon gives the witchcraft to cure/help people but not for his own benefit or a particular group of people's benefit. His appreciation toward nature marks his hegemony. The consideration to keep the witchcraft, the African culture, away from the White economic orientation justifies his position as someone with a concern in preserving the cultural heritage, the witchcraft, not to commercialize it. Although the White scientist claims that the witchcraft will contribute to the benefit of humanity, their main concern is to gain more profit. Even, the concerning of the humanity has actually been performed by Gideon in the first place by spontaneously helping Teddy. It can be said that Gideon gains his superiority here. The White hegemony is abrogated and the African hegemony emerges through Gideon's appreciation toward witchcraft.

Conclusion

This article exposes the discrimination experienced by Gideon along with ideologies reside within the Doris Lessing's *No Witchcraft for Sale*. There are two types of discrimination found in the narrative, which are the racial discrimination and the class discrimination. In proving the racial discrimination, binary opposition, mimicry and ambivalent are used to expose that the main character, Gideon, is marginalized because of his race. To also cover the analysis about the marginal social class, the servant-bass relationship and capitalist mindset are used to expose discrimination Gideon experienced because of his social class as a servant. These proofs provide a justification of double oppression experienced by Gideon.

The hegemony of White people is represented through the binary portrayal in the narrative. The proofs above indicate Gideon as a marginal character and confirms the superiority of White people. White hegemony is foregrounded. However, the hegemony in this narrative can be read in reversal way, I argue, that the African Other constructs the hegemony seen through the way the character appreciates nature. The constructed hegemony which was used to benefit White people cannot be implemented in this case. The African Other shows the cultural appreciation toward nature neglecting the offer to commercialize the cultural heritage and personal profit. African Other claims their hegemony through their appreciation toward witchcraft, toward the nature.

References

- Althusser, L. (2014). *On the Reproduction of Capitalism: Ideology and Ideological State Apparatuses*. London: Verso.
- Bhabha, Homi K. (2002). *The Location of Culture*. London and New York: Routledge.
- Bill Ashcroft, Gareth Griffiths and Helen Tiffin. (1995). *The Post-Colonial Studies Reader*. London: Routledge.
- Chaffee, P. (1978). Spatial Patterns and Closed Groups in Lessing's "African Stories". *South Atlantic Bulletin*, 43(2), 45-52. doi:10.2307/3198787
- Fanon, Frantz. (2004). *The Wretch of the Earth translated by Richard Philcox*. New York: Grove Press.
- Imamu, Juma D. (2018). Africans' Resistance in Tanzanian Selected Colonial Fiction: Failure of Colonial Ideological Discourse: Proceedings Literary Studies Conference 2018, 6, 130-142 Fakultas Sastra Universitas Sanata Dharma.
- Margulies, J. (2018). The Conservation Ideological State Apparatus. *Conservation and Society*, 16(2), 181-192. Retrieved from <http://www.jstor.org/stable/26393328>
- Norris, C. (2002). *Deconstruction: Theory and Practice 3rd Edition*. New York: Routledge.
- Rodney, W. (1973). *How Europe Underdeveloped Africa*. London and Dar es Salaam: Bogle-L'Ouverture Publications.
- Said, Edward W. (1979). *Orientalism*. New York: Random House, Inc..
- Storey, J. (2012). *Cultural Theory and Popular Culture: An Introduction (Sixth Edition)*. London: Pearson, Longman.

- Style, C. (1986). Doris Lessing's 'Zambesia'. *English in Africa*, 13(1), 73-91. Retrieved from <http://www.jstor.org/stable/40238583>
- Waldron, D. (2005). Witchcraft for Sale! Commodity vs. Community in the Neopagan Movement. *Nova Religio: The Journal of Alternative and Emergent Religions*, 9(1), 32-48. doi:10.1525/nr.2005.9.1.032

I Dreamed a Dream: Eco-criticism of Short Animation Video in Twitter

Dwi Indarti

English Department of Bina Sarana Informatika University, Indonesia
dwi.diw@bsi.ac.id

Abstract

Social media has become an integral part of human life in this industrial revolution 4.0 era. Social media has two faces. It can be used either to propagate the negativity vibes such as fake news or it can be used as a medium to spread positive messages such as environmental awareness issues. Twitter is a microblogging platform which allows its users to express their opinions and thoughts through short messages called *tweets*. With the active users of more than 336 million all over the world, twitter plays a significant role to deliver both positive and negative messages. The power of a twitter account relies on its followers. The greater the followers it has, the stronger the power of the account. This paper tries to describe and analyze a short animation video posted on January, 26th, 2019 in twitter account *@Spilling_The_T* which has more than fifteen thousand followers. The video has been watched for over 4,7 million views and has got 116.000 retweets and 187.000 likes. The short animation video portrays four critically endangered animals which sing an original soundtrack song from *Les Miserable* movie, titled ‘*I dreamed to dream*’ to highlight what humans are doing to our planet and how it affects the animals and the nature. Using the eco-criticism theory, this paper describes the destruction effect of greediness of human acts to the wildlife.

Keywords: *Eco-criticism, short animation, social media*

Introduction

The rapid movement of industrial revolution 4.0 era requires fast and effective ways in every aspects of life, including in media and communication. Erik Qualman (2009, as cited in Gancho, 2017) refers to social media as the age of instant communication and transparency. Furthermore, he defines the social media as the tool to deal with the excess information on the internet. Gancho (2017) differs the social media into several types, such as projects (e.g., Wikipedia); blogs/micro-blogs (e.g., Twitter); content communities (e.g., YouTube); social networking sites (e.g., Facebook); virtual game worlds (e.g., World of Warcraft); and virtual social worlds (e.g., Second Life). As a consequence of the astounding phenomenon involving both rapid emergence of this cutting-edge technology and its adoption, social media have become an integral part of numerous aspects of modern society existence (Al-Deen & Hendricks, 2012, p. xv). Social media could be considered as an effective communication to rise the environmental awareness campaigns, such as climate change, pollution, wildlife devastation and global disasters caused by human actions.

The effect of Twitter

Twitter, which was established in 2006 as a way to communicate online in 140 characters (now has been revised into 280 characters) has gained enormous popularity and has become the subject of scientific studies (Weller, et al: 2011). Thomas (2017) writes an article about Twitter is changing how we talk about climate change and assumes that although research supports that humans are nearly 100 percent responsible for global warming, just 49 percent of climate change believers agree that humans should be held accountable for global warming and climate change. He reaffirmed that Twitter could be key in studying and shaping the cultural politics of climate change, in ways that newspapers and broadcast television no longer can. Mooney, et al (2009) write a paper describe work in progress in evaluating Twitter as a means of distributing environmental information to citizens. Their research attempt to measure how effective the Twitter medium can be in environmental awareness campaign for issues such as climate change by carrying out an analysis of a regularly updated database of twitter messages and to establish if users are environmental issues through their Twitter networks. Murakami and Nasukawa (2012) presents a paper about a topical analysis using text mining tools and shows the tools’ effectiveness for the analysis of social media data analysis after a 9.0-magnitude mega thrust earthquake occurred in the ocean near Japan on March 11th 2011 which was the first large-scale natural disaster in Japan since the broad adoption of social media tools such as Facebook and Twitter. Though an ad hoc system without prepared resources was useful, an improved system with some syntactic pattern dictionaries showed better results. Meanwhile, Cobo, Parra, and Navon (2015) develop an automatic classifier of tweets to feed a mobile application that reduces the difficulties that citizens face to get relevant information during natural disaster. They present the process to build a classifier that filters tweets relevant and non-relevant to an earthquake by using a dataset from the Chilean earthquake in 2010. Those studies showed that Twitter is a powerful media to spread and to build the awareness of the popular opinions on environmental issues such as climate change, global warming, natural disaster and many more.

Eco-criticism in literature

The term eco-criticism was first coined by William Rueckert in his critical writing “*Literature and Ecology: An Experiment in Eco-criticism*” in 1978 (Sandip Kumar, 2016, p. 168). Furthermore, Sandip Kumar (2016) states that eco-criticism has undergone rapid development during its short tenure since introduction. It is interpretive tool of analyzing nature writing which is commonly associated with environmental criticism, animal studies, green cultural studies, ecoshopy, deep ecology, eco-feminism, eco-spiritualism, and the like (p. 168). Eco-literary discourse can

address how literary texts articulate the silence of nature and to what consequences. Thus, eco-criticism can explore what we can call a discursively manipulated non-human world in literature and discuss how it gets marginalized or silenced by, or incorporated into the human language. Eco-criticism offers an analysis of the cultural constructions of nature, which also includes an analysis of language, desire, knowledge and power (Legler (1997:227) as cited in Opperman (1999:32).

According to Glotfelty & Fromm (1996:xix), eco-criticism offers researcher a way how to analyze such literary work through three steps. First is seeing the representation of non-human aspect. This step is looking how the nature like rice field, village, wilderness, forest, sea, beach, hill, mountain, valley, river, animal (or treatment toward animal) and city environment pictured in the text. Second is seeing accusation toward ecology issues. This step destructs how natural issue is portrayed as an inconvenient place again for humans because of the emergence the new value; technology, capitalism, extinction of local knowledge, and development of building which is not oriented to the environment. Last is taking part of text's ideology. In this case, examines the relations between writers, texts, and the world. This third step is seeing and taking part of the ideology that contains in the text and how the author's view and commitment toward the nature.

Literary studies concerning with eco-criticism has been flourishing since it serves the precise purpose that studies the literature and the environment where the scholars of vary realms discuss, analyze and formulate texts of environmental concerns and challenges on the subject of nature (Sharma, 2016). Sharma (2016) writes an article to explore major critical works of Emerson that fall into eco-critical fold to prove further that eco-criticism may be new discipline but immensely reflected in the works since centuries. Ralph Waldo Emerson is a pioneer of American literature who contributed immensely even before the term eco-criticism devised. His background appeared that nature elements-rivers, mountain, trees, pond, land, grass, and green land had a deep impact on him to awaken in him a love for the environment. The study of nature taught him culture and the knowledge of the self teaches him how to manage culture for a useful moral purpose (p. 63-64). Borlik (2010) reveals the potential for the emergent "green" criticism to yield fresh insights into early modern English literature. He argues that environmental issues, such as nature's personhood, deforestation, energy use, air quality, climate change and animal sentience, are formative concerns in many early modern texts. In the book titled "Eco-criticism and early modern English Literature", Borlik (2010) forecasts how eco-criticism will bolster the reputation of less canonical authors like Drayton, Wroth, Bruno, Gascoigne, and Cavendish. Meanwhile, Putra (2016) writes that the prevalence of climate change literature has brought about a greater engagement with climate change in literary studies, notably the environmentally oriented branch of literary studies called eco-criticism. The increasing number of eco-critical analyses of climate change literature, particularly novels, is helping to shape a canon of climate change fiction.

The role of Film, Literature and Social Media in Saving the Environment

Ramrao (2016) states that film and literature are the artistic expressions of human mind (p. 149). In details, he writes that literature is a written communication whether in poetic shape or dramatic or fiction, while film is mostly the spoken aspects of communication. Film and literature inspire and enrich each other (Ramrao, 2016, p. 150). Film is a part of literature since it has language, semiotic structure and it can be read and analyzed (Slaidey: 2013). In the modern era, the role of film/movie to spread message is very crucial since it has enormous audiences and accessible by all class society. Film/movie could be an effective medium to deliver positive messages and bring better changes. Smedly (2013) implies that film has the power to change people behavior toward nature environment. Film industry has a great impact to lead opinion of wide society and a significant role to preserve the wildlife. Bohlmann (2013) writes that over the years, the spectrum of environmental movies has expanded to include different perspective, style, and media landscape. Palmer (2013) as cited in Bohlmann (2013) says that, "Classic wildlife documentaries are still powerful, but they have to find new ways to reach a broader audience. Famous personalities, charismatic characters, powerful footage, humor and animation are all devices that help draw in an audience and ensure that they are listening to the message."

Social media has become an important tool for providing a space and means for the public to participate in influencing or disallowing environmental decisions historically made by governments and corporations that affect us all (Dosemagen, 2017). Furthermore, Dosemagen (2017) writes that social media has created a way for people to connect local environmental challenges and solutions to larger-scale narratives that will affect us a global community. In his article title "*Social media and saving the environment: clicktivism or real change?*", Dosemagen (2017) discusses five ways that social media has reshaped recent communication, new trends emerging and the potential for stakeholder engagement to shift because of social media's incorporation as a tool to augment collective voices, include:

1. The ability for organizations to use the 'crowd', highly connected through social media, to support and spread environmental messages in a rapid, dynamic format. One of the tensions present in receiving this type of support (known as *clicktivism*) is that it is difficult to ascertain the long-term involvement and depth of engagement of people who are readily clicking on links to support messages. This is a trend seen in every area of activism and is not just particular to the environmental sector.
2. Social media has propelled the rise of the independent activist. For instance, during the Deepwater Horizon Oil Spill, Gulf Coast residents used Facebook and Twitter as platforms to share their personal stories and provide independent or alternative new sources and media that was captured by their communities. Since people now look to their social media streams as primary sources of news and information, this type of independent vocalization can be both positive (encouraging alternative streams of information) and problematic when information is not verified or trustworthy.
3. Social media can be used as a pressure point to prompt and encourage support during specific campaigns. For instance, Greenpeace targeted Shell Oil operations in the Arctic Circle, but used media such as Youtube video to indirectly influence Shell partners, including Lego. Applying highly visible, public pressure to call for specific environmental changes has increasingly become a tactic of the environmental movement.

4. Hardware sensors and personal wearable have started enabling individuals to track information about themselves and their surroundings in real time. They have given people the ability to track their own personal health through wearable and apps that act as digital fills-ins for the odour and symptom logs of old. Sensors are becoming more widely applicable, as people can now set up networks that independently monitor environmental concerns such as air and water quality. The ability of citizens, journalists, government and even corporations to use sensors, wearable and apps to monitor the environment is a promising but still emerging field and one in which verification, calibration and access to tools has yet to fully determine the effect it will have on environmental regulation and enforcement.
5. Similar to sensing hardware and app development, geo-location and hashtags on social media platforms such as Instagram and Twitter have created a way for people to share stories about their local environments, connecting them to larger environmental topics. An example of this was people geo-tagging images in the 2015 California drought that were in close geographic proximity and linking them back to the larger context of long term effects of the drought using hashtags such as *#Californiadrought*, *#drought* or *#droughtshaming*. The divest/invest movement started by students that used the simple *#divest* and *#climate* tags to link local campaigns, wins and issues to the wider movement of society divesting itself of dependence on fossil fuels, investing in renewables and calling attention to the effects of climate change across the world is another successful instance of a small group using hashtags to link local movements to larger environmental questions

Four Critically Endangered Animal Portrayed in Short Animation Movie

Humpback Whale

The humpback whale populations were decimated by commercial whaling. Humans commercially hunted humpback whales for oil, meat, and apparel materials such as corset stays, umbrella ribs, buggy whips and many more. According to www.endangered.or, the massive whaling happened in the 19th and early 20th century. They were one of the first species protected under Endangered Species Conservation Act, the predecessor for the Endangered Species Act (ESA) in 1970. Meanwhile, in 1973 the humpback whale was listed as endangered wherever found. Humpback whales are also protected under the Marine Mammal Protection Act.

Seabirds

According to www.noaa.gov, oil spills that happen in rivers, bays, and the ocean most often are caused by accidents involving tankers, barges, pipelines, refineries, drilling rigs and storage facilities, but also occur from recreational boats and in marinas. Spills can be caused by: (1) people making mistakes or being careless, (2) equipment breaking down, (3) natural disasters such as hurricanes, storm surge or high winds, (4) deliberate acts by terrorists, act of war, vandals or illegal dumping. Oil spills can be very harmful to marine birds, sea turtles and mammals, and also can harm fish and shellfish. Oil destroys the insulating ability of fur-bearing mammals, such as sea otters and the water-repelling abilities of a bird's feathers, exposing them to the harsh elements. Many birds and animals also swallow oil and are poisoned when they try to clean themselves or when eating oiled prey.

Rhino

The population of rhino in the beginning of 20th century were over 500.000 but they rapidly decreased into only more than 30.000 rhino living in the wild today. According to www.helpingrhinos.org, poaching and illegal trafficking of rhino has increased sharply since 2007 and remains one of the major reasons rhino are still endangered today. Rhino horn trade has been banned under the Convention on International Trade in Endangered Species (CITES) since 1977, yet the black-market demand for rhino horn is high, driven by Asian countries, particularly Vietnam and China. It is used in traditional Asian Medicine, though there is no scientific evidence that horn is beneficial as a remedy. More recently and particularly among the middle and upper-classes of Vietnam, the purchase of rhino horn signifies someone's wealth and success. It is used as a status symbol.

Seals

The Marine Mammal Center has issued the statement, "Our ocean is in trouble and marine mammals are facing new threats from warming ocean temperatures to ocean trash and plastic pollution to depletion of fish stocks - just to name a few. Now is not the time to remove protections for threatened and endangered species. The Marine Mammal Center strongly opposes the revisions that weaken implementation of the Endangered Species Act. We will continue our work to ensure protections for threatened and endangered species such as the southern sea otter, Hawaiian monk seal and Guadalupe fur seal." According to insideclimatenews.org, protecting the seals means guarding their habitat and that could impinge on oil and gas operations along Alaska's waters, which the state relies on for revenue. The protected status comes with a requirement that the federal government designate areas as "critical habitat" for the seals. The ultimate protection for Arctic habitat requires ending the emissions from fossil fuel use entirely, an ambition that so far has eluded the world.

References

- Al-Deen, H.N., & Hendricks, J. A. (2012). *Social Media: Usage and Impact*. New York: Lexington Books
- Bohlmann, A. (2013). *Can environmental films help save the planet?* Retrieved from <http://www.dw.com>
- Borlik, T. A. (2010). *Ecocriticism and early modern English literature: Green Pastures*. London: Routledge
- Court sides with Arctic seals losing their sea ice habitat to climate change*. Retrieved from <http://insideclimatenews.org>
- Dosemagen, S. (2017). *Social media and saving the environment: Clicktivism or real change?* Retrieved from <http://huffpost.com>
- Endangered Marine Animals and The Endangered Species Act*. Retrieved from www.marinemammalcenter.org

- Gancho, S. (2017). Social media: a literature review. *E-Ravista LOGO*, 6(2)
Humpback Whale. Retrieved from www.endangered.or
How and where do oil spills happen? Retrieved from www.noaa.gov
- Putra, A. J. (2016). Climate change in literature and literary studies: from cli-fi, climate change theater and eco-poetry to eco-criticism and climate change criticism. *Wires Climate Change*, 7(2), 266-282.
- Ramaro, T. N. (2016). Film and literature: An overview. *Epitome Journals*, 2(9), 149-156.
- Sharma, V. K. (2016). Quintessence of eco-criticism in Emerson's works. *Ad Litteram: An English Journal of International Literary* 1(1), 60-69.
- Slaidey, N. (2016). *The literary merit of film scripts*. Retrieved from <http://the-artifice.com>
- Smedly, T. (2013). *Waste and pollution: does film have the power to change consumer behavior?* Retrieved from <http://theguardian.com>
- Thomas, M. (2017). *Twitter is changing how we talk about climate change*. Pacific Standard. Retrieved from <http://psmag.com>
- Why rhinos are still an endangered species*. Retrieved from www.helpingrhinos.org
- Weller, K., Droge, W., & Puschmann, C. (2011). Citation analysis in Twitter: Approaches for defining and measuring information flows within tweets during scientific conferences. *1st Workshop on Making Sense of Microposts*.

The Wisdom of the Environment to the Female Australian-Aborigine Stolen Generation Represented in the *Follow the Rabbit Proof Fence*

Indrani Dewi Angraini
University of Pamulang, Indonesia
anggraini.indrani@gmail.com

Abstract

Based on the true story *Follow the Rabbit Proof Fence* reveals the victorious experiences of the first female Australian-Aborigine Stolen Generation in Western Australia in the 20th century. The Jigalong traditional Aborigine community believed in the multi functions of the environment. It offers the survival, economics, and spiritual functions to the community members, especially to the first female the stolen generation. Those multi functions of the environment contribute the wisdom of the flora, fauna and landscape of the nature that instigate physical and spiritual resistance of the female Aborigine-Australian stolen generation towards the inhuman postcolonial force assimilation. In other words, the wisdom of the environment obliterates the exploitation and colonization of the patriarchy white domination and the victory of the female Aborigine-Australian stolen generation. The spiritual wisdom of the nature results the triumph to the first female Aborigine-Australian stolen generation against the power of the male domination colonizer. Her conquest is assured by physical, mental, and spiritual strengths granted by the wisdom of the nature that is based on Starwalk's paradigm representing through immanence, interconnection, and life-style. These astonished ideas are the main thought of this article that applies the postcolonial ecofeminism.

Keywords: *assimilation, postcolonial ecofeminism, stolen generation*

Introduction

The main purpose of the arrival of the British troops to Western Australia in the late ninth century was to protect the British colony from the pirates and other attacker. After one century occupied the Eastern Australia, the British felt obliged to expand their military territory in defending their colony. By so doing, they were certain to create peace at the Western Australia, especially to the coast areas. On the other hand, the unexpected coming of the British made the Aborigines of the Western Australia bewildered as their warm and friendly welcome to the British was responded by the British's ambush, exploitation, genocide, and, forced assimilation. These British colonial military operations destroyed the ecosystem of the land and the traditional Aborigine community as the guards of their lands, including the flora and fauna, and the other natural resources. The forced assimilation of the British to the traditional Aborigine community was one of the main reasons to the destructions of the ecosystem to micro and macro aspects of the nature. Nevertheless, the strong belief on the wisdom and values of the nature by the survival of the force assimilation bestowed her physical, mental, and spiritual victories against the white male superiority of the colonizers.

This article presents the critical analysis and argument of the wisdom and values of the nature to the first generation of the stolen generation of the half-caste young girl, Molly, based on true account of Doris Pilkington's mother on an extraordinary 1.600 km walked home to Jigalong on the edge of Little Sandy Desert. Under the Western Australia's Assimilation policy in the 1930s Molly were taken away by force from her Aboriginal mother and community at Jigalong and transported halfway across the state to the Native Settlement at Moore River, north Perth. In the assimilation camp, Molly was by force to implement the ways of life of the white society since her father was white and was forbidden to meet her own mother and to speak her native tongue language. Rebelled towards the discriminative, brutal and repressive treatments in the Native Settlement, Molly and her two nephews managed to escape from the settlement by barefoot, without maps, and following the Rabbit proof fence to Jigalong. Chased by the Native Police and search efforts, Molly and her nephews hid in terror, surviving bush tuckers, desperate to return to their habitat. Their strong faith to the wisdom and values of the nature led them to their freedom.

Theoretical Framework and Methodology

Glotfelty and Fromm (1990:4) define literary eco-criticism as a study that analyzes the relation between literature and environment. They believe that the writers have strong commitment towards the nature. Consequently, they write their ideas, thoughts, and experiences on Nature. Further, Buell (2010:25) reveals that literary works which represent the ideas, thoughts, and experiences on nature contribute to the increasing awareness of human beings on their interaction and roles in the nature through their appreciation and commitment to maintain the ecosystem of the nature as human beings are part of the nature. The further development of this study shows the paradigm on the relationship between nature and woman. Plumwood (2002: 22) writes in her book *Feminism and Mastery of Nature* that women by tradition closely related to nature so they are associated to nature. Related to Plumwood, Mariam Starhawk in her writing entitled *The Earth Path: Grounding Your Spirit in the Rhythms of Nature* (2004) argued that the closeness of woman and nature is reflected through the similarities reproduction functions of woman to nature. Both of them reproduce creatures in the different substances. Due to this belief, she further mentions that there are spiritual values embedded in the nature. The spirituality emerged from the nature consists of three

aspects such as (1) Immanence, (2) Interconnection, and (3) Compassionate life-style. Immanence represents the idea that all living creatures have values and assert strength. Apart from these, they are interconnected one to another. Because of this interconnection, they show loyalty and commitment that lead to their life-style to be devoted and liability to their physical environment to build and develop the spiritual strength to human beings.

Related that issues to postcolonial, she convinces the position of nature is similar to the women which are being exploited by men. The colonizers had constructed the paradigm of the male white domination and superiority. Consequently, the tradition on the harmony of human being with nature has been demolished gradually. Along these lines, man exploits nature like man overpowers woman. This association leads to the labeling of women and nature to be the other, the minority. The constructed inferior position motivates the postcolonial ecofeminism to struggle for equality and justice towards women and nature. One of the forms of the emancipation struggle is the victorious nostalgia represented by first Aboriginal-Australian stolen generation against the white male domination that applied the force assimilation to legalize their misdeeds.

Assimilation is the process by which different cultural groups become more and more alike. There is no distinguishable difference between the formerly unlike groups as the assimilation is fully completed. Generally, assimilation refers to the understanding where the minority groups adopt the majority and convert like them in the terms of behavior, ideology, and values through spontaneous, or force and rapid or gradual process (Cole, 2018:1).

The force assimilation executed in the late 19th century in the Western Australia caused the separation of the half-caste Aborigine children from their Aborigine mother and traditional community. Because of this, the half-caste children were also called the stolen generation as they were stolen from their mother and community by force. This assimilation policy was executed based on the conviction that the children of the white father and Aborigine mother had to be assimilated to the white culture due the belief of their superiority. The Aborigine mothers were considered uneducated and uncivilized to raise the half-caste children so the half-caste children were transported to the Moore River Native Settlement to be assimilated, raised- up, educated, and lived like the white based on their behavior, ideology, and values in their daily practices. The consequences of the force assimilation to the stolen generations were inhumanity, injustice, and disadvantages psychologically, socially, culturally, and politically (Burke, 1994:101).

Discussion

Nature to the Traditional Aborigines

The belief on the wisdom of the nature by the traditional Australian-Aborigines is based on the paradigm of the nature as a family in which earth is the mother, the sky is the father, and the flora and fauna are the children. This belief indicates the nature spirituality through immanence in which all substances in the nature possess meanings and strength. The earth as the mother for all Australian-Aborigines traditional tribes is considered to be sacred. This principle of the Aborigine belief refers to the "attribution of possession of spirit to a wide range of inanimate objects as well as to animate beings" (Edwards,1994:82). Based on this tradition, earth needs to be respected, valued, shared, and harmonized. The harmony of the nature is obliged to be maintained for the balance of ecosystem as the micro-cosmos. To fulfill this obligation, nature or the earth is not allowed to be disturbed, exploited, and destroyed. The harmony of nature guarantees the peaceful, contended, and meaningful life for human beings. For the primary survival of human beings, the flora and fauna, as well as the land on the earth or nature are used wisely and sufficiently.

The wisdom of the nature relates also to the concept of interconnection. The harmony of the nature as the realization of the wisdom of the nature is reflected by the association of a family on the substances of the nature. This metaphorical suggestion represents the interconnection the nature to its substances like the members of the family. The earth and its other creatures of flora and fauna, including human beings have strong interconnection. The consumption on the flora and fauna for the primary survival of human beings' life is regarded as an honor sacrifice for the family members. This leads to simple, natural, and contended life style of the Australian Aborigines. They avoid disproportionated consumption on what the earth provides for them. In other words, greediness and discontentment become the fundamental aspects of the obliteration of the nature.

Multi-meanings of Nature

1) Nature as Physical Strength

The wisdom of the nature provides basic physical strength. The herbs and plants collecting and animal hunting executed by the traditional Aborigines indicate the natural resources for foodstuffs that supply nourishment for the traditional Aborigine community. Molly and her other community members attains their physical potency from the vegetation served as their essentials that provide also their mental needs. The local foliage and tubers are precious for their basic survival that leads to an easy, ample and meaningful life based on the value of caring, sharing, togetherness, and respect to the elderly as it is stated in the following quotations:

Molly and Gracie spent a lovely weekend with their families digging for *kulgu yams* and collecting bunches of yellow flowers from the dessert oaks, which they brought home to share with those who stayed behind to take care of the old people and dogs. They soaked some bunches of the flowers in a bucket of water to make a sweet, refreshing drink. The other foods...*girdi girdi*, *murandus* and bush turkeys, were shared amongst the community (Pilkington, 2002:42).

After all, the wisdom of the nature generates those values engendering the interconnection and interdependency of nature and human beings in harmony. The balance of this prevents the environmental degradation in which inhumanity also becomes the imbedded consequences.

The interconnection of Molly to the wilderness bestows her physical necessities. She strongly believes that the nature through its wilderness supplies her physical protection and nourishment, as she admits that "It always

provided shelter, food and sustenance” (Pilkington, 2002:82). This certainty obliges her encouragement to overcome the hardship of the wilderness, even to value it as part of her life. Because of this principle of survival, “bush craft skills and survival techniques” (Pilkington, 2002:82) are inherited by the ancestor whose skills and techniques maintaining the harmony of nature and human beings. The nine week survival in the wilderness on the struggles of her natural freedom indicates her physical needs are fulfilled by the wilderness of the bush.

The loss on the wisdom of the nature is caused by the human-made policy that discombobulates the united of human being and nature. Assimilated in the Moore River Native Settlement, Molly suffers the loss of the wisdom of the nature. By her tradition, she is used to live in the open environment united with the natural surroundings. Meanwhile, the indoor walled building of the Moore River Native Settlement makes her live like in the prison as she says the place “is like a goal” (Pilkington, 2002:62). Her physical movements are constrained by the walls. Nevertheless, she loses her physical and mental freedom in the Moore River Native Settlement. Apart from the walled building, the assimilation institution applies many regulations that forbid her and other half-caste children to enjoy and unity with the nature. The most insufferable circumstance is the prohibition of the Aboriginal mother to visit the children. Unbearable with walled building, restrictions situations and separation from the mother and the community, she escapes from the Moore River Native Settlement to return to her habitat in order to obtain her freedom by following the rabbit proof fence to Jigalong.

2) Nature as Mental Strength

The wisdom of the nature also gives Molly her mental strength. The freedom given by the nature imposes her to regain it by fleeing from the man-made environment that has been built by the colonizer representing the domination of the white male power. This dominance is resisted by Molly representing the nature and female. The resistance directs her to reach rabbit proof fence “was a symbol of love, home and security” (Pilkington, 2002:109). Reaching the fence leads Molly and her cousins to Jigalong where they unify with the mother, community and its traditions that firstly teach her the meaning of love to the nature. Because of this love, nature and its substances convert to be their home that secures their physical, mental and spiritual needs

The 1600 km run-away journey evidences the benevolence of the nature through the bush wilderness that intensifies Molly’s mental strengthen. In the wilderness she is protected by the river, beauty of the *banksia* forest, rain, rabbits and other fauna. The river and rain function to erase their tracks from the chase of the colonial policemen and bush rangers. The nature has protected her and the two cousins from the man-made power. This enables them to continue in achieving her target with confidence and secure. Molly’s persistence on her decision overcomes the fear and hesitation of her cousins in facing the hardship the wilderness. The paradoxical role of the bush wilderness makes Molly tough young leader. The *banksia* forest contributes the awareness of the beauty and peace of the nature. The stressful and fearful pursuit after them neutralize by the beauty of the *banksia* forest which is full of variety flowers. Their restlessness is compensated by the by their fascination on:

The bright orange and white and yellow and the red conical shaped banksia flowers...Beneath the banksia trees , the ground was covered with a tangled undergrowth of plants, creepers, tufts of grass, decaying leaves and dry banksia nuts (Pilkington,2002:84).

The peaceful mind is also supported by the fulfillment of the nourishment from the fauna found in the wilderness of the bush. The wilderness of the bush transforms Molly “to be a worthy leader. Her self-control and courage had never faltered throughout the trek” (Pilkington, 2002:96). The five week bare foot flee journey of the three girls represents their mental strength that is challenged by the toughness of the wilderness of the bush. On the contrary, the wilderness bestows their necessities to survive. It also demonstrates the power of the three girls to revolt against the domination of the male authority colonizer represented by the policemen and the bush rangers.

3. Nature as Spiritual Triumph

The wisdom of the nature instigates the victorious home journey internalizing the spiritual values on nature. The facilities supplied by the bush wilderness succeed the three girls to reach Jigalong, their place of love, home and secure. Despite of their festering sores legs of one month bare foot walking, Molly’s eco-sensitivity facilitates to sense the astonishments offered by nature in Jigalong. This amazement serves her as the high spirited motivation to regain the freedom which has been seized by the colonizer. Her admiration for her home surrounding environment is explicit when she perceives:

...one of red soil, tall, thick mulgas, gidgies and the beautiful, bright green kurrajong trees that stood out against the grey-green colours of the other vegetation. Underneath the shrubs and trees was a green carpet of everlasting flowers in bud ready to bloom..The green would then be transferred into a blaze of pink and yellow papery flowers (Pilkington 2002:106).

In other words, Molly’s profound consciousness towards the grandeur of nature leads her to her high eco-conscious mind that makes her respectful of all species. With this consciousness, the respect for the nature emerges in the mind as the spirit to maintain the harmony of the nature and human beings. In line with this opinion, Gladys agrees that:

It is evident that man’s sense of admiration and attachment for the environment results in love and concern for it. When there is an emotional attachment towards the natural environment man will seek to care and show concern for it. It is substantiated that in order to cherish the harmonious relationship of the natural world one ought to be nature-conscious (Gladys, 2013:47).

The true story of the Molly and her two cousins' survival of the long, tough and challenging journey have proven that the physical, mental and psychological obstructions can be conquered due to the strong belief on the wisdom of the wilderness of the bush. The three girls led by Molly have experienced the paradoxical roles of the wilderness of the bush. It examines their mental strength on persistence, courage, empowerment, cunningness, responsibility, toughness, and cunningness. Nevertheless, it distributes their essentials for survival based on these aspects of mental strengths. The wilderness of the bush is inseparable with the earth as the numinous landscape that is principle and central to their faith and their cultural identity. Removed from their traditional lands, they are deprived of more than territory and they are dispossessed their traditions (Schmidt, 2018:12). Due to this faith, respect, responsibility and caring of the nature drives Molly and her two cousins to return to Jigalong through the wilderness of the bush with life and death risks, yet the wisdom of the wilderness of the bush consolidates their spiritual strength. Only of this kind spiritual empowers Molly prevails the male domination of the powerful colonizers who lost their prestige. The analog of this triumph reveals the innocent three young girls defeats the adult male powerful colonizer. This victory is equivalent to the symbolic idea that the natural wilderness of the bush cannot be conquered by the male domination colonizer as long as the harmony of the interconnection of the native and the land /nature is preserved. The defeat of the colonizer in catching the three young girls who obtains the paradoxical advantages of the wisdom of the wilderness of the bush was formally recorded in the following Chief Protection of Aborigines document with file no 175/30 dated 26 April 1932 as it is written:

It's a pity that three youngsters have gone "native", but it cannot be helped. They were attractive children and ought to be have been brought in years ago. This emphasis the necessity for Police Officers to report the presence of half-caste children in the bush. I know this is done now, but it seems to have been neglected in some districts in the past.

Chief Protector of the Aborigines
20/4/3
(File No 175/30)

Conclusion

The wisdom of the nature professes the harmonious connection between man and the nonhuman. This proves that man's sense of admiration and attachment for the environment results in love, concern, responsibility, and life for it. When there is an emotional and spiritual attachment towards the natural environment man will seek to appreciate and show deep concern for it. The nature-conscious leads to the ways of life based on the union to any substance to the nature. Land is considered the supernatural that gives life to any creatures. Consequently, land is highly appreciated as sacred part. The strong ecological bond to human being has been long believed by human beings.

The wisdom of the nature fulfills the three principles of human being psyche domains, consisting physical, mental and spiritual necessities. The herbs, plants, fauna in the nature supply the primary needs of nourishment, shelters, and clothing. Apart from these, the nature bestows the values of togetherness, sharing and caring through the foodstuffs activities. Embedded with these primary needs, the mental strengths are also formed by the wisdom of the nature through the wilderness of the bush that has been experienced by Molly and her two cousins. The 1600 km runaway journey by the three bare foot young girls demonstrates the enigma of nature to empower the mental attitudes of being integrated leader, like Molly. The spiritual supremacy is automatically united with the mental strengths. The strong spirituality bestows Molly the victory towards the injustice and inequality created by the male-dominance colonizer.

References

- Bourke, Collins (1994) "The Living Wisdom" in in *Aboriginal Australia: An Introductory Reader in Aboriginal Studies*. Queensland. University of South Australian Press.
- Buell, Lawrence, (1996) *The Environmental Imagination: Thoreau, Nature Writing, and the Formation of American Culture*. Cambridge, Harvard University Press.
- Cole, Nikki Lisa (2019) . <https://www.thoughtco.com/assimilation-definition-4149483>
- Edward, Bill (1994) "Living the Dreaming" in *Aboriginal Australia: An Introductory Reader in Aboriginal Studies*. Queensland. University of South Australian Press
- Gladys, Anny. PV. (2013) *A Discourse On Eco-Consciousness In C.S.Lewis' PERELANDRA. Research Journal of Language and Literature Vol1, Issues 4*
- Glotfelty, Cheryl & Fromm, Harold (1996). *Eco criticism Reader*. Athens Georgia. The University of Georgia Press.
- Pilkington, Doris (2002). *The Rabbit Proof Fence*. Queensland. University Queensland Press.
- Plumwood, Val (2002). *Feminism and the Mastery of Nature*. London and New York. Routledge.
- Schmidt, Anna. (2018) "Fragmentary Holiness": Spirituality and Environmental Justice in the Poetry of Elizabeth Woody and Melissa Kwasny ISLE: Interdisciplinary Studies in Literature and Environment 25.3 (Summer 2018), pp. 468-489 Advance Access publication July 18, 2018
- Starhawk, Mariam. (2004) *The Earth Path: Grounding Your Spirit in the Rhythms of Nature*. New York. Longman.

When *Instagram* Translation Machine Translates Ecology Terms: Accurate or Not?

Priska Meilasari

Universitas Katolik Widya Mandala Madiun, Indonesia
meilasaripriska@gmail.com

Abstract

Cultural terms translation has stolen many researchers' attention lately. It is because of the difficulties and challenges in transferring a cultural word in one language to another. In what follows, an analysis on cultural terms translation will be tossed about. Specifically, this research will discuss the accuracy of cultural terms translation done by *Instagram* Translation Machine (ITM). According to Newmark (1988), there are 5 categories of cultural terms. One of them is dealing with ecology and environment, i.e. ecology cultural term. As a qualitative research, this paper will interpret the data based on the context (Santosa, 2014: 64). Therefore, some steps are taken to be able to interpret the data. First, researcher classifies the ecology terms found in the data. Then, the Indonesian ecology cultural terms will be compared with their target language reference. The next step is judging the translation accuracy and, finally, researcher will summarize the whole finding. The data are all taken from an *Instagram* account named @wwf_id. To judge the accuracy of the translation, researcher uses Nababan's Translation Accuracy Assessment. The result shows that not accurate translation dominates the analysis on accuracy level which is, then, followed by less accurate and accurate translation respectively.

Keywords: *ecology, cultural terms, translation accuracy*

Introduction

Culture is one specific aspect in human languages. Therefore, culture-bound terms or, referred to as, cultural terms often exist in one language. As the result, cultural terms often arises problems in translation. The main problem is the existence of words and phrases that are heavily grounded to certain culture in one language which are almost impossible to be transferred to other languages. Cultural-bound terms appear because each people with different languages come from various cultural backgrounds. As the result, the notions for the cultural phenomenon are also differed based on their cultural background. It is not impossible, then, that a concept in one language may have different forms in other languages. It is in line with Newmark (1988: 95) who stated that “the more specific a language becomes for natural phenomena (e.g., flora and fauna) the more it becomes embedded in cultural features, and therefore creates translation problems”.

Cultural terms according to Baker (in Brasiene, 2013: 5) are “the concepts that appear in language and refer to any cultural entity which is usually unfamiliar to the members of the other culture”. Newmark (1988) classifies cultural terms in five categories: ecology, material culture, social culture, organizations, and customs or habits. This research concerns with all types of cultural terms dealing with the environment and the ecology. Before going straight to the data collecting, the distinction should be made to avoid ambiguity whether a word or phrases are included into cultural words or not. Words and phrases included into cultural terms are those which do not belong to the worldwide clarifying force. It means that cultural terms are only used and understood by those who have knowledge on the culture referred.

Another interesting topic to be discussed in the translators' environment is the existence of translation machine. Translation machine as it is defined by Cheragui refers to translation from one natural language (source language (SL)) to another language (target language (TL)) using computerized systems and, with or without human assistance (2012: 160). The existence of this machine gained translators' various reactions. Some consider translation machine a threat while some others consider this an opportunity. Those who find it a threat are being afraid that by the development of the technology, translators will lose their jobs. On the other hand, there is also a view that translation machine is a 'God hand' which will ease translators in doing their jobs. Putting aside those pros and cons, this research will analyze the *Instagram* translation machine's translation especially dealing with specific words or phrases in ecology. This research aims at analyzing whether *Instagram* translation machine has translated certain ecological terms correctly or not.

Methodology

Analyzing the reality happen in language context, this research is categorized as Descriptive Qualitative Research. It is said to be descriptively written because the writer performs the research in deep, detail, and complete description about why and how something happen (Sutopo, 2006: 136). As a qualitative research, the method that accommodates the research will be used. The research is done by making use of the interactive analysis model by Miles and Huberman (in Santosa 2014: 66). The steps in performing the research are collecting the data, reducing the data, displaying the data and drawing conclusion for the research.

The data of the research are collected by documentation and observation techniques. Documentation technique is done by collecting the data from an *Instagram* Account named @wwf.id, an independent organization of Indonesia which concerns on the natural conservation. This account was chosen because it contains many cultural words dealing with the environment. Ecology cultural terms in an *Instagram* account named @wwf.id are various.

The terms in the categories of flora, fauna, social and organization dealing with ecology are existed there. There are 33 ecological terms found in the account during 2 months period. Those 33 data are then analyzed to be put to their domain - the classification of cultural terms dealing with environment. This process is similar to reducing the data in Miles and Huberman's analysis model. The data are in the form of word and phrases which considered culture-bound written in Bahasa Indonesia and their translation in English provided by Instagram translation machine. The next step is to display the data. In this step, the classified data are shown after the process of assessing the translation accuracy. Last of all, the researcher drawn conclusion derived from the data analysis by using the instrument of research chosen beforehand.

The instrument used in the research is the Translation Accuracy Assessment by Nababan (2012). This instrument is used to assess whether the translation result of the culture-bound words and phrases in the data are translated accurately or not. According to Nababan (2012: 44), a translation is accurate when it meets the three aspects in translation; they are aspect of accuracy, acceptability, and readability. Among the tree of those aspects, accuracy is the weightiest (Nababan, 2012: 52). It is in line with the basic concept of translation as the process of meaning transfer from source to target text. Thus, this research concerns only on the most important aspect of translation accuracy; that is the accuracy of cultural terms translation. The assessment is drawn in the table below.

Table 1
Translation Accuracy Assessment Instrument

Translation Categories	Score	Qualitative Parameter
Acurate	3	Word meanings, technical terms, phrases, clauses, sentences or the text of the source language are accurately transferred to the target language; there is no meaning distortion at all.
Less Accurate	2	Generally, word meanings, technical terms, phrases, clauses, sentences or the text of the source language are accurately transferred to the target language. But, there are some meaning distortions, doubled meaning translation (ambiguous) or reduction of meaning which distort the whole message.
Inaccurate	1	Word meanings, technical terms, phrases, clauses, sentences or text of the source language are not accurately transferred to the target language or deleted.

Finding and Discussion

The finding of the data analysis shows that most of the ecology terms found in an Instagram account named @wwf.id are diverse in their level of accuracy. Not accurate translation dominates the finding by 40%. Less accurate translations are found in 36% of the data while the other 24% are accurate translation. The more explanation on the result of the data analysis is shown at the following:

Inaccurate Translation

Based on the parameter of translation accuracy assessment, inaccurate translations are those which meanings are not accurately transferred to the target language or deleted. In the case of ecology terms translation, inaccurate translation is resulted from the inability of the translator, in this case Instagram Translation machine, in analyzing the source language term and deciding the proper target language term for the word or phrases. The following are some examples of inaccurate translation.

- SL : Ikan yang masih **anakan** (juvenil) perlu diberi kesempatan untuk berkembang biak.
TL : the fish that is still **chicks** (juvenile) needs to be given a chance to breed.

In the preceding case, the ecology term noticed is the word **anakan**, originally Javanese word, which actually mean the baby of an animal. Instagram translation machine translates this term into **chicks** which literally mean baby bird or chicken. This translation result is said to be inaccurate because of the meaning inaccuracy delivered in the target language. The concept of the word **anakan** in Javanese is wider than in English. Indonesian used the word **anakan** followed by the name of the animal to name the baby of the animal. For instance, Indonesian will say **anakan ayam** to mention the chicks. In this case, the word **anakan** refers to the word **ikan**. So, it must be baby fish which is being talked about in that caption. Therefore, the most correct word to replace **anakan** in that caption is the **fry** or **baby fish**.

The other data dealing with ecological term is at the following:

- SL : Sayangnya, spesies ini banyak diburu bagian **balungnya** untuk dijadikan ukiran dan aksesoris, dan dijual ke pasar gelap internasional.
TL : Unfortunately, the species is widely hunted by the **part** part to make engraving and accessories, and is sold to the international dark market.

The word **balung** is a Javanese expression for **tulang** in Indonesia. The complete caption of the data above discusses the conservated animal, Rangkong Gading (Rhinoplax vigil) which currently being hunted by many people to be sold illegally. This part of the caption tells the reader that Rangkong gading are sometimes also sold by its bone to be the material for making accessories. Unfortunately, instagram translation machine fails to translate this perfectly. The word **balung** is translated by making generalization into **part** which does not give complete information about what part is being talked about. Here, meaning loss is taking place. Therefore, the translation result above is considered inaccurate.

Inaccurate translation can also be seen in the next data:

- SL : Gula yang seringkali sulit dibedakan dengan Gula Jawa atau Gula Palembang ini terbuat dari **nira pohon enau** yang diolah secara tradisional.
 TL : Sugar that is often difficult to distinguish with javanese sugar or palm sugar is made of traditional **nira tree**.

Nira is Indonesian word used to describe the watery liquid in plants or trees which can be translated into **sap** in English. On the other hand, **pohon enau** can be translated into English as palm tree. Hence, the actual intention of the writer is to talk about the sap of a palm tree which can be made into palm sugar through traditional method. In this case, the failure of the Instagram translation machine can be seen by how it represents the meaning of **nira pohon enau** into English. Here, deletion, established equivalent, and pure borrowing techniques are applied. No restructuring applied in the process of translating this term which results the inaccurate translation. By translated the term into **nira tree**, the translator changes the intended meaning in the target language. The intended meaning should be **the sap of palm tree** not **nira tree**. The sap of palm tree means a tree named palm produced sap not a tree named nira.

Less Accurate Translation

Less accurate translation is signaled by the result of translation which meanings are partially transferred to the target language. It can be said so because a less accurate translation has generally transferred the meaning to the target language but some ambiguity, meaning distortion or meaning reduction still exist in the translation product. Below are the brief discussions on the finding of the research:

- SL : Ada berbagi aneka lomba seperti lomba masak dari bahan yang didapat di hutan mangrove, lomba debat panglima **laot**.
 TL : There are various races such as the cooking competition of the ingredients obtained in the mangrove forest, the debate competition of panglima **laot**.

The term **laot** is the way Acehnese, one of Indonesia's province, calls laut or sea. In the finding, Instagram translation machine does not translate the word **laot** into English. It can be said that the technique used is pure borrowing. This translation is categorized as less accurate translation because the meaning has actually been transferred whole-fully to the target language considering that the translator is domestication oriented. Even so, the translation will be improved if it is translated with embedded explanation or description to let the reader of the target language understand the concept of **laot**. In this case of Instagram translation machine translation, the result of the translation is strongly affected by the source language. Instagram translation machine will just translate what's stated in the caption without adding any more information.

- SL : Juli 2019, masyarakat pemilik **ulayat** (hak wilayah adat) melakukan kegiatan sasi di Pantai Jeen Syuab.
 TL : July 2019, the community of the owner of **costumary** (the rights of the indigenous region) conducted sasi activities at jeen syuab beach.

In the other place of the data, the source language text provides the explanation for the cultural word to give further information to the reader. This means that translation machine owns by Instagram has actually deliver the intended information. The problem occurs in this part of the data is the wrong word taken by Instagram as the translation. Considering that there is already the additional information or description about the term **ulayat**, it is better if the translator keeps the word **ulayat** as it is. This decision is in line with the domestication ideology in which cultural terms is preserved while making sure that the reader of the target language understands the concept of the source language.

- SL : Siapa yang suka **gula aren**?
 TL : Who likes **sugar aren**?

The data above is also an example of less accurate translation. Generally, the head term of **gula aren** has already translated into **sugar** in target language. But, once again, it has not represented complete information. The word **aren** is not translated to the target language. It will make the reader of the target language understand the meaning in general way. To have a better translation, it is better to translate the term into **palm sugar** which is commonly known in the target language.

Accurate Translation

The best product of translation should be categorized into accurate translation in which the whole message of the source language is transferred to the target language without any ambiguity, meaning reduction or meaning distortion. Thought the finding of the research is dominated by inaccurate translation, some accurate translations are still existed. The following are some of them.

- SL : Kukang sumatra atau yang dikenal dengan **si malu malu** merupakan primata yang dilindungi oleh Undang-Undang No. 5 tahun 1990.
 TL : The sumatran sloth or known as **the coy** is a primate protected by law no. 5 years 1990.

Indonesian, especially those living in Sumatra used to call the Sumatran sloth as *si malu-malu*. It is because the nature of sloth which is truly graceful, calm, and shy. The phrase *si malu-malu* in the SL is translated accurately to the TL. There is no ambiguity or meaning distortion in the translation. Therefore, it is categorized as accurate translation.

The other accurate translation found in the data is at the following:

- | | |
|----|--|
| SL | : Perempuan di desa penengah krui, provinsi lampung, terbiasa menyusuri sungai way laai sambil membawa tongkat kayu, karung goni, dan babalang - bakul lonjong yang terbuat dari rotan yang digunakan untuk membawa hasil panen damar. |
| TL | : Women in the village of penengahan krui Lampung Province, used to go down the river way laai while carrying wooden stick, burlap sacks, and babalang - a oblong basket made of rattan used to bring the result of the harvest of damar. |

The above is Indonesian cultural word that belongs to material culture based on Newmark classification on cultural words. The word **babalang** in Indonesia means a basket of oval shape that was made of rattan used to carry rosin corps. The use of pure borrowing technique in this part of the text is the best decision because it does not reduce the cultural element of the source language in the target language. Furthermore, there also available the description of what **babalang** is in the source text that is translatable by the Instagram translation machine.

Conclusion

Instagram translation machine is not a reliable machine for the target language reader who wants to understand certain cultural terms in the source language. It is because Instagram translation machine works in a similar way to the google translate machine. It will just produce the translation product based on what is provided by the source text. It has no ability to analyze and restructure the text which is translated. Therefore, what is existed in the text is what is translated. Instagram translation machine never gives additional information, description or more explanation about the cultural terms being translated. It is also indicated that Instagram translation machine does a word-for-word translation. Therefore, the translation product of a translation machine can only be used as a referent for further exploration on the intended meaning.

Through this mini research, researcher concludes that translation machine has been found to help human in understanding the information provided in other languages they do not really understand. Translation machine provides a gist of information about the text by its translation. It means that even though some of the translations are considered improper and inaccurate, people still can guess the whole information by using the clues given by translation machine. Therefore, it also requires the users' careful attention on the possibilities of the real meaning of the text.

References

- Brasiene, B. (2013). Literary translation of culture-specific items in Lithuanian translation of Orwell's down and out in Paris and London. *Master of Arts Thesis: Department of English Philology*. Vytautas Magnus University.
- Cheragui, M. A. (2012). *Theoretical overview of machine translation*. Proceedings ICWIT 2012. 160-169.
- Nababan, M., Nuraeni, A. & Sumardiono. (2012). Pengembangan Model Penilaian Kualitas Terjemahan. *Kajian Linguistik dan Sastra, Vol. 24, No. 1, Juni 2012: 39-57*.
- Newmark, P. (1988). *A textbook of translation*. London: Prentice Hall.
- Santosa, R. (2017). *Metode Penelitian Kualitatif Kebahasaan*. Surakarta: UNS Press
- Sutopo, H. B. (2006). *Metodologi penelitian kualitatif: dasar teori dan terapannya dalam penelitian*. Surakarta: UNS Press.

Psychoanalysis of the Environment Issues in T.S. Elliot’s “*The Waste Land*”

¹Y.B. Agung Prasaja and ²Mateus Rudi Supsiadji

Faculty of Cultural Science, University of 17 Agustus 1945 Surabaya, Indonesia

¹agungprasaja@untag-sby.ac.id, ²rudisupsiadji@untag-sby.ac.id

Abstract

Environment is a prominent discussion of the day. It has been adopted as a universal topic. This paper attempts to introduce alternate understanding of the problem faced by communities, societies, and institutions. The problematic phenomenon that can not be solved in a single perspective. The environment is an interdisciplinary point of view. It is a multifacet and broad condition. Rapid social change and industrialization have shaped new behavior relating to waste and its treatment. It is impossible to work alone in the complexities of environmental and psychoanalysis issues. A reflection of environmental problems conceptualized at a global level has been seen as a serious expression and concern across the periods and nations. It has been expressed also in a genre of literary work. Through poem written by T.S. Elliot - “*The Waste Land*”, It can be learned that the poem has been inspired by the representation of behavior, psychic expressions, forms, problems, communities, and even formal institutions. The poem is constructed in five parts, they are The Burial of the Dead, A Game of Chess, The Fire Sermon, Death By Water, and What the Thunder Said. Every part of the poem has revealed human psyche and behavior toward the aspects of nature - earth, water, air, space, weed and the other, through the implementation of figurative language, allusion, and other poetry devices. As a result of this writing, the writer introduces corruptive behaviors leading to environmental psychosis that has been envisaged long before nowadays global society arguing and countering the environment as a discourse of bargaining their position in coping natural resources.

Keywords: Waste Land, *psychoanalysis*, *environment*, *psychosis*

Introduction

Today almost all of the discussion is focused on garbage, pollution and climate change. How garbage has become a word that can be directed to the metaphorical equivalent and also to the lexical equivalent. Many meetings from the grassroots level to high state officials have been and will be carried out with a discussion agenda on waste. The average meeting of these meetings pursued the pollution conditions caused by the modernization process, both in developed and developing countries. The issues that arise are not only ecological problems but also extend to economic, social, cultural, ideological and political issues. All problems have been triggered by the phenomenon of damage experienced by various layers of the nation, which can be assumed to be part of the excessive use of natural resources and does not heed the side effects of natural exploitation activities (UNEP, 2009). Modernization itself is a change from what was originally a traditional society to a modern society. One of them is seen from how to dress. The existence of globalization and modernization is so influential on people's lives. However, we must be able to filter out what is good and suitable to be applied in daily life and which is not suitable. Like the use of communication tools and the internet. Of course both are very useful for daily life, however, usage should not be excessive because of the negative effects that will be caused by it.

Environmental phenomena are a global problem. All disciplines have examined the procedures for handling the environment in the world. The first environmental problem is pollution or environmental pollution. Air, water and soil pollution takes millions of years to be normal again. Pollution was simply waste, regardless of its source, which diminished value and was symptomatic of problems in products and/or processes (Lal, 2016). That all things cannot be denied in the attainment of modern humanity are part of the results of exploitation of nature. Humans meet their needs by logging forests, mining, hunting animals, to the use of machines that result in increased pollution and global warming, as well as various natural disasters arise. But the emergence of industrialization has also caused environmental pollution which is increasingly worrying.

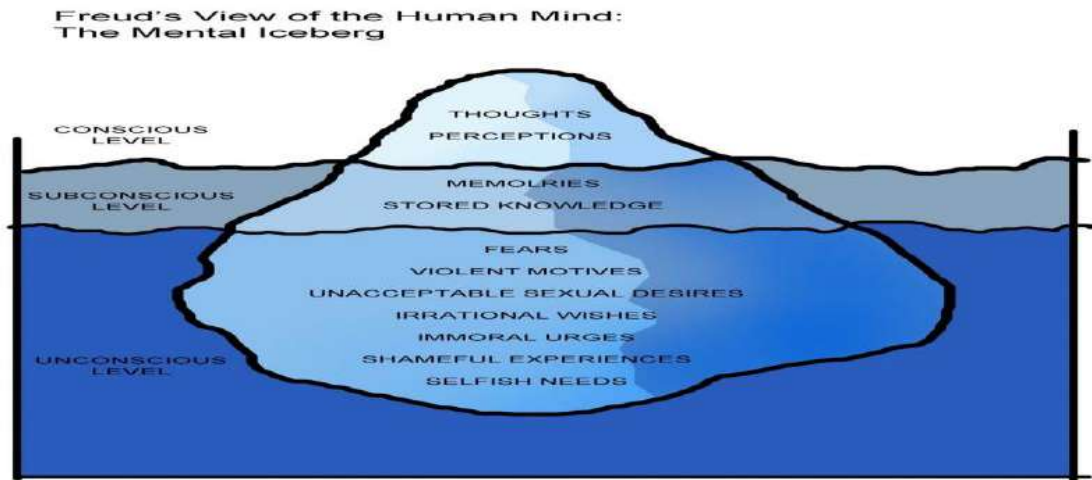
It is undeniable that the emergence of the era of industrialization marked by the establishment of factories that produce various kinds of human needs, has been able to improve living standards. The development of the industrial sector is quite high. This development on the one hand has positive impacts such as increased employment for the people, but on the other hand it also spurs negative impacts such as pollution and environmental damage due to waste treatment in the industrial sector that is less concerned about the environment. The industrial sector and motor vehicle fumes are the main sources of pollution (Awange, 2012). Heavy metals, nitrates, and toxic plastics are responsible for a variety of existing pollution. While water pollution is caused by oil spills, acid rain, urban run off.

The goal of sustainable development is to create and maintain prosperous social, economic, and ecological systems. These systems are intimately linked: humanity depends on the services of ecosystems for its wealth and security. Moreover, humans can transform ecosystems into more or less desirable conditions. Humanity receives many ecosystem services, such as clean water and air, food production, fuel, and others. Yet human action can render ecosystems unable to provide these services, with consequences for human livelihoods, vulnerability, and security. Such negative shifts represent the loss of resilience. (Folke et al., 2004)

Psychoanalysis

The discussion about psychoanalysis cannot be separated from Sigmund Freud's views and interpretations of the human world and its environment. Freud is known as a pioneer as well as a philosopher who bases the mental paradigm of personality, sexuality, sublimation, hysteria dreams and many things related to the existence of human psychology (Lynn, 2002). All Freud methods are based on the workings of psychiatrist in expressing the problems faced by patients (Riviere, 2018). This method became known as psychoanalysis.

In psychiatric disciplines there is no other way to find the cause of a patient's psychiatric disorders except to invite the patient to perform verbal interactions or the interview process. The interview process will produce a record of events that form the basis of the search for the main problems faced by the patient.



The important thing in psychoanalysis is to pay attention to the client's state of resilience, which is a condition where the client protects himself so that feelings of trauma, and failure are not known by the counselor. Some techniques in the theory of psychoanalysis are to open the unconscious nature (Beutel, Stern, & Silbersweig, 2003), including:

- (1) Personality analysis technique (Case histories)
The dynamic approach to healing personality disorders is carried out by looking at the dynamics of the primitive impulse (libido) towards the ego and how the Superego restrains the urge.
- (2) Free Association
Is a technique that gives freedom to the client to say whatever feelings, thoughts and reflections that exist in the client's mind without looking at the good or bad or logical so that the client can be open in expressing what is in his mind
- (3) Dream analysis
That is a technique to open things - things that are not realized and give an opportunity to the client for problems that have not been solved
- (4) Analysis of resistance
Aimed to be aware of clients for reasons - the occurrence of resistance. The counselor asks the client's attention to interpret the resistance
- (5) Transference analysis
This technique will encourage the client to revive his past so that members understand the client about the influence of his past on his life at this time.
- (6) Interpretation
Interpretation is the development of the beba association technique. When interpreting, the counselor helps the counselee understand past and present events.

On the other hand Carl Jung determined that the five main archetypes of people's collective unconscious are: anima, animus, shadow, person and self.

1. Anima

Anima means in the Latin soul and according to Carl Jung's collective unconscious theory defines the archetypal image of the eternal feminine in the unconscious of a man. Anima is the basic pattern that makes the connection between self-awareness and collective awareness, thus opening the path to self. Thus, the anima is the basic pattern of the female figure, which is present in the male unconscious. This is an archetypal image related to the eros principle and reflects the nature of men's relationships, especially with women. Anima is associated with high emotions and the strength of one's life. According to Carl Jung, male relational problems are often the result of unconscious identification with anima or anima projections in a partner. It must be considered that the anima figure is not a representation of a particular woman, but consists of a fantasy that is filled with emotional needs and experiences (Brewster & Brewster, 2018). The most representative figures of this archetype are the goddesses, famous women, mother figures, girls, witches and female creatures.

2. Animus

Animus means in the Latin spirit and according to the theory of the collective unconscious makes reference to the archetypal image of the eternal masculine in the unconscious of a woman. In other words, it is an archetype relative

to anima in women. As in her feminine parallelism, the animus forms the relationship between self-awareness and collective unconscious, thus opening the path to self. Animus is the basic pattern associated with the principle logo and reflects the nature of the connection with the world of ideas and passion. According to Carl Jung, animus is the basic pattern of meaning. Thus, the most typical animus figures are father figures, famous men, religious figures, ideal figures and young people. According to the theory of collective unconsciousness, unconscious identification with animus or projections in partners usually results in feelings of disappointment with real people and results in vital difficulties and / or marriage (Brewster & Brewster, 2018).

3. Shade

The shadow is one of the main archetypes of the collective unconscious which presents two different meanings. On the one hand, shadows are archetypes that represent the totality of the unconscious. Second, shadow refers to the unconscious aspect of a person's personality, which is characterized by features and attitudes that I do not recognize as their consciousness (Brewster & Brewster, 2018) . Shadow is a very relevant archetype for conceptualizing the theory of collective unconscious, because it shows that all personal and collective psychic dispositions are not assumed by conscience because of their incompatibility with personality. Thus, the conscious personality rejects a large number of psychic elements that are not lost, but develops self-antagonistic agents in the subconscious. The antagonistic agent of the conscious self is represented through an archetype of shadow and is expressed through all personality traits and behaviors that are not accepted as their own and definitions, and which hide others.

4. People

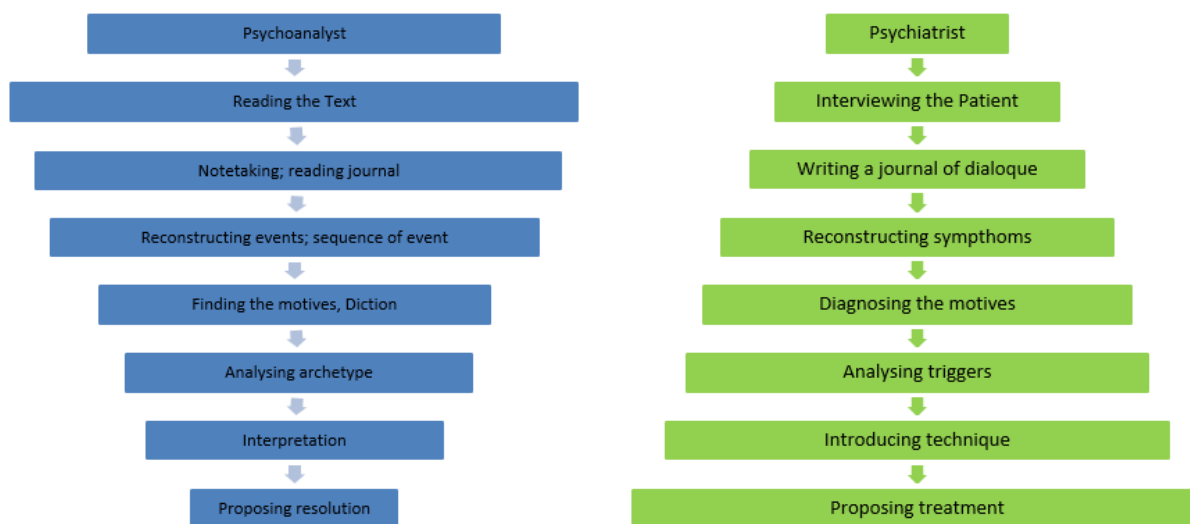
That person is the archetype that is antagonistic to shadows. That is, this refers to the subconscious aspect of yourself that you want to share with others. The archetypal person includes all the unconscious elements that a person adopts as part of his public image (Brewster & Brewster, 2018). Aspects that refer to the archetypes of people according to the conscious part of the individual, so that the individual uses it as a decisive part of himself.

5. Enough

Finally, Carl Jung's fifth primary archetype is self, which is defined as the primary archetype of collective unconsciousness. This basic pattern represents the final step in the individualization process of the person. In this sense, it is understood that the self is a basic pattern of totality, which is experienced as a transpersonal force that bestows life (Brewster & Brewster, 2018) .

Psychoanalysis Method

Psychonalysis is a methodology adopted from the steps used by psychiatrists in exploring problems faced by a patient. The stages of psychoanalyst and psychiatrist can be compared as follows:



Environment Philosophy

This philosophy was born in line with the struggle of thought in order to understand the phenomena of crisis and environmental disasters that occur today. This philosophy questions the fate of the universe, the fate of the earth and the fate of living things, including humans, who have begun to be threatened by natural disasters. On the other hand this long-thinking struggle was born out of concern for prophetic calls to participate in overcoming crises and disasters not only at the technical level of praxis but also at the level of scientific philosophical reflection (Mizzoni & Jardins, 2006). Environmental philosophy emphasizes our understanding of the nature of the universe and the nature of life in the universe which can further determine our behavior as humans towards the universe and life in it

Antropocentric Paradigm (Man as the Center)

The point of view of pure and expedient capitalists deals with neo-classical economics, which theorizes under the basis of a utilitarian framework in a narrow rational understanding based on the interests of certain individuals. Individuals are given more privileges than collective needs and society is understood as a product of competition awareness in marketing tools (Galbreth & Ghosh, 2013). Anthropocentrism paradigm which views humans as the center of the universe, where humans are seen to have a temporary value of nature and all of its contents are merely

tools for satisfying the interests and needs of human life (Sarkar, 2014). This perspective causes exploitative attitudes and behavior without regard to nature and all its contents that are considered to have no value. In this paradigm humans are positioned as superior subjects and nature as inferior objects. Humans are no longer as earth pilgrims but as creators of the earth that are outside the laws and natural frameworks. Thus humans are more considered to have power over the exploitation of nature.

There is a belief that "all good things can be promoted through legitimate operations by the economic market". The role of government in this perspective is to protect every life, freedom and property rights. Nature has benefits only because nature is very useful for humans (Elliot, 2012). Thus, . Departing from this, it is believed that there are no real environmental problems in the future since humans and technology become infinite and always adjust themselves

Ecocentric Paradigm (Comprehensive)

Ecocentrism is the perspective that ethical use is broadened to encompass the ecosystem community as a whole (Cocks & Simpson, 2015). Meanwhile, biosentrism is a perspective that ethical concepts are limited to living communities such as animals and plants. Ecocentrism is a continuation of the environmental ethics theory of biosentrism (Cafaro & Primack, 2013). Therefore this theory is often simply equated because there are many similarities. Namely the emphasis on breaking the anthropocentric perspective which limits the application of ethics to the human community. Both extend ethics to the wider community. In biosentrism, ethical concepts are limited to living communities (biotic), such as plants and animals. While in ecocentrism, the use of ethics is extended to the whole ecosystem community (biotic and a-biotic). It is needed with an enthusiastic approach as a center, based on the angles of the eyes of the intellects who see the nature of being involved in taking place in making a decision or thinking in a natural way of thinking in a natural way.

Discussion

The First part of "The Waste Land" - *The Burial of the Dead* begins with a paradoxical expression. If we may observe the mention of April in various classical poems, April has the meaning of growth, the emergence of new things, optimism and beauty because April is the beginning of spring, which is always associated with the melting of glaciers slowly along with warming temperatures, which results water clarity, buds begin to grow, flowers begin to bloom (Badeck et al., 2004). However, the early part of the poetry of "The Waste Land" begins with the same gloomy which is expressed in April as the cruelest month, while the lilas blooming is associated with the emergence of the dead land - a contrasting expression which is usually in early spring - April, blooming flowers are always blooming depicted with praise of beauty and happy panorama, not with the phrase dead land.

April is the cruellest month, breeding
Lilacs out of the dead land, mixing
Memory and desire, stirring
Dull roots with spring rain.
Winter kept us warm, covering
Earth in forgetful snow, feeding
A little life with dried tubers.

The situation can be interpreted that the feelings of the speaker in the poem are in problematic conditions. If you view from the year of making this poem around 1922. The events that set it up were the first world war that lasted from 1914 to 1918 (Lieber, 2007). This war has the root of the problem at the peak of the achievement of modernization of the socioeconomic order of the community which resulted in spiritual degradation. Spiritual degradation is often manifested in various despairs which are initially based on the progress made by humans with their technological civilization, but in reality the progress of that civilization cannot satisfy the expected needs (Heiderberg, 2000). The overall tone of despair in this poem, combined with the description of empty land as a barren and dirty place, will be recognized by readers as a battlefield for World War I, which completely destroyed almost everything with certain parts of Europe, burning the fields large grass and forest leaving only endless landscapes of mud, soil and death bodies.

Here is the man with three staves, and here the Wheel,
And here is the one-eyed merchant, and this card,
Which is blank, is something he carries on his back,
Which I am forbidden to see. I do not find
The Hanged Man. Fear death by water.
I see crowds of people, walking round in a ring.

In the beginning part of the poem, readers are able to hear from a woman speaker named Marie who looks back wistfully at the memories of her childhood. Later, readers are invited to listen to someone sitting on the banks of the River Thames and complained about all the garbage, and then there was a woman chatting at the bar. However, one speaker who seems to be able to occupy all these speakers is the blind prophet Tessian, whom Eliot called "the most important figure of the poem." Because he is a prophet or "fortune teller," Tiresias can guide us through each scene at every point in history, anywhere in the world.

Madame Sosostris, famous clair voyante,
Had a bad cold, nevertheless
Is known to be the wisest woman in Europe,

With a wicked pack of cards. Here, said she,
Is your card, the drowned Phoenician Sailor,
(Those are pearls that were his eyes. Look!)
Here is Belladonna, the Lady of the Rocks,
The lady of situations.

At the end of the first part of the poetry of the waste land, pessimistic thoughts expressed by the speaker in relation to doubts that arise after seeing the gloomy phenomenon which is manifested in the under brown fog of a winter dawn, which reflects the paradox of the winter conditions that should all dictate to the expression pure white. In general reasoning winter is synonymous with the presence of snow and ice which is always white. The brown color in the fog indicates that there is something wrong in the environmental conditions that are very much possible by the pollution conditions due to the very massive industrialization. Likewise, the conditions under the London Bridge below flow "a crowd", of course, the crowd that flows under the bridge is not a crowd, because under the London bridge flows the River Thames which is always full of water. This also underlies that the expression "Unreal City", which should be demanded by the city as an embodiment of advanced human civilization, gives a picture of civilization about order, cleanliness, rationality and beauty. The magnificent increasingly open eyes that the threat to alarm increasingly evident with the expression "death had undone so many". Death should be a certainty, but the speaker negates the death and makes it a delay and uncertainty. The severity of irregularities in natural management is entrusted in this poem in the question "Has it begun to sprout? Will it bloom this year?" The skeptical question will not arise when natural conditions are in good condition, because only natural conditions determine the growth and development of seeds planted, although this poem uses the metaphor "corpse" as a manifestation of grains planted before winter in the previous year and is expected to grow in the spring of the following year. "That corpse you planted last year in your garden,"

In the second part of the poem *The Waste Land*, *The Games of Chess* depicts a woman sitting in a luxurious room with a bright atmosphere by candlelight and wearing diamond jewelry that indicates that the social status of the woman is not an ordinary woman. Certainly the woman is from the upper social groups. It seems that women are used as a picture of achieving success that is equivalent to the material attached to the depiction of women sitting in chairs and in nice rooms with the various jewels they wear.

'The glitter of her jewels rose to meet it,
From satin cases poured in rich profusion;
In vials of ivory and coloured glass"

In imaging in the lines of the poem above, women are depicted as creatures that must be alluring. For that, he must highlight the material characteristics. In general, women are described as being confined in domestic space. The cultural notions they contain are male and female equal, but their nature is different. Some thoughts consider women to be the objects of men's satisfaction. From the point of view of life, women are depicted that no matter how high women's education is and no matter how much their income, obligations are objects that are equated with property. In "modern" relationships, women are portrayed as being filled with worries that are not attractive or attractive. To be accepted, women need to be physically presentable. Seeing this phenomenon, there arises wrong perceptions and assumptions that demean women in relation to the problem of women as objects.

The qualities and attitudes that characterize womanhood as the inherent potential of a woman are actually becoming assets in a series of cultural industry production and markets. Women have even reawakened a sense of extraordinary enthusiasm and happiness in society that entertained themselves with a series of commodities in the window of popular culture,

"My nerves are bad tonight. Yes, bad. Stay with me.
"Speak to me. Why do you never speak. Speak.
"What are you thinking of? What thinking? What?
"I never know what you are thinking. Think."

The third part of "The Waste Land" poem is *The Fire Sermon*, in this third part the speaker expresses his complaints about the River Thames, which is the setting of this poem. Pessimism about the environment in the Thames watershed is described as very alarming, with the expression that in watersheds there are already many branches sticking in the mud and the many floating bottles and cigarette cutters that spread throughout the watershed have formed a stifling view even disgusting for a great river which is the pride of the people of Great Britain. The river's tent is broken: the last fingers of leaf

Clutch and sink into the wet bank. The wind
Crosses the brown land, unheard. The nymphs are departed.
Sweet Thames, run softly, till I end my song.
The river bears no empty bottles, sandwich papers,
Silk handkerchiefs, cardboard boxes, cigarette ends
Or other testimony of summer nights. The nymphs are departed.
And their friends, the loitering heirs of city directors;

The condition of the Thames river as described above is an accumulation of community activities that have made the river as a dumping ground and other uncivilized activities. There has been massive degradation due to

industrialization and moderation which is practiced in a way that does not pay attention to environmental sustainability.

The fourth part of “The Waste Land” poem is “Death By Water”, this section gives a description of a phoenecian figure named Pheblas who has sunk to death on his voyage. The speaker pointed out that after the death of a merchant can no longer count for losses, there is only the process of decomposition of the body. This indicates that humans will no longer talk about their lives, humans will also not find and boast memories during their lifetime. The process of decay in the end only leaves bones,

Forgot the cry of gulls, and the deep sea swell
And the profit and loss.
A current under sea
Picked his bones in whispers. As he rose and fell
He passed the stages of his age and youth

Some expert interpret that the third part of “The Waste Land” is a discussion of ideas of renewal and regeneration, some support some reject. This situation reflects the condition of the personality of the individuals who negate egocentrism. The contradiction between the person of the old man and the new man came to the fore after the conflict of the ego. In Freud the id of the superego ego becomes a determinant of personality for both the younger generation and the older generation.

The last part of “The Waste Land” begins with the contemplative attitude of the speaker in poetry to reflect on the true meaning of life and death. An invitation to look at our psyche with caution and patience. The speaker wants to show the natural condition if it does not contain water and is only composed of boulders and dusty roads.

Here is no water but only rock
Rock and no water and the sandy road
The road winding above among the mountains
Which are mountains of rock without water
If there were water we should stop and drink
Amongst the rock one cannot stop or think

The above problems have become the speaker’s concern when there is an indication of shrinking water quality and the emergence of rocks and sand so as to show aridity, an area without vegetation, and not productive. The poet seems to invite the reader to explore the root of the problems caused by modern activity, and the reality depicted in the appearance of the River Thames which is dirty, dirty, and not interesting to look at. An unhealthy psychic site will emerge if the reality of people ignoring the nature is increasingly left and the damage to damage and unhealthy actions continue to be carried out on the surrounding environment.

This poem ends with the statement that all creatures need water, earth, air and even fire, but what is needed is natural elements which are in good condition and not polluted. The reader is expected to be able to observe all the natural resources that have been provided for human survival, and compare them, what if natural elements are absent in human life.

Gaily, to the hand expert with sail and oar
The sea was calm, your heart would have responded
Gaily, when invited, beating obedient
To controlling hands

Before human progress was made with manufacturing and economic and market-oriented activities, abundant resources were able to improve human welfare and balance was always thought of. The same thing is expected in this poem that all human activities must be returned again to the khaliq who has provided them free of charge for humans and it is natural for humans to use them according to their needs, and to restore their conditions properly. Datta. Dayadhvam. Damyata,- Giving, mutual cooperation, and watching each other.

Conclusion

Overall the poetry of “The Waste Land” raises the issue of cultural and environmental deterioration in Europe, which is marked by industrialization which is massively carried out by its people without regard to environmental governance and good effects. This is common in various parts of the world with an industrialization process that is only concerned with economic considerations, so that industry players often take pragmatic policies and are reluctant to spend some of the profits to build waste and waste treatment, so that the environment is related to the effects of industrialization such as water, air, land, and other resources can be well maintained. “The Waste Land” poem shows that the phenomenon of disposed land that has been ruled out has resulted in huge losses to the sustainability of natural and human resources. This poem also invites readers to contemplate, -doing a deep thought, so that they realize that the responsibility to care for the environment is a shared responsibility. Good or bad depends on the environment of humans, which incidentally every individual is a producer of waste and garbage.

References

- Awange, J. L. (2012). Environmental pollution. In *Environmental Science and Engineering (Subseries: Environmental Science)*. https://doi.org/10.1007/978-3-540-88256-5_15
- Badeck, F. W., Bondeau, A., Böttcher, K., Doktor, D., Lucht, W., Schaber, J., & Sitch, S. (2004). Responses of spring

- phenology to climate change. *New Phytologist*. <https://doi.org/10.1111/j.1469-8137.2004.01059.x>
- Beutel, M. E., Stern, E., & Silbersweig, D. A. (2003). The emerging dialogue between psychoanalysis and neuroscience: Neuroimaging perspectives. *Journal of the American Psychoanalytic Association*. <https://doi.org/10.1177/00030651030510030101>
- Brewster, F., & Brewster, F. (2018). Archetypes of the collective unconscious. In *Archetypal Grief*. <https://doi.org/10.4324/9781315222998-1>
- Cafaro, P. J., & Primack, R. B. (2013). Environmental Ethics. In *Encyclopedia of Biodiversity: Second Edition*. <https://doi.org/10.1016/B978-0-12-384719-5.00012-5>
- Cocks, S., & Simpson, S. (2015). Anthropocentric and Ecocentric: An Application of Environmental Philosophy to Outdoor Recreation and Environmental Education. *Journal of Experiential Education*. <https://doi.org/10.1177/1053825915571750>
- Elliot, R. (2012). Instrumental Value in Nature as a Basis for the Intrinsic Value of Nature as a Whole. *Environmental Ethics*. <https://doi.org/10.5840/enviroethics200527140>
- Folke, C., Carpenter, S., Walker, B., Scheffer, M., Elmqvist, T., Gunderson, L., & Holling, C. S. (2004). Regime Shifts, Resilience, and Biodiversity in Ecosystem Management. *Annual Review of Ecology, Evolution, and Systematics*. <https://doi.org/10.1146/annurev.ecolsys.35.021103.105711>
- Galbreth, M. R., & Ghosh, B. (2013). Competition and Sustainability: The Impact. *Decision Sciences Journal*. <https://doi.org/10.1111/j.1540-5915.2012.00395.x>
- Heiderberg, W. (2000). Industrial developments. *Catalysis Letters*.
- Lal, R. (2016). Environmental sustainability. In *Climate Change and Multi-Dimensional Sustainability in African Agriculture: Climate Change and Sustainability in Agriculture*. https://doi.org/10.1007/978-3-319-41238-2_1
- Lieber, K. A. (2007). The new history of World War I and what it means for international relations theory. *International Security*. <https://doi.org/10.1162/isec.2007.32.2.155>
- Lynn, R. (2002). A model for personality. *Personality and Individual Differences*. [https://doi.org/10.1016/0191-8869\(82\)90064-2](https://doi.org/10.1016/0191-8869(82)90064-2)
- Mizzoni, J. M., & Jardins, J. R. Des. (2006). Environmental Ethics: An Introduction to Environmental Philosophy. *The Philosophical Quarterly*. <https://doi.org/10.2307/2956379>
- Riviere, J. (2018). General introduction. In *Developments in Psychoanalysis*. <https://doi.org/10.4324/9780429473661>
- Sarkar, S. (2014). Environmental philosophy: From theory to practice. *Studies in History and Philosophy of Science Part C: Studies in History and Philosophy of Biological and Biomedical Sciences*. <https://doi.org/10.1016/j.shpsc.2013.10.010>
- UNEP. (2009). Global green new deal: An Update for the G20 Pittsburgh Summit. In *New solutions: a journal of environmental and occupational health policy: NS*. <https://doi.org/10.2190/NS.19.2.s>

The Interaction between Human and Nature in “Puisi Alam”: Ecocriticism Studies

¹Tatang Iskarna, ²Catharina Brameswari, and ³Epatapuji Astuti
Universitas Sanata Dharma, Indonesia

¹iskarna@usd.ac.id; ²catharinabrameswari@usd.ac.id; ³epatapuji@usd.ac.id

Abstract

The research examines the interaction between human and nature in “Puisi Alam” by Vincen Kotouki. The poem is deeply analysed to discover how nature is interpreted by the characters that represent various social groups and how the interaction between characters as well as between the characters and nature is portrayed. The analysis is based on a close relationship between Papuan people and nature, which has been disturbed by the modernization movement and capitalism (read: Freeport gold mining). This study also investigates how Papuan people try to exclaim their voice regarding to the exploitation of the land and forest by the (im)migrant/colonizer. This research is a descriptive qualitative method which uses library research. Moreover, the data collection technique is documentation. Ecocriticism is used as the approach to highlight the interaction between literary text and nature. This approach also becomes a media to educate people in preserving and preventing the destruction of nature. In addition, the interconnectedness between human, animals, and nature will be unveiled using this theory. This research is expected to highlight the meaning of human and nature relation especially Papuan people who respect and worship nature as a way of preserving nature for their life sustainability.

Keywords: *Ecocriticism, nature, Papua, interconnectedness*

Introduction

Literary work is the mirror and reflection of the real life. It illustrates the interaction between men and society as well as men and nature. This statement is in line with the poem, “Puisi Alam”, which is analysed in this research. This poem is chosen because it was written by Vincen Kotouki, a Papuan who is familiar with and highly valued nature for human life’s sustainability. Through his poem, Kotouki does not only educate people about the environmental issues in Papua but he also raises a criticism on the harmful effects of aggressive mining activities. Based on the issues above this research is aimed to find the answer for these three questions: how is nature interpreted by the characters in the poem that represent various communities and groups? Second, how do the interactions among characters and between the characters and nature are illustrated in the poem? Third, how does the poem educate the reader about the environmental preservation and criticize the natural destruction? What is meant by characters here are those who represent indigenous people of Papuan and migrants who invade and exploit natural resources in Papua.

Papua is a source of massive amount of natural resources and it has a great beauty of nature and rain forest. Its richness has attracted many groups, companies, and even countries to “control” the valuable natural resources. The government’s effort and programs to “civilize” Papua is also another problem faced. The indigenous people have lived in terror and various external forces that threaten them for many years. People there are “afraid of being arrested and shot by the military” (Firdaus, 2017). Mining companies have left the land destroyed and unable to be planted, the rivers polluted, and the indigenous wildlife extinct. Papuan people depend on their life to the rainforest because it is not only their home but also the source of life. Kotouki tries to illustrate the catastrophic impact towards the environment caused by mining and farming activities and also raises the solution to overcome them in his poem.

Due to the background and problems mentioned above, this research aims to highlight the interaction and importance of nature for the characters from socio-historical point of view. On the other hand, it has other goals which are to unveil the interactions among characters and between the characters and nature, and to encourage natural protection by enlightening the readers about natural destruction. Another is to revisit various types of Ecocriticism theory, especially which is related to interracial social conflict and between classes. Other are that these conflicts are compared based on their socio-historical background. The other is observing whether natural and racial problems are always associated. Practically, it is beneficial for the students in Literary Criticism and Thesis Writing class to train and sharpen their critical thinking in analysing literary works from Ecocriticism perspective. Other than that, it will be used as a way to educate the reader that keeping our environment is essential and to develop their critical thinking towards natural destruction practices.

This research was a descriptive qualitative research which uses library study method. The data collection technique was documentation. It was analysed with by explicating the poem and implementing Ecocriticism perspective. As a result, it revealed the relation and interaction between human and nature. The explication was done by peeling off the structure of the poem and classified the data. The data then analysed to see the interaction between human and nature through the characters and setting. It was done to dig the message and education in the environment preservation and criticism in natural destruction.

The primary datum of this research is a selected poem which is written by a native person, Vincen Kotouki, who has nature as his place to live. Later, “Puisi Alam” will be analysed using Ecocriticism theory. Moreover, the secondary data are Ecocriticism books; socio-cultural studies on the relation between nature and Papuan people; as

well as various studies on Papuan poetry importantly which is related to natural environment. Papua Literature has been developed by Papuan people who try to share their stories when they stand face-to-face with the migrants who want to rob Papua's natural resources. Some literary studies on Papua Literature refer to the Oral Literature from various tribes which focus on the spiritual totems symbols. Ummu Fatimah Ria Lestari, for instance, she wrote *Totem(isme) Papua: Sebuah Penelusuran Sastra Lisan* (2014) which digs out local values from various tribes which support Papuan culture and customs.

Discussion

The Meaning of Nature for Papuan People

Puisi Alam” is written by Vincen Kotouki, a Papuan who highly pays his attention on the nature in Papua which is disturbed by mining and palm-oil farming operation. Freeport and Permata Nusa Mandiri, for instance, have flattened thousands hectares of mountains and forests in Papua. In the first stanza, Kotouki portrays the indigenous people of Papua who are proud of the richness of their nature and forest. Besides, he also narrates his restlessness and sadness towards the natural destruction caused by the migrants. Poverty and oppression in Indonesia's land of gold have forced Papuan people to find money from gold. As a result, they also exploit their nature to survive.

In the beginning, Papuan people have what is called as *religio magis* relationship with their land and natural resources (Deda and Mofu, 2014). Papuan people have a sacred connection with the customary law community in Papua. This relationship can be seen from the ceremonies which are conducted to communicate with the spirits of their ancestors. The ceremonies are held as one of the ways to request the increase of their growth of sago palm and the catch fish in the river (Pouwer, 2010). In the Special Regulation of Papua Province Number 22 Year 2008 also found that both nature and the indigenous people of Papua have inseparable relationship.

Moreover, mountains and forests are heaven for the locals because those are source of life and food for them. Here, they can hunt, farm, and collect foods like fruits, sweet potatoes, and sago (Boissière, 2006). In “Puisi Alam” we can find that Papua is fertile and very beautiful like heaven. The land of Paradise, with its green forest, has given life to many people. In general, the indigenous people of Papua who live in the mountain areas are highly dependent and attached to their natural resources. It can be seen from the third stanza in “Puisi Alam” which illustrates the richness of Papua's natural resources.

*Indahnya tanahku di atas negeri Cendrawasih
Ribuan kekayaan menyapa senyum bijaksana
Papua tercinta tertumbuh'an menghijau
Aku lahir di sini.*

The fertile land in Papua is filled with green forests and many natural resources. Kotouki illustrates Papua, his homeland, as a land which is filled with natural resources. This natural richness has brought joy, excitement, and hope for the people of Papua. Many things can be found here so that only smile which can be seen on the indigenous people's face. Importantly, the beauty of nature and the diversity of the animals have coloured Papua's natural environment.

The Interaction among Characters and the Characters and Nature

Oppermann (2016) classifies Ecocriticism study into three waves. The first wave is known as nature writing, which problematized the issue on the relationship between energy, material, and idea. The second wave is related to the revolution about justice and urban ecology and various human experiences from ecological perspective. The third wave unveils the existence of the relation between Ecocriticism and the other fields which are interdisciplinary, for instance race, class, gender, and colonialism. Nowadays, Ecocriticism study refers to the complex study which is not only about the relation between human and nature but it also involves flora and fauna studies, studies on environmental justice, global studies, ethical studies, and sociological and psychological studies. Thus environmental issues are related to race, gender, ethnicity, identity, and social issues such as the power of hegemony, domination of a culture over other culture, and social injustice. This study, moreover, try to show how Oppermann's idea in the relationship between energy, material, and idea is presented here.

Papuans have a close relationship with nature. They inherit their love and appreciation to nature through myths which are told from generations to generations as a way to maintain natural preservation. For them, forests have to be respected and kept because nature is a blessing from God and forests are sacred places where the spirits of the ancestors reside. By respecting the forests, local people try to keep their environment, forests, nature, and natural resources which they have. They also believe that trees, animals, and humans have the same soul. Furthermore, in the forests, we can find springs which are believed as the place where the spirits of the ancestors live.

The indigenous people of Papua rest on their live to nature so they are very protective to their forests and nature. They will not let anyone go there without any proper ceremonies. Conversely, Freeport—which was supported by the Old Order—came in and put their iron wheels on Papua easily. They exploit Papua's mineral wealth only for the benefit and wealth of their country. This American mining company has “invaded” Papua with its heavy equipment which digs out the bowels of Papua to get as much gold as possible.

Kotouki asks the readers to think about the destruction of the forests which are the result of the mining and palm oil farming in Papua. Freeport and Permata Nusa Mandiri are the example of two big companies which are responsible to the natural destruction in Papua. Since the beginning of mining and palm oil farming, there is no intention to develop and preserve the nature of Papua. Mambor shows that Freeport has exploited the mountain since being operated but never given the benefits to the local community (2015). Kotouki supports the fact above by describing the migrants who devastate natural resources in Papua in his poem.

*Tengoklah hutanku ini
Sedikit demi sedikit di habisi oleh
Orang-orang yang tidak memikirkan masa depan*

In the first stanza, people who do not care about the future are the migrants and the mining and palm oil companies. Those people only concern with their own welfare without thinking about the future of Papua's natural resources. "Puisi Alam" is a path taken by Kotouki to ask and raise his anxiety, disappointment, and sadness over his "house" that has been plundered by the migrants.

Through this poem, Kotouki puts the migrants who destroy Papua's nature under the microscope. Different to Papuan people, the migrant—who are called by Kotouki as colonizers—interprets nature differently. The interaction between colonizer and nature is the relation of power. Coming from different places and countries, they are interested and highly ambitious to control and possess the diversity of natural resources in the bowels of the earth. It can be seen from the fourth stanza below:

*Di tempat surgauwi tanahku subur kekayaan
Penjajah suka buahku yang bertimpah
Mereka berkelana dari jarak
Mereka datang untuk mempunahkan apa yang aku miliki disini*

The colonizers have threatened the environment with the waste from the mining operation. They take as many as possible for their own benefits and wealth. This mining operation is not followed by any efforts in natural conservation and only leaves waste from mining activities.

Schulman (2016) mentions that the mining operation has harmed the Kamoro and Amungme tribes and caused the extinction of several fish species in the river. She adds that:

the indigenous tribes claim their communities have been left in poverty and suffering. In addition, the environmental degradation near the mining area has happened since 1973. The mine waste, which is known as tailing, dumps directly to Aikwa delta system. The practice turns hectares of forests into wasteland, makes River Aikwa into thick and silver, and kills the fish and other animals. Consequently, the mine waste makes many food resources found in the river have disappeared.

For the locals, nature is the place where they get many advantages for their survival. Mountains, forests, and rivers are "heavens" of food and source of live (Boissière, 2006). The extracting activities do not only plunder West Papua's natural resources but also resulting in extreme pollution of the environment (Csevár and Tremblay, 2019). With the extinction of fish species in Aikwa River, then they lose their food sources.

Additionally, deforestation driven by palm oil Plantation and mining companies is a threat for the local tribes for it gives contribution to climate change and the end of the indigenous bird's life. The indigenous Papuans have lost their forests and food sources. This has reduced the food supply that can be taken from forests and rivers such as fruits and fish. However, with the loss of the land and forests, the only way to survive is to get money and money can only be obtained from mining activities. Oppositely, many districts in Papua have surrendered their forests to Permata Nusa Mandiri to be transformed into an expanse of palm-oil farmland.

The interaction between Papuan people and nature—which was considered as sacred because it is a source of life and origin—has now shifted and is no longer sacred. Papua's land and nature are easily traded without the slightest consideration of the sanctity of the relationship between the land and its owner (Deda and Mofu, 2014). From the excerpt below, it can be concluded that there were efforts from migrants who tried to use the hands of local people to change the function of the forests in Papua.

*Akhirnya mereka pergi dan pulang dengan semangat alamku
Penjajah bercita untuk melenyapkan alamku ditanganku
Sekarang diri menjarah diriku
Hutanku telah berkurang sekeping*

Papua's intimate relations with nature were swayed by accepting some money as compensation from Permata Nusa Mandiri. Elisabeth mentions that "the release of a forest area of 32,000 hectares by the Ministry of Forestry would threaten the ecosystem and the sustainability of several species of birds in this region (2019). Kotouki supports her statement by pointing out the fact that the migrants were trying to eliminate a piece of Papuan forest using the hands of the Papuan people themselves.

Freeport has banished the forest, dried the river, and taken away many things (Woodman, 2017). Therefore, the only way to survive is with money and the only way to find money in Papua is from gold and mining activity. This point of view has made a shift in the interaction between the locals and nature. In the very beginning the interaction between human and nature is interdependent. Conversely, they are forced and must continue to survive by involving their life in this mining activity. However, this logging and mining activities pose a threat to the people of Papua because they damage forests and mineral resources. This disappointment is also exacerbated by military activities to Papuans who often use violence and have committed human rights violations.

The disappointment is caused by military activities which are seemed to be protected by the government and the mining company. Csevár and Tremblay (2019) mention that the mining companies "also provide an excuse for the presence of military forces on the territory which leaving them free to use sexual violence to terrorize the indigenous population". In order to get the land, they will do many things to repel the locals. Lastly, government's

transmigration program also causes a competition between the non-Papuan migrants and the locals who want to preserve their sacred land.

The Education in Preserving and Preventing the Destruction of Nature

Kotouki's poem is a reminder to keep the nature in Papua. To keep and save the forest and nature in Papua, the locals, the government, and the mining and land farming companies must do real actions. Those three elements must synergize and work together for the future generations. In addition, the interconnectedness among them must be kept to create a better future both for the nature and for the life of the indigenous people of Papua. It is along with Kotouki's hope which is illustrated in the seventh stanza.

*Janing di masa mendatang
Sengaja gambar alamku ini tersimpan
Agar kau dan aku mengerti takkan ada lagi
Yang asri kalau kita tak peduli*

He hopes that all parties can work together to maintain and restore the natural conditions of Papua that have been damaged by mining activities. If we do not care about the destruction of nature, it is not impossible if in the future we will no longer be able to enjoy the nature of Papua. Kotouki also invites us all to "look back to a better past" (Williams, 1993), a period where the natural world of Papua is still untouched, beautiful, and green.

Through his poem, Kotouki also reminds the readers to keep the forest and the nature of Papua. We can do the smallest little things to preserve and restore Papua's ecosystem and nature damaged by human greed. Kotouki offers to help even the slightest just because just by "Enough plating everyday" can save the nature of Papua. The poet offers a small way which can be used to save the nature of Papua. It is enough to plant only one tree for this already save people's life.

*Sisa akar-akar yang suram
Tumpukan jemari, beri yang lain pencerahan
Cukup tanam setunas sehari
Atau memelihara yang sudah meranbah
Tiada kau ketahui kau melestarikan*

Actually, the locals have rituals and ceremonies of communicating with the dead as a way to preserve and keep the nature. For the indigenous people of Papua, trees are crucial to Kamoro cosmology and their system of classification. Forest and trees are heaven, their ancestors' spirits place, and a source of life. Due to this case, the locals will apologise the trees and the nature for removing vegetation in a ceremony for the sake of buildings. Trees are considered to have souls just like animals and humans (Pouwer, 2010). On the other hand, in the social system of people who live in the Foja Mountain, for instance, when someone breaks the rule by destroying the forest, the person concerned will be ostracized and exiled.

Conclusion

"Puisi Alam" by Vincen Kotouki is a poem by a local who wants to help the other Papuans to raise their voice and show their feelings and burden. The locals are marginalized by the migrants and the new colonizers who exploit their sacred land and forest never have any intentions to develop Papua. Even though this research also discusses the suppression and the deprivation of Papuan's property rights, its focus is about human-environment relation, the education on the natural preservation, and a critic on the environmental destruction. The relation between human and nature, human's attitude towards nature, and the importance of nature for human's existence and life sustainability will be dig out more. Kotouki opens his poem by narrating the indigenous people of Papua who are admired and proud of their treasure which are nature and forest. On the other hand, he wants to express his sadness and anxiety because that such of beautiful nature has been destroyed by the migrant. Forests and mountains in Papua have been disturbed by Freeport's gold mine and Permata Nusa Mandiri's palm oil plantation. Those two companies have been clearing up the trees and mountains and endangering the habitat of endemic Papuan birds. Ironically, Papua people also forced to destroy their nature because they want to defend their lives.

Environmental threats in Papua are emanating from governmental, industrial, commercial, and neo-colonial forces. In his poem Vincen Kotouki exposes the horrific destruction of forest and nature in Papua because of mining and palm oil farming activities. He describes the interaction between men and nature which is disturbed by the greed of money and industry. Kotouki's poem is a point of departure for a more complex conversation about finding the answer to the question "now what should we do?" towards the environmental issues in Papua. As a Papuan, he is disturbed by the fact that Papua, whose land is rich in natural resources, but the indigenous population complain they have not benefited enough from their natural wealth (Lamb, 2019). Lamb statement's is along with Kotouki's poem which tells a tale of the destruction of Papua's natural resources.

However, we have to open our eyes that the mining and land farming activities done by several big companies do not only leave environmental destruction but also lead the people into difficult life. Ironically, they are still living in poverty. Even though this island has the largest gold mining in the world, Papua remains the poorest region in Indonesia. Wenda (2011) stressed that all profits from mining in Papua are only enjoyed by other than the people of Papua. More importantly, we have to underline that human and nature must live in harmony. They have to synergize, work together, and support each other. Nature has provided everything that is needed so that human should also need to preserve and keep nature. In the future, we will inherit these natural diversities to the next generations so they can enjoy the products. It must be remembered and should become a lesson that we must always remember. This poem is a reminder that we actually still have hopes and opportunity to inherit and give a beautiful home for

the next generations. Essentially, the present of nature is very important in our life and if we mistreated nature it can fatally affect us.

References

- Boissière, Manuel, *et al.* (2006). "Pentingnya Sumberdaya Alam bagi Masyarakat Lokal di Papua". *Journal of Tropical Ethnobiology*, 1(2), 76-95.
- Deda, Andreas Jefri and Suriel Semuel Mofu. (2014). "Masyarakat Hukum Adat dan Hak Ulayat di Provinsi Papua Barat Sebagai Orang Asli Papua di Tinjau dari Sisi Adat dan Budaya: Sebuah Kajian Etnografi Kekinian". *Jurnal Administrasi Publik*, 11(2).
- Csevár, Szilvia and Christine Tremblay. (2019). "Sexualised Violence and Land Grabbing: forgotten conflict and ignored victims in West Papua". Retrieve 16 August 2019 from <https://blogs.lse.ac.uk/wps/2019/08/21/sexualised-violence-and-land-grabbing-forgotten-conflict-and-ignored-victims-in-west-papua/>
- Elisabeth, Astrida. (2019, 11 July). "Rumah Burung Endemik Papua di Nimbokrang Terancam Ekspansi Sawit". Retrieve 7 July 2019 from <https://www.mongabay.co.id/2019/07/11/rumah-burung-endemik-papua-di-nimbokrang-terancam-ekspansi-sawit/>
- Firdaus, Febriana. "A Tragic, Forgotten Place." Poverty and Death in Indonesia's Land of Gold. Time. 4 August 2017. Retrieve 7 October 2019 from <https://time.com/4880190/papua-poverty-shootings-justice-paniai/>
- Kotouki, Vincen, 2016, "Puisi Alam", <http://alampesonapapua.blogspot.com/2016/10/puisi-alam-papua.html>, Retrieve 20 February 2019.
- Lamb, Kate. "An Earthquake: Racism, Rage, and Rising Calls for Freedom in Papua". The Guardian. 12 August 2019. Retrieve 1 October 2019 from <https://www.theguardian.com/world/2019/aug/31/an-earthquake-racism-rage-and-rising-calls-for-freedom-in-papua>
- Lestari, Ummu Fatimah R., 2014. *Totem(isme) Papua: Sebuah Penelusuran Karya Sastra Lisan*. Yogyakarta: Leutika.
- Mambor, Victor. (2015). "JUBI: Papuans Will Survive without Freeport, says Papua Governor". West Papua Merdeka Info. 29 October 2015. Retrieve 1 October 2019 from <https://westpapuamedia.info/tag/neocolonialism/>
- Oppermann, Serpil. (1999). "Ecocriticism: Natural World in the Literary Viewfinder". *Journal Faculty of Letters*. 16. 2.
- Peraturan Daerah Khusus Provinsi Papua, Nomor 22 Tahun 2008. "Perlindungan dan Pengelolaan Sumber Daya Alam Masyarakat Hukum Adat Papua"
- Pouwer, Jan. 2010 *Gender, Ritual, and Social Formation in West Papua*. Leiden: KITLV Press.
- Wenda, Benny. (2011). "Everyone Profits from West Papua, except for Papuans". The Guardian. 12 October 2011. Retrieve 13 March 2019 from <https://www.theguardian.com/commentisfree/2011/oct/12/west-papua-striking-miners-indonesia>
- Woodman, Connor. (2017). Sacrifice Zone: BP, Freeport and the West Papuan independence struggle. 1 May 2017. Retrieve 1 October 2019 from <https://newint.org/features/2017/05/01/sacrifice-zone-west-papuan-independence-struggle>

Human and Nature Interactions in *A Song for Turtles in the Gulf*: A Study of Ecocriticism

¹Tatang Iskarna, ²Catharina Brameswari, and ³Epatapuji Astuti

Universitas Sanata Dharma, Indonesia

¹iskarna@usd.ac.id; ²catharinabrameswari@usd.ac.id; ³epatapuji@usd.ac.id

Abstract

Human and nature can't be separated. Human depends on the resources of the nature. The act of human taking advantage from the nature should be balance with the act of keeping and maintaining the nature itself. The aim of this research is to describe the human and nature interactions, especially to the Native-American society as reflected in the poem *A Song for Turtles in The Gulf*. Native-American as indigenous people have a strong sense of belonging to the nature. Human-nature interactions talk about how nature is viewed and treated by the society, how is the relations of the characters in the poem with the nature and how does the poem educate people about conserving nature and critic toward nature's destruction. To reveal human and nature interactions in the poem, the researcher uses ecocriticism theory. Ecocriticism is used to find out the contributions of literary work in educating people about conserving nature and preventing the destruction toward nature. Textual analysis method is used to find out the relations between human and nature in the poem.

The researcher hopes that this research will contribute to give awareness to the people about the importance of conserving nature and respecting indigenous people especially Native-American, who treated nature as a sacred habitus.

Keywords: *Ecocriticism, Environment, Native-American, Nature*

Introduction

Characters Perspective toward Nature in The Poem

Song for The Turtles in The Gulf is written by Linda Hogan, a poet, novelists and environmentalist. Linda Hogan was a Chickasaw, one of Native-American tribe. Chickasaw was known as one of *The Five Civilized Tribes*, which adopted a lot of European lifestyle. The other tribes are Cherokee, Choctaw, Creek and Seminole. Chickasaw was also known as 'hard to defeat' tribe. They were strong and often won the battle with other tribes. The first encounter of Chickasaw and European was in 1540, when Hernando de Soto, an explorer from Spain, explored the south-east part of the continent. The purpose of this exploration was to find gold and the route to China or Pasific coast. De Soto met *minko*, the leader of Chickasaw to ask for protection. Chickasaw welcomed and allowed them to stay in the village. But, this good relationship didn't get along because later on they involved in the battle.

Chickasaw believed to *Aba' Binni'li' (Sitting or Dwelling Above)*, also known as *Inki Abu (Father Above)*. Same with other Native-American tribes, Chickasaw believed to the power of nature. There were four things that they called as "Beloved Things": cloud, sun, a bright sky and *He who Sitting Above*. Chickasaw believed to *Aba' Binni'li'* who dwelt above the uncontaminated earth. He was the creator of animals and plants. Chickasaw called land as mother, the sky as father, plant and animal as sibling. Lauter said "*the proper relation between humans and the earth should be one of familial and personal respect, a relation honorable because of kinship derived from a common beginning* (Lauter, 1994:24).

In the other side, white people (European) viewed nature as something that could be exploited by human. This issue was discussed by Linda Hogan in her poem, *Song for The Turtles in The Gulf*. White people's perspective toward nature made them put their own agenda above the concern of nature, plant and animal. Linda Hogan brought the issue of British Petroleum existence in Mexico Gulf as a form of human exploitation toward nature. Hogan depicted herself as the character who represented indigenous people of America.

Hogan started her poem by depicting the beauty of the nature and the deep relationship between human and nature. "*We had been together so very long you willing to swim with me..*" showed that Native-American had a close relationship with the nature since long time ago. They taught their descendant to love nature by telling the myths from generation to generation. Native-American also took something for nature for their daily need, but they took it without destroying the nature and they also did some efforts to conserve nature.

In her poem, Hogan depicted turtle as the representation of nature. She described turtle as a part of the beauty of nature. Mexico Gulf has been a house for 22 species of sea animals like dolphins, whales, sea mammals and turtles. The kinds of turtle in Mexico Gulf are Kemp's ridley (*Lepidochelys kempii*), loggerhead (*Caretta caretta*), green (*Chelonia mydas*), leatherback (*Dermochelys coriacea*), and hawksbill (*Eretmochelys imbricata*). "*..myself merely small in the ocean of splendor and light..*", Hogan depicted human as a small thing compare to the wide of the ocean and all the creatures inside it. She described nature as something marvelous, beautiful and great. For Native-American, turtle was the symbol of a good health and long life. Animal symbol in Native American was believed as the representation of guardian and helper spirit.

In the other side, Hogan depicted British Petroleum as the character who exploited nature for the own business. British Petroleum built oil drilling named *Deepwater Horizon* in Mexico Gulf. It was known as the deepest oil drilling in the history. But, on 20 April 2010, there was explosion in that drilling that cause the biggest oil spill in the world. It caused hundreds of sea creatures died, one of them was turtle. In her poem, Hogan wrote "*I see the man from British Petroleum lift you up dead from the plastic bin of death, he with smile, you burned and covered with red-black oil, torched and pained..*" Hogan depicted British Petroleum as the one who could smile after seeing the destruction of the sea. It showed that the natural resources exploitation by the company just

because of profit, without caring to the nature. The smiling expression showed that there was no guilty or regret feeling from the company itself. In their perspective, nature was created to fulfil human needs and satisfaction. In this kind of perspective, human positioned themselves higher than nature. That's made them take many things from the nature.

Discussion

Human-Nature Interactions in the Poem

Native-American had a close interaction with the nature since long time ago. People cannot separate nature with Native-American belief. Native-American often sit, lie down and barefoot walk as the direct way to touch and feel the power of nature. Native-American believed that the power of nature could heal them from disease. For them, the only way for people to be healed was by restoring their relationship with the nature. Native-American still go hunting, but they just take from the nature as necessary, in order to conserve the animal. Their focus is keeping the balance of the nature. They learn to live in harmony with the nature. If they take something from the nature, they should do something in return.

In *Song for The Turtles in The Gulf*, Hogan depicted a close and intimate relationship between herself as Native-American with the nature. "*We had been together so very long..*" showed that human-nature interaction has been made since long time ago. Human had a harmonious life with nature. In her poem, Hogan described her experience swam with the turtle in Mexico Gulf. It reflected that Native-American always involved nature in their daily life. Both of them are two unseparated entities. Human and animal do an activity together is a usual thing and has become daily life of Native-American. They highly appreciate the nature and put an effort to conserve it. Contrast with British Petroleum as a representation of white people (European), their relationship with the nature has profit-oriented intention. They built *Deepwater Horizon* at Mexico Gulf to get the oil from the earth as much as possible. The more they drilled oil from the bottom of the ocean, the more they gained profit. If this kind of project was done without any agenda to conserve nature, it would end with nature destruction. The oil spill was the proof of the greedy character of the human.

The response toward nature destruction was different. British Petroleum didn't feel guilty and regret for the death of thousand sea animals. In the other side, Hogan as a representative of Native-American, showed her sadness "*..all I can think is that I loved your life. The very air you exhaled when you rose..*". This sadness feeling came out from her love to nature, especially turtle. The familial relationship of Native-American with the land, sea, cloud, plant and animal, made them feeling lost when they saw thousands of sea animals died. Nature which they conserved and kept, has been destroyed by white people. In her sadness, Hogan deplored the beautiful creature such as turtle should die because of human exploitation. In her poem, Hogan showed her admiration to the turtle by describing the beauty of the mosaic growth of shell and the beauty of its movement. This kind of beauty couldn't be understood by European, because their interaction with the nature has profit-oriented intention. The way Hogan admired the nature reflected the way of Native-American admired the nature.

Hogan said "*How can they learn the secret importance of your beaten heart, the eyes of another intelligence than ours..*" to show the importance of turtle in our earth. Hogan also said that intelligence was not only owned by human but also turtle. Human shouldn't feel superior than animal. Plant and animal should be well-treated, not just as object of exploitation. Nature was very important and should be respected. Hogan ended her poem by apologizing to the nature because of what human has done for them. It was the result of the lack of human's understanding about what should they do toward nature. They should keep and conserve it, not destroy it.

Education Value about Conserving Nature and Criticism toward Nature's Destruction

Linda Hogan's poem *Song for The Turtles in The Gulf* is a criticism toward nature's destruction by British Petroleum. The exploitation of the nature caused the big case of oil spill in Mexico Gulf. It contaminated the sea and all the sea creatures inside it. Thousands of sea animals such as dolphins, whales and turtles became the victim of this disaster. It needs dozens of years to restore the condition of Mexico Gulf. The oil spill problem can't be solved in a short time. It means there will be more turtles and sea animals will become the victim. Explicitly, Hogan blamed British Petroleum as the one who should responsible of the destruction and implicitly, Hogan criticized human who just thought about profit from the nature without caring for them. Human should consider the impact of their projects and behavior to the environment. It will better if their project followed by the agendas to keep and conserve the nature.

Through her poem *Song for The Turtles in The Gulf*, Hogan tried to educate people about the importance of keeping the balance of the nature. Hogan waken up people's awareness by realizing the consequences of natural resources exploitation. The death of thousand turtles and sea animals are the consequences of human exploitation. By writing her poem, she also invites people to feel the sympathy of what happened to the turtle in Mexico Gulf. She educates people that the beauty creature such as turtle shouldn't be the victim of human's intention toward nature. She invites us to admire and respect the nature like what Native-American usually do. The sympathy of Native-American toward nature should be our sympathy too. The oil spill in Mexico Gulf is just a small example. In the other side of the world, there are more environmental problems which is done by human. That's why, people need to take care and conserve the nature.

If human take something from the nature, they should do something in return. We should keep the nature as inheritance to our next generation. The poem has become the way for Hogan to remind nowadays people about what had happened in the past. She reminds us not doing the same in the future. It is a proof that literature can be a tool to educate people in conserving nature. People should learn something from the case of oil spill in Mexico Gulf.

References

- Chatraporn, Surrapeepan. 2011. *Landscape and Rhetoric: The Marriage of Native American Traditions and Zen Buddhism in Selected Poems by Gary Snyder*. MANUSYA: Journal of Humanities Regular 14.1
- Sweeney, Kevin. 2008. "Early American Religious Traditions: Native Visions and Christian Providence." *OAH Magazine of History* 22. 1: 8-13
- Limb, Gordon F. and David R. Hodge. 2008. "Developing Spiritual Competency with Native Americans: Promoting Wellness through Balance and Harmony." *Families in Society* 89.4(Oct - Dec 2008): 615 - 622.
- Powell, Joseph F. 2005. *The First American. Race, Evolution and the Origin of Native American*. University of Cambridge. Hlm 114
- Ayu Fransiska, Gusti. "Kisah Penduduk Asli Amerika". Retrieve March 15, 2019 from: < <http://www.prestasi-iiief.org/index.php/id/feature/70-kisah-penduduk-asli-amerika>>.
- Ed, Paul Lauter et al. 1994. *Native American Traditions. The Heath Anthology of American Literature*. Vol. 1. Lexington: Heath. Hlm 24

Woman as a Nature Keeper in Okky Madasari's *Kerumunan Terakhir* and Rudolfo Anaya's *Bless Me Ultima*

¹Tri Pramesti, ²Adeline Grace Litaay, ³Truli Suksas Yustia, and ⁴Mega Fadilla
Universitas 17 Agustus 1945 Surabaya, Indonesia
¹pramestimursidi@gmail.com; ²gracelitaay07@gmail.com; ³truliesye@gmail.com;
⁴megafadilla22@gmail.com

Abstract

The relation between women and nature is clearly depicted in *Kerumunan Terakhir* by Okky Madasari and *Bless me Ultima* by Rodolfo Anaya. In *Kerumunan Terakhir*, Okky Madasari compares the lives of woman on mountain peaks and in big cities. Represented by Mbah, the lives of woman in remote village are far from modernity. Keeping the mountain peak where people can meditate, she is happier than women in Jakarta because she can maintain the harmony between nature and humans. Conversely, life in the big city represented by Jayanegara's mother is full of conflicts. Similar to Okky Madasari, Rodolfo Anaya also describes the harmonious life between nature and woman represented by Ultima in *Bless Me Ultima*. Ultima does not only preserve nature, she also uses nature to cure diseases. By applying the basic principles of eco-feminism about gender equality and the close relationship between women and nature, the purpose of this study is to see how women are represented as "mother earth" in Indonesia and in the United States in these two novels. By using ecofeminism approaches and comparative literary theory, the representation of women as "mother earth" will be analyzed and interpreted according to the context in which the representation appears. The benefits of this study theoretically are the development of comparative literary theory using the ecofeminism approach, while practically the results of this study can be used as teaching materials in comparative literary subjects and sociology of literature and the development of student literacy culture.

Keywords: *comparative literary approach, eco-feminist approach, mother earth, representation*

Introduction

Okky Madasari's *Kerumunan Terakhir* tells about human life in the 21st century. Humans stammer in the middle of a fast changing era. This 21st century does not give human being the opportunity to remember and know real life. Human life in the city moves from one crowd to another, in noise and alienation. Today's generation flecks from the past to the future, exploited by technology and materials and does not give everyone the opportunity to be quiet and remembering, stop and return to back. On the other hand, life in a remote village characterized by mbah¹⁶ Jaitun is far from modernity. Even so, the role of Mbah as a mountain guard away from the hustle and bustle of the city is described as happier because of its closeness to nature.

Like Mbah who plays as nature's keeper and takes a boy to adulthood, Ultima in Rudolfo Anaya's *Bless Me Ultima* also tells about an old woman keeping the nature and teaching a boy to respect nature and respect women. Ultima is a curandera, a person who heals a sick person with natural ingredients. Ultima lives with the family of six-year-old Antonio Marez. She is the guardian who accompanies Antonio on the journey to the brink of maturity. Ultima blesses Antonio with the courage to face childhood poverty, his immoral brother, and to teach how humans should treat nature. Ultima is always present in every phase of Antonio's life.

Both novels expose ecofeminists that explain the relationship between women and nature. Ecofeminism is part of feminist theory that discusses phenomena that affect contemporary society, specifically gender equality and environmental preservation. Based on the above reasons, Okky Madasari's *Kerumunan Terakhir* and Rudolfo Anaya's *Bless Me Ultima*'s were used as research objects since these two works talk a lot about women's relationship with nature. Though from two different countries, *Kerumunan Terakhir* and *Bless Me Ultima* have similarities, namely depicting the earth as a woman or "mother earth" which is a source of happiness and peace of soul.

Ecofeminist Literary Criticism

The term ecofeminism is used to describe feminist approach to understand ecology. Ecofeminist thinkers utilize the concept of gender studying the relationship between humans and nature. According to Carolyn Merchant in her article "Ecofeminism," a feminist ecological perspective does not place women in a dominant position in power, instead calls for an egalitarian society where there is not a dominant group (p. 193).

Meanwhile Carol Adams (2007) in her book *Ecofeminism and the Sacred* said that "Ecofeminism addresses the parallels between the oppression of nature and the oppression of women to emphasize the idea that both must be understood in order to properly recognize how they are connected. These parallels include but are not limited to seeing women and nature as property, seeing men as the curators of culture and women as the curators of nature, and how men dominate women and humans dominate nature" (p. 2).

Ecofeminism discusses that there are parallels between the oppression of nature and the oppression of women. Both must be understood in order to be able to recognize how they are connected. The above parallels see not only women and nature as objects but also see men as cultural curators and women as curators of nature, and how men dominate women and humans dominate nature.

¹⁶ Mbah in Javanese language means grandma / grandpa. In this novel mbah refers grandma

Cheryll Glotfelty believes that ecofeminist literary criticism should be interdisciplinary, multicultural and international. The development of ecofeminist literary criticism needs to be done cross-culturally, this is based on the work history of the center of women's and gender studies in recent years that is interdisciplinary and multicultural in nature (p. 35). Similar to feminism which needs to be understood in a multicultural manner, ecofeminist literary criticism needs to be understood across cultures. Because if feminism and eco-criticism are based on certain material, cultural, and economic relations to be placed in history, then literary criticism of ecofeminism cannot be expected to remain the same from one set of eco-social relations to the next.

The goal of ecofeminism is Towards Global Justice and the Health of the Planet. Writers Greta Gaard and Lori Gruen explain what they call "ecofeminism frame work", which is to determine how to see and understand our current global situation so that we better understand how we arrived at this point and what can be done to cure diseases.

Mother Earth

In Greco-Roman culture "mother earth" is a personification of nature that focuses on the natural aspects that give life and nurture by manifesting it in the form of a mother. The term "mother earth" can be referred to from the word nature. The word "nature" comes from the Latin word, "natura", which means birth. "Natura" is personified as Mother Nature. This term is used as a concept of a place that is located between gods and humans. This word can be traced from Greek Mythology which says that "earth" is personified as a goddess. (Leeming, David Adam, 2010).

In Inca mythology, one of the ancient tribes in America, Mama Pacha or Pachamama was a fertility goddess who led the planting and harvesting. Pachamama was found "beneath the clouds lives the Earth-Mother from whom is derived from the Water of Life, who at her bosom feeds plants, animals and humans" (Leeming, David Adam, 2010).

In Indonesia the term "mother earth" refers to the goddess Sri as "Rice Mother of the East Indies". It can be concluded that there is a close relationship between women and nature. "Mother earth" is very important in life in almost every culture in the world because she harmonizes human life in relation to nature.

Methods

This research is naturally descriptive as well as qualitative. Qualitative research methodology is suitable for this research because it is suitable to uncover the complexity of the meaning or nature of experience. This methodology is used because it can provide a rich understanding of life, literary experience, interpersonal interaction, and complex socio-cultural contexts. As Moore states that "the purpose of descriptive research is to determine what presently exists with regard to the problem or phenomenon" (1983: 74). The main data is taken mainly from two literary works published in Indonesia and in the United States. Additional sources such as theories, statements, concepts, criticisms, research reports that are closely related to the main data, are taken from other references such as books, journals, articles, internet and others. The data selected were in the forms of words, phrases, sentences and fragments generated as evidence.

Si Mbah and Ultima as Nature Keeper

Si Mbah and Her Suroloyo Peak

Simbah is one of the characters in *Kerumunan TERakhir*. She is portrayed as a half blind old woman who works as Suroloyo's guard. Suroloyo is the top of the mountain which is believed by people as a sacred place. In that place people come and pray for blessings. Suroloyo is a village in Samigaluh sub-district. This sub-district is part of the Menoreh Hills. Reaching Suroloyo is not easy. Cars can only enter the main road outside the village, two kilometers away from Simbah's house. Motorbike can be used, only if it is ridden by those who are good at driving on muddy footpaths. Careless riders will fall into a ravine that runs along the road. (19-20)

Though it is not common for women to work as the guardians of sacred places on a mountain peak, Simbah has been in charge as Suroloyo's guardian for more than 45 years. Since her husband chose to remarry, Si mbah chose a solitary life in the highest mountain which made her able to heal the hurt. She raised her only son alone with everything she got around her and occasionally the money that Suroloyo visitors held to her (Madasari, 2016: 24). Simbah got her job as Suroloyo guard since the previous guard died. The death of the guard made Simbah unable to question let alone refute the message she received. Her main job is keeping Suroloyo clean and sacred.

Working as a Suroloyo guard is a heavy but noble task. No other women will be able to carry it. Simbah has to make sure that nothing harms nature, every day she has to walk up and down the mountain to ensure that nature works as it should. She has to go up to the top to sweep and clean up trash, twigs, or dry leaves. Si mbah is also Matajaya's grandmother. Matajaya, the main male character in *Kerumunan Terakhir*, was taken care of by Simbah when he was a child. For three years Simbah has been a parent to him because his father continued his studies in England while his mother had to take care of his three younger sisters. The way Simbah raised Matajaya is different from his mother.

Simbah never believes in modern school. She does not care whether her children go to school or not. She only follows the village head's order to send every child to elementary school. She believes more in nature because it teaches her not to live in pretense, and to live without following manners and social rules. She agrees that every person is completely unique, both in physical appearance and in personality. In order to live the happiest, healthiest and fullest of lives, human beings owe nature to themselves to fully explore who they are: their interests, their passions, their fears, their strengths, and their weaknesses. "The smell of tobacco that filled her entire body had become addictive to me. She released me from all the rules and the obligation to pretend. I can greet her with "kowe" words that in Javanese ears sound very rude when spoken to an older person. Much ruder than saying "kamu" which is also equally forbidden. (Madasari, 2016: 21)

As a woman guardian of nature Simbah has a philosophy that life must be like nature: always giving, not rushing, not wanting what is impossible to achieve. “*Wis, Le, Nduk. Urip sing apik-apik. Ora usah kemrungung. Ora usah neko-neko. Sing penting ati ayam, tentrem. Sing penting slamet urip ning ndonya.*” (Madasari, 2016: 355). Human beings must accept life as it comes and not worry about the things that he/she cannot control or change. Life lessons can be found in the simplest of places in Nature. Simbah believes that there is no shortage of means through which people can learn an invaluable amount about themselves. According to her, the important thing in life is virtues of goodness, generosity, happiness and good will. For Simbah, life is short and is a stopover because all human beings must die “*Simbah sedhilut maneh mati, Le,*” (Madasari, 2016: 355)

Simbah’s life is far from modernity. When she visited her son and her grandchildren in the city, she felt that the city with its modernity made her feel cramped because it was too crowded “*gawe sumpek,*” (Madasari, 2016: 23). Simbah’s lack of knowledge about school and the outside world made her grandson grow comfortable in his world. Simbah believes that nature will provide everything that humans need as long as humans want to work hard to get it. “*I started to grow tobacco after two weeks living in Simbah’s house. Simbah taught me. He also gave me the seedling stem to plant. On the same day, Maera began planting sunflowers. Simbah also shows him the best place so that when the flowers bloom they can face the sun.*” (Madasari, 2016: 353).

Ultima and Her Herbs

Ultima is one of the main character in *Bless Me, Ultima*. She is portrayed as a curandera, a woman who knows the herbs and remedies of the ancients, a miracle-worker who could heal the sick. (Anaya, 1972: 4). She lives alone in the llano where she gathers the herbs that can be harvested only in the light of the full moon (Anaya, 1972: 2). During the summer she is invited by the Marez family to live with them. This family has a six year old son named Antonio. Ultima does not only live in Antonio family’s home, but she also teaches Antonio how to respect nature and deal with life. “*She taught me the names of plants and flowers, of trees and bushes, of birds and animals; but most important. I learned from her that there was a beauty in the time of day and in the time of night, and that there was peace in the river and in the hills. She taught me to listen to the mystery of the groaning earth and to feel complete in the fulfilment of its time.* (Anaya, 1972: 15). She teaches Antonio how to appreciate all plants by naming them, to learn from the flow of the river by looking around at the water. Rainbows are another thing to appreciate and she asks Antonio to remember that everything is beautiful in some way.

For Ultima, human beings must learn from nature because everything is provided by nature: food, water, medicine, materials for shelter, and even natural cycles such as climate and nutrients. **Nature gives human being** free-of-charge. Human beings are blessed that **mother nature** provides them with their daily needs of food and water from **nature**. Human beings drink water from the rain, lakes and snow. They eat the fruits and seeds from the trees, plants from our gardens and animals from the woods. “*Ultima’s soft hands would carefully lift the plant and examine it. She would take a pinch and taste its quality. Then she took the same pinch and put it into a little black bag tied to a sash around her waist. She told me that the dry contents of the bag contained a pinch of every plant she had ever gathered since she began her training as a curandera many years ago*” (Anaya, 1972: 40).

As someone who respects nature, Ultima has a philosophy that “*no road was too long for her to walk to its end*” (Anaya, 1972: 3). Like walking on a long road, human beings must walk to reach its destination. In reaching his/her destination human beings face some obstacles, storms, sadness and failure. “*Ultima said to take life’s experiences and build strength from them, not weakness.*” (Anaya, 1972: 261) For her life is not about perfection, life is about accepting unhappiness and only nature makes human being happy. “*I bless you in the name of all that is good and strong and beautiful, Antonio. Always have the strength to live. Love life, and if despair enters your heart, look for me in the evenings when the wind is gentle and the owls sing in the hills. I shall be with you-*” (Anaya, 1972: 261). Learning from nature is one of the ways to make people happy “*From my father and Ultima I had learned that the greater immortality is in the freedom of man, and that freedom is best nourished by the noble expanse of land and air and pure, white sky. I dreaded to think of a time when I could not walk upon the llano and feel like the eagle that floats on its skies: free, immortal, limitless*” (Anaya, 1972: 228).

The Similarities between Si Mbah and Ultima as the Representation of Mother Earth

Both *Kerumunan Terakhir* and *Bless Me Ultima* do not only talk about the relationship between women and nature, but they are also about the relationship between “*mother*” and her sons. Matajaya is the son of si Mbah’s son. He was entrusted to his grandmother because his mother was overwhelmed with taking care of the other children. Matajaya and Simbah’s relationship is not only the relationship between a grandmother and grandchild, but also between a mentor and mentee since Simbah takes Matajaya to adulthood. Simbah teaches Matajaya to always be true to himself. “*Simbah taught me how to dress modestly, Simbah made me not comfortable using all kinds of clothes. Only thin shirts that are getting worn out are more comfortable to wear that makes me feel comfortable. Mother, who had always taught me to dress neatly, now could not regulate me anymore. She let me wear clothes that I like*” (Madasari, 2016: 36). She also teaches him to believe that nature will give everything he needs. “*I started to grow tobacco after two weeks living in Simbah’s house. Simbah taught me. She also gave me the seedling stem to plant. On the same day, Maera began to plant sunflowers. Simbah also shows her the best place so that when the flowers bloom they can face the sun* (Madasari, 2016: 353).

Like Simbah and Matajaya, the relationship between Ultima and Antonio is very close “*I had been close to Ultima since she came to stay with us, but I was never closer or more appreciative of her good than those weeks when I was sick and she cared for me* (Anaya, 1972: 189). Antonio’s mother wants him to become a priest to a community of farmers, where her family lives. To become a priest, Antonio must part with his mother who made him preoccupied and anxious. By learning to be a priest, Antonio began to question his destiny, life and death, and good and evil.

Ultima who comes to live with his family teaches him how to accept his destiny, face difficulties and how to build a relationship with nature. Ultima teaches him by telling the stories and legends of his ancestors. The closeness of the relationship with Ultima makes Antonio open his mind to understand his surroundings and to accept his destiny. “The trickle of water in the river bed was quiet, not singing as in the summer. The afternoons were gray and quiet, charged with the air of ripeness and belonging. There was a safe, secure welcome in opening the kitchen door and being greeted by the warm aroma of cooking, and my mother and Ultima” (Anaya, 1972: 147)

Both Simbah and Ultima teach the boys to be strong, to learn like a flowing river so that when they are put through storms (wind, rain, thundershowers) they will more likely be able to fight through it and still be left standing tall. The second one is patience. Ultima asks Antonio to take time to stop and look around. She teaches him what accidents he may prevent, and what more he can get out of life. Another thing that Matajaya and Antonio learn is respect. Simbah and Ultima teach them how to respect nature. Acceptance means that everything happens for a reason. They also learn to understand the importance of the life and death cycle and accept that it is natural. Disease, illness, injury or accidents happen and human beings cannot always control the outcome. A mother can nurture, so Mother Nature often takes control and decides its course. Self-worth means appreciating the simple things like: fresh air, the natural beauty, the bodies of water, rain, birds and more. Like mother nature, Simbah and Ultima teach the young boys that living things have their own unique role within the ecosystem. Human beings have their own unique talents, and roles in which they play in society. Someone’s value doesn’t decrease due to someone else’s inability to see one’s worth. So when Matajaya, unlike his mother, wears worn clothes and speaks harshly, Simbah does not protest as long as it makes him comfortable and does not hurt others.

Conclusion

Kerumunan Terakhir and *Bless Me Ultima* are novels that talk about mothers and nature. Mothers are one of the first indications of the sovereignty of God in our lives. Mothers teach their children to have confidence and belief in themselves. Mothers know from experience how important it is for people to believe in themselves in order for children to be whole, strong and grow with a healthy estimation of oneself. Eventhough Si mbah did not give birth to Matajaya and Ultima to Antonio, both have a relationship like mother and son. Their relationships have a significant impact on their adulthood. From Simbah and Ultima’s closeness to nature and how they use nature as a means of learning, it can be said that they are mother nature or mother earth. Through nature, they teach young boys to have **strength, patience, respect, acceptance and self-worth**.

References

- Adams, Carol .2007. *Ecofeminism and the Sacred*. Continuum. pp. 1-8.
- Anaya, Rudolfo.1999. *Bless Me Ultima*. Grand Central Publishing USA
- Bogden C. Robert and Biklen, Sari Knopp. 1998. *Qualitative Research in Education, an Introduction to Theory and Method*. Boston: Allyn and Bacon
- Creswell, John W.2003. *Research Design Qualitative, Quantitative, and mixed methods approaches*
- Gaard, Greta and Gruen, Lori. 1993. Ecofeminism: Toward Global Justice and Planetary Health in *Society and Nature* 2 p.1 -35
- Glotfelty, Cheryll and Fromm, Harold (editor) 1996. *The Ecocriticism Reader Landmarks in Literary Ecology*. University of Georgia Press
- Krippendorff, Klaus. 2004. *Content Analysis; An Introduction to its Methodology*, (third edition). Beverly Hills, CA: Sage, 188 pp.
- Leeming, David Adams (2010). *Creation Myths of the World: An Encyclopedia. 1 (2 (revised, illustrated) ed.)*. ABC-CLIO. p. 118. ISBN 978-1-59884-174-9
- Madasari, Okky. 2016. *Kerumunan Terakhir*. Gramedia. Jakarta
- Merchant, Carolyn (2005). "Ecofeminism". *Radical Ecology*. Routledge. pp. 193-221.
- Moore, Gary W. 1983. *Developing and Evaluating Educational Research*. Boston: Little, Brown and Company.
- Ryan, G. W. & Bernard, H. R. (2000). "Data management and analysis methods". In N.K. Denzin & Y. S. Lincoln (Eds.), *Handbook of qualitative research* (2nd ed.,pp. 769-802). Thousand Oaks: Sage Publication
- Tyson, Lois. 2006. *Critical Theory Today: A User-Friendly Guide*. 2nd. United States: Routledge.

Literary Ethnobotany: Biocultural Knowledge of Plants in Contemporary Aboriginal Australian Poetry, 1964-2018

John Charles Ryan
University of New England, Australia
jryan63@une.edu.au

Abstract

This paper proposes a transdisciplinary—“across disciplines”—conception of *literary ethnobotany* in the work of seven contemporary Aboriginal Australian poets: Bill Neidjie, Oodgeroo Noonuccal, Jack Davis, Kevin Gilbert, Lionel G. Fogarty, Charmaine Papertalk-Green and Jeanine Leane. With its origins in traditional orature, or song-poetry, contemporary Aboriginal poetry resounds with ethnobotanical references—often enfolded in Dreaming, or creation, stories—and highlights the longstanding interdependencies between people, communities and plants. The ethnobotanical dimensions of Aboriginal poetry, nevertheless, have not hitherto been brought to the fore in literary criticism. Instead, scholars have tended to approach contemporary Aboriginal verse through the perspectives of protest poetry, elegiac pastoral verse, postcolonial counter-mimicry, romantic idealisation of unrecoverable pasts and, in the case of some early critics, versified vernacular appropriate for performance and activism but lacking literary merit. These dominant critical frameworks elide the vibrant biocultural possibilities of Aboriginal Australian poetry as a medium for preserving and disseminating knowledge of plants increasingly under threat in postcolonial Australia.

Keywords: *literary ethnobotany; Aboriginal Australian poetry; song-poetry; phytocriticism*

Introduction

The last twenty-five years of Anglo-American and Anglo-European literary studies have marked the appearance and diversification of the field of environmental criticism—or *ecocriticism*—examining the representation of nature in cultural texts (Buell, 1995, 2005; Clark 2019). As the critical analysis of *environmental writing* defined broadly, ecocriticism ranges across the boundaries of literary, geographical, ecological and biological thought (Slovic, Rangarajan and Sarveswaran, 2019). Few ecocritical studies, however, have addressed the integral role of plants in Western and non-Western poetic narratives of different periods. Indeed, the scarcity of plant-based environmental criticism contrasts strikingly to the proliferation of critical animal studies (Huggan and Tiffin, 2010; Nelson 2000). What is more, when plants have attracted attention, scholars of poetry tend to reduce them to one-dimensional symbols or figurations of human pathos—of love, beauty, renewal, loss and horror (Laist, 2013; Miller, 2012; Waters and Fleming, 1994).

Regardless of the original intentions of the poets or authors, such analyses risk diminishing the complex temporal, embodied and ecological facets of plants. The dominant critical approach, moreover, threatens to reduce the materiality of the botanical world to an abstraction or reification in service to human telos. Nevertheless, to be fair, the slower temporal mode enacted by vegetal life is a likely reason for its negation in ecocritical studies or relegation to the background of studies as beautiful setting, picturesque scene or aesthetic object (Marder, 2013, pp. 93-117). Of course, whereas animals move—run, fly, crawl, yawn and growl—according to a timeframe roughly comparable to our own, botanical events such as flowering, seeding and fruiting transpire across dramatically divergent and protracted spatiotemporal scales. In other worlds, the botanical world is a domain of strangeness and inscrutability—plants as such become subaltern Others.

In response to the relative deficit of attention placed on botanical subjects in environmental literary studies, this paper suggests that ecocriticism enlarge its scope of enquiry through theoretical and methodological interchange with the field of *ethnobotany*. Botanists Siri von Reis and Richard Evans Schultes (1995) define *ethnobotany* as “the study of human evaluation and manipulation of plant materials, substances, and phenomena, including relevant concepts, in primitive or unlettered societies” (pp. 11-12). Simply put, the field of ethnobotany places emphasis on the material and immaterial—physical and metaphysical—interrelations between people and plants in places over time (Clarke, 1986; Cotton, 1996; Cunningham, 2001; Ford, 1994; Schultes and Von Reis, 1995). Since its formulation in the 1890s, ethnobotany has set out to elicit data on the classification, uses and conceptions of plants in preindustrial societies such as Native America (Turner, 2014) and Aboriginal Australia (Clarke, 2007).

Excluded from contemporary specialisms in the study of plants and people, however, is a theory and practice of *literary ethnobotany* at the conjunction of literary and ethnobotanical approaches. Supplying a conceptual framework for analysing poetic texts from an interlinked cultural-botanical perspective, literary ethnobotany calls attention to the narrativisation of traditional knowledge of plants as foods, fibres, medicines, ornaments, totems, ritualistic objects, sources of cultural sovereignty and embodiments of struggle against postcolonial hegemonies. Literary ethnobotany, furthermore, presents an integrative means to appreciate the botanical inflections of literary works that might otherwise be marginalised, dismissed or overlooked in critical enquiries.

This paper proposes a transdisciplinary—“across disciplines”—conception of *literary ethnobotany* vis-à-vis an analysis of the work of seven contemporary Aboriginal Australian poets: Bill Neidjie, Oodgeroo Noonuccal, Jack Davis, Kevin Gilbert, Lionel G. Fogarty, Charmaine Papertalk-Green and Jeanine Leane. With its origins in traditional orature, or song-poetry, contemporary Aboriginal poetry reverberates with ethnobotanical allusions—often embedded in Dreaming, or creation, stories—and underscores the longstanding interdependencies between people, communities and plants (Clarke, 2003, pp. 144-148; Rose, 1992). The ethnobotanical features of Aboriginal poetry,

nevertheless, have not hitherto been brought to the fore in literary criticism (Cooke, 2013; Kinsella, 2013; Mudrooroo, 1994; Shoemaker, 1989; Taylor, 1967). To be certain, scholars have tended to approach contemporary Aboriginal verse through the optics of protest poetry (Mudrooroo, 1994), elegiac pastoral verse and postcolonial counter-mimicry (Huggan and Tiffin, 2010, pp. 94-97), romantic idealisation of unrecoverable pasts (Kinsella, 2013) or—acutely in the case of many early critiques—versified vernacular suitable for performance and activism but deficient in literary value (Taylor, 1967). These dominant critical frameworks elide the vibrant biocultural dimensions of Aboriginal Australian poetry as a medium for preserving and disseminating knowledge of plants increasingly under threat in post- and neocolonial Australia. Existing approaches, furthermore, tend to minimise the profound continuities between traditional song-poetry and contemporary Aboriginal poetry (Cooke, 2013).

Questions and Objectives

The central question addressed in the paper is: What fresh perspectives on contemporary Aboriginal Australian poetry emerge through the application of literary ethnobotany as a critical framework? Three sub-questions are: What formal strategies do Aboriginal poets use to engage with and narrativise traditional botanical knowledge? Why is it that Aboriginal Australian poems tend to be *indexical*—rather than *exhaustive*—of biocultural knowledge of plants? In what ways is literary ethnobotany increasingly vital in postcolonial societies where environmental and cultural transformations have considerably destabilised traditional human-plant interactions?

The overall aim of the paper is to delineate the specific contribution of poetry in advancing the conservation of traditional botanical knowledge in post-(neo)colonial societies such as Australia. The specific objectives include: understanding the potential of literary ethnobotany as a transdisciplinary framework for critically approaching contemporary Aboriginal Australian poetry; identifying the range of formal strategies deployed by Aboriginal Australian poets to narrativise culturally sensitive forms of traditional botanical knowledge; delineating the ways in which traditional Aboriginal botanical knowledge—as rendered in poetry—intersects with, and anticipates, research in the emerging area of plant cognition; and locating literary ethnobotany as a corrective to biocultural disintegration in an era of pervasive environmental collapse, climate catastrophe and Indigenous dispossession.

Defining Literary Ethnobotany

To date, only two publications—one conference paper and one book chapter—are available on the subject of literary ethnobotany (Ryan, 2016, 2018b). Ryan’s paper examines Thai author Kampon Boontawee’s semi-autobiographical novel *A Child of the Northeast*, published originally in 1976, as a literary work documenting traditional uses of flora amongst the villagers of Isan, the north-eastern region of Thailand. In conjunction with a survey of Thai ethnobotanical sources, Ryan employed textual analysis of the novel to model a praxis of literary ethnobotany (Ryan, 2016). In a similar manner, the book chapter “The Sweetness of Flowers in the Air” invokes literary ethnobotany as a standpoint for appreciating Burmese poetry composed prior to British colonisation and, more specifically, the late-fifteenth century *tawla* poetic tradition based on forest journeys undertaken by classical-era poets. Works of literary ethnobotany “narrate aspects of human interactions with, and uses of, plants as food, fibre, medicine, decoration, enjoyment, pleasure and spiritual investment” (Ryan, 2018b, p. 29).

As enumerated in both the paper and chapter, the distinguishing characteristics of literary-ethnobotanical texts include: (i) specificity regarding the identity of plants not generalised as flowers, herbs, shrubs or trees but particularised as members of species with precise taxonomic designations; for instance, *pituri* (*Duboisia hopwoodii*) rather than the generic term *shrub*; (ii) literary representation of the uses, knowledge or cultural perceptions of plants in the everyday lives of Indigenous and non-Indigenous people; (iii) in-depth narrative attention to the material-sensory-spiritual nodes occupied by plants; (iv) applicability as both a lens for critiquing literary works as well as a discrete subgenre of environmental writing in itself; and (v) a framework distinguishable from *the literature of ethnobotany*, which typically privileges an empirical, quantitative paradigm illumining Indigenous peoples’ interactions with plants. In literary-ethnobotanical works, moreover, narrative appropriation of the botanical world as a religious, spiritual, political or metaphysical symbol is balanced against the representation of a plant’s actual habitus or being-in-the world. Accordingly, plants are narrativised as self-directed entities rather than passive elements of the scenery in heterogeneous works—from poetry and scripts to non-fiction and fiction (see Powers 2018 for a recent example of a literary-ethnobotanical novel that received the Pulitzer Prize).

In postcolonial literatures from around the world, plant life indeed serves as an embodiment of heritage, procurer of identity and reagent of imperial opposition (for example, Waters and Fleming, 1994). Moreover, inhering within traditional forms of ethnobotanical knowledge—particularly those of Aboriginal Australian cultures—is an abiding respect for botanical beings as kin, relations, totems and teachers. The significance of literary ethnobotany, therefore, is its bringing of literary and ethnobotanical studies into generative dialogue with each other through a shared concern with the future of the vegetal realm on which all life forms depend. As a mechanism for safeguarding traditional knowledge of flora, literary ethnobotany becomes all the time more important in the face of unchecked globalisation; climate change and catastrophe; seasonal dislocations; dietary transformations including the proliferation of processed foods; the widespread decline of biodiversity; biocultural fragmentation; and a spectrum of other natural-cultural factors. In a world persistently eroded by ecological decline, literary ethnobotany proffers a crucial means of preserving exponentially disappearing traditional botanical wisdom (Wilson, 2017).

The paper’s central assumption—more accurately described as a *working hypothesis*—is that Aboriginal Australian poetry *can* proffer a linguistic medium for encoding and disseminating biocultural knowledge of flora and the environment. As indicated by an initial reading of the primary literature, however, not all poems by Aboriginal writers reference the botanical world or foreground human-plant relations. In contrast, many poems centralise mammals, birds and reptiles (for instance, Davis, 1988); while others narrate the political and social struggles of Aboriginal people (as in Gilbert, 1990; Walker, 1966). Some poems, moreover, deal with plants tangentially or as aestheticised objects rather than as agential subjects in their own right. These critical points raise the question of the relevance of the transdisciplinary framework to understanding the bodies of work of particular poets as well as

to historicising the evolution of Aboriginal poetry between 1964 and 2018 as a cohesive environmental-literary movement. Notwithstanding this principal assumption, the paper demonstrates that plants constitute a discernible element of Aboriginal Australian poetry and, therefore, represent the previously unacknowledged biocultural inflections of this body of verse.

Subjected to decades of colonial, then, since 1901, postcolonial Anglo-European governance, many Aboriginal communities remain understandably reluctant to disclose biocultural knowledge for fear of appropriation by settler-colonial society, for instance, through the bioprospecting of medicinal plants and the commercialisation of traditional intellectual property (Wynberg, Schroeder and Chennells, 2009). In light of the historical persistence of cultural oppression, poems thus cannot be approached as *exhaustive* or *systematic* literary repositories of traditional plant uses but rather as *indexical* or *suggestive* of larger ethnobotanical knowledge systems. Literary criticism and ethnobotanical studies, furthermore, exhibit radically differing histories, epistemologies and methodologies that are assumed to be reconcilable in this paper. As a case in point, the ethnobotanical paradigm is predicated on the granular categorisation of plants down to genus and species levels (e.g., *Duboisia hopwoodii*). Nonetheless, many poems by Aboriginal authors invoke generic descriptors—*plant*, *tree*, *shrub*, *herb* and *flower*—rather than culturally-specific (e.g., *pituri*) or scientifically-precise designations. This difference makes it challenging to ascertain the exact identities of particular plants invoked in contemporary Aboriginal poetic narratives. Consequently, an aspect of the process is to read Aboriginal poetry *in tandem with* ethnobotanical studies and archival evidence in order to make informed suppositions about which plants feature in which poems.

Theoretical Framework

In developing the concept of literary ethnobotany, this paper draws from four main theoretical areas: environmental humanities (EH); postcolonial ecocriticism; phytocriticism; and vegetal cognition. EH supplies an overarching framework for critically thinking about the interface between literary studies and botanical sciences. The EH framework pivots towards “building new environmental imaginaries, formulating new discursive practices and making changes in economic and political structures” (Oppermann and Iovino, 2017, p. 3). Historian David Nye and his colleagues (2013) comment that “scholars working in the Environmental Humanities are posing fundamentally different questions, questions of value and meaning informed by nuanced historical understanding of the cultures that frame environmental problems” (p. 28). They further assert that “major environmental problems result from human behaviors, as individuals and societies seek their version of a good life” (Nye et al., 2013, p. 33). In contrast to environmental studies—with its emphasis on the natural and social sciences—EH approaches the non-human world, environmental problems and what “a good life” means for all beings through the strategies of the arts and humanities. In sum, the field attends to human behaviours, cultural values, historical patterns, social contexts, public attitudes, political ideas, religious beliefs, spiritual dimensions, moral concerns and emotional registers (Nye et al., 2013, p. 4). As such, EH offers a more multi-faceted understanding of the human role in local and global transformation. The transdisciplinary emphasis of the field also makes possible an appreciation of the complex transactions between people, places, animals, plants, mushrooms, water, soil, land and air. This appreciation oftentimes takes shape through the stories—or narratives—people and communities tell about the environment as well as the stories that the natural world *tells about itself* in its own language(s) (Griffiths, 2007).

Deep time is essential to contextualising Aboriginal Australian poetry. In particular, scholars in postcolonial ecocriticism are interested in “setting environmental change in its deep-time context” (Davies, 2016, p. 23). This conceptual framework endeavours to recuperate “the alterity of both history *and* nature, without reducing either to the other” (DeLoughrey and Handley, 2011, p. 4, emphasis original). Critics concur that anthropogenic climate change reconfigures conceptions of time and space. Dipesh Chakrabarty (2009), for instance, contends that “to call human beings geological agents is to *scale up* our imagination of the human” (p. 206, emphasis added). In a recent essay, moreover, Chakrabarty (2018) stresses the need to embrace two divergent time scales—Earth history and world history—or “tens of millions of years” in contrast to “five hundred years at most that can be said to constitute the history of capitalism” (p. 6). Deep temporal events “outscale our very human sense of time” and remain “vast and incomprehensible in terms of the concerns of human history” (Chakrabarty, 2018, pp. 6, 25). Chakrabarty (2018), nevertheless, concedes that geological time is “available to our cognitive and affective faculties” and the current epoch occasions the possibility of “inhabiting these two presents at the same time” (pp. 25, 30). Yet, absent from his theorisation of Anthropocene temporality is an elaboration of precisely how—through what means—deep time becomes accessible. I suggest that, as depicted in contemporary Aboriginal Australian poetry, plant life offers one such means of accessing deep temporalities.

As a specialism within ecocriticism, phytocriticism considers the extent to which vegetal nature influences the content and structure of environmental texts (Ryan, 2018a, Chapter 1). This framework acknowledges that plants express intelligent behaviour, notably, directedness towards light, heat, chemicals, sound and kin in addition to discernment between self and non-self. Just as ecocritical practice has opened dialogue with the biological sciences as a means to ascertain the faithfulness of literary representations and discourses to ecological exigencies (Buell, 2005), so phytocriticism engages with emerging botanical science as part of an integrated humanities-sciences theoretical approach. Whereas plant life has been historically constructed as the zero-point of behaviour—against which to contrast the highly mobile animal—new theories of botanical cognition call into question the narrow zoo- and anthropocentric assignment of intelligence. Considering the field of phytosemiotics as the exploration of vegetal sign systems and the work of Jakob von Uexküll (2010) in the early-twentieth century, critics can now refer to the vegetal *Umwelt*, or life-world, as plants display behavioural responses within natural-cultural systems. As a framework for approaching texts of all kinds, phytocriticism takes these and other dynamic attributes of plant life into account. In particular, as part of this phytocritical frame, I invoke Nunberg’s theory of indexicality in order to characterise the ethnobotanical content of Aboriginal Australian poetry as *suggestive* and *indicative* rather than *exhaustive* and *comprehensive* (Nunberg, 1993).

The emerging specialism within botanical science known as vegetal cognition—comprising studies of behaviour, communication and intelligence—is radically transforming our understandings of plants (Simard, 2018; Trewavas, 2002, 2014, 2016, 2017; Wohlleben, 2016). According to this expanding area, vegetal life exhibits a multitude of behaviours congruous with intelligence, such as learning by association; acting spontaneously; recognising the self; deciding among different possibilities; correcting judgement errors; communicating with kin through chemical vocabularies; remembering past interactions with animals; and, even, blocking traumatic memories in order to enhance the fitness of subsequent generations (Trewavas, 2014, pp. 255-266). Botanist Anthony Trewavas (2002) characterises plant intelligence evocatively as “mindless mastery.” Associative learning serves a range of ecological functions from danger avoidance to social interchange (Gagliano, 2018, p. 217). Studies, for instance, indicate that trees communicate with each other via subterranean messages facilitating the recognition of neighbouring flora through mycorrhizas and exudates (Simard, 2018). What is more, unlike animals, plants must negotiate above- and below-ground habitats simultaneously, “each with different problems that require intelligent mastery” (Trewavas, 2016, p. 543).

Research Methodology

Informed by the environmental humanities, postcolonial ecocriticism, phytocriticism and vegetal cognition, the central method employed in the research was textual analysis, or close reading, of Aboriginal Australian poetry appearing in print between 1964 and 2018. Following Barthes’ theory of the reader, Catherine Belsey (2013) characterises the text as “a tissue of signifiers [that] makes certain demands on the textual analyst [and] provides the material for analysis. That material is by no means an empty space, a vacancy into which we pour whatever we like; instead, the text itself participates in the process of signification” (p. 167). For Belsey (2013), “[...] meanings are always ultimately undecidable” (p. 176). In terms of the present paper, primary resources (poetic and prose texts by the seven poets) were available via Australian universities through inter-library loans or as PDFs downloaded from online platforms. Secondary resources (books, chapters, articles and conference papers in the fields of Aboriginal studies, ecocriticism, ethnobotany and postcolonial studies) were accessible through Australian universities and the UNISA online catalogue. Based at an Australian university, the researcher presently has access to extensive digital and print-based collections through the University of New England (UNE) and the University of Western Australia (UWA) as well as regional library holdings where appropriate.

To a limited extent, the analysis involved the use of archival methods (Steedman, 2013). Online archives, such as the National Library of Australia’s Trove, offer indispensable tools for locating historical materials pertaining to Aboriginal poetry and, specifically, the published work of the seven poets. For example, archival material comprises correspondence between poets; botanical poems published in lesser-known literary journals; old interviews in the print media; and newspaper accounts of political or conservation-related events in which the poet-activists took part. The approach undertaken drew from biographies, autobiographies, commentaries, narrative essays, academic publications, prose writings, artistic works and other sources to define each poet’s particular affinities for—and relationships to—the indigenous botanical life of Australia. In keeping with the current advice of the University of New England, furthermore, throughout the paper, I use the term *Aboriginal* (capitalised) to refer to the original human inhabitants of Australia and *indigenous* (decapitalised) to denote the original plant life of the continent existing prior to the beginning of European colonisation in the late-eighteenth century. The use of the term *Indigenous* (capitalised) refers broadly to the First Nations people of the world (North America, Asia, Africa, the Pacific, etc.) including—but not limited to—the original inhabitants of Australia.

Literature review

Ethnobotany represents a more-than 100-year tradition hybridising the social and biological sciences. Interdisciplinary in approach, ethnobotany draws principally from anthropology and botany but also from archaeology, pharmacology, medicine, history, religion and other academic areas. Ethnobotanists trace the origin of the field to late-nineteenth century North American inventories of Indigenous peoples’ uses of plants as foods, fibres, medicines and totems. In 1895, the taxonomic botanist John Harshberger coined the term *ethnobotany* in distinction to *economic botany*. The former, for Harshberger, focuses normatively on “the use of plants in primitive societies” whereas the latter typically denotes “the study of plants used in advanced agroindustrial societies” (Von Reis and Schultes, 1995, p. 11). Since its formulation in the 1890s, ethnobotany has branched into diverse specialisms, namely, ethnobiology, ethnopharmacology, archaeoethnobotany, ethnomycology and socioethnobotany (Von Reis and Schultes, 1995, p. 12).

Overall, two categories of aims guide ethnobotanical approaches. The first focuses on understanding the psychological aspects of Indigenous peoples’ interpretations of useful plants whereas the second addresses the practicalities of locating new plant species with likely applications in agriculture, industry and medicine (Cotton, 1996). Above and beyond its utilitarian emphasis, however, ethnobotany aims to preserve traditional knowledge of plants as well as of the habitats occupied by those species (Turner, 2014). Yet, while some ethnobotanical knowledge exists within Indigenous, or preindustrial, biocultural systems, the preponderance of useful plant-based knowledge today is preserved by societies undergoing various stages of transition towards industrialised, globalised, market-based economies. As a consequence, constraining ethnobotany to Indigenous uses of plants impedes a more complete understanding of the manifestations of biocultural knowledge of flora on an increasingly globalised planet. Hence, this paper offers a postcolonial-ecocritical intervention in the ethnobotanical paradigm.

Traditional Aboriginal botanical knowledge varies widely across cultural groups in Australia (Clarke, 1986, 2003, 2007). For example, the Noongar are the original inhabitants of the landmass stretching from Geraldton in the north-west to Esperance in the south-east of Western Australia (Robertson et al., 2016). Of the fourteen groups of the Noongar nation, the Bibbulmun are connected historically to the high-rainfall area of which poet Jack Davis (1970, 1978, 1988, 1992) wrote. Informed by the accounts of ethnographer Daisy Bates and contemporary Noongar

storytellers, historians Patricia Crawford and Ian Crawford (2003, p. 16) recommend the use of the term *Murrum* for the Aboriginal inhabitants of the bioregion. Prior to European settlement, adjacent cultural groups such as the Wardandi, Kaneang and Minang travelled through Bibbulmun lands to take part in festivals and procure resources. For Murrum Noongar and other Aboriginal groups, forests afford material and spiritual nourishment. Indeed, the forests are living narratives—or Dreaming stories—in which supernatural entities provoke the continual emergence of flora and fauna. Murrum Elder Cliff Humphries, for instance, recounts the narrative of the king parrot, or *daarlgayung*, acquiring its unusual red feather patterns. In a “terribly tall” karri forest, *daarlgayung* climbed into the canopy and set everything ablaze with firesticks or *karl moor* (qtd. in McCabe, 1998, pp. 10-11). In Aboriginal cosmologies, forests are associated with the afterlife. For the Murrum, if not returned to old trees, spirits—or *kaarny*—became *wiriny* or dangerous. Enclosed within an old tree, however, the pacified spirit would choose to intermediate worlds, safeguarding hunting, harvesting, ceremonial exchange and social interaction (McCabe, 1998, p. 6). In this respect, Murrum man Dennis Eggington encapsulates the cultural significance that his people confer to ancient forests: “[...] once the old growth is gone and once those special and spiritual places are gone, it is very hard to get the strength from those places and to give the strength back to those places” (qtd. in McCabe, 1998, p. 22).

Forests figure prominently into the cosmologies, traditions and expressions of the Murrum and other Aboriginal cultures. The story “The Carers of Everything” narrates the exploits of Dreamtime Beings who elevate the heavens with the aid of the branches of tall eucalypt specimens: “[...] they lifted the sky higher and higher. Once it was high enough some of the spirit children turned themselves into coolbardie [magpie], the totem spirit bird for children, and they flew up and pecked the children from the spirit woman’s hair and dropped them onto the ground” (Nannup, 2003, p. 3). The children expelled from the spirit woman’s hair transmogrified into the rock outcrops found throughout the south-west Australian topography. In a different version of the narrative, a spirit man and woman—appointed the custodians of all creation—become restless while waiting for *wetj*, the very slow emu: “So they stood up and looked around, and when they stood up they were taller than the giant karri trees and towered over the landscape” (Nannup, 2008, p. 105). The man and woman became tree-beings who, in their spectacular height, comparable to the tall gum trees themselves, exceeded the material constraints that prevail on earth.

Concerned by the low status of plants within conservation discourse, despite these Aboriginal stories, biologists have postulated the idea of *plant blindness* to describe the propensity “among humans to neither notice nor value plants in the environment” (Balding and Williams, 2016, p. 1192). As a tendency to overlook plants, to undervalue their global ecological importance and to render them mere material for human appropriation, plant blindness underscores the limits of human perception (Balding and Williams, 2016, p. 437). While human beings can readily apprehend animals and other mobile creatures, it is more of a perceptual stretch to notice the activities of plants and appreciate their peculiar ways on a regular basis. The limited popular esteem conferred to the botanical world relative to its ecological function could reflect cultural preferences for animals over plants (Manetas, 2012, pp. 8-9). Evoking the idea of plant blindness without specifying the term, Randy Laist in his introduction to *Plants and Literature* (2013) maintains that “it is impossible to overstate the significance of plants to human life, and yet this simple fact is easily overlooked, taken for granted, or, perhaps, actively repressed in the semantic texture of urban, technological consciousness” (p. 10). For Laist (2013) and other phytocritics, everyday discourse tends to frame vegetal life as “a category of things that are alive like we are, but alive in a way that is utterly different, closed off from our capacity for empathy, omnipresent but unknown, seductive but unresponsive” (p. 14). While texts throughout Western history disclose the symbolic eminence of plant life—and particularly of flowers in relation to *le langage des fleurs* (Kranz, 2017)—plants are more than aggregates of their linguistic (symbolic, metaphorical, discursive) associations. Through lab- and field-based trials, vegetal cognition research postulates that plants engage in meaning-making to enhance themselves and other beings. In other words, despite social impositions and cultural constructions, plants have lives of their own; and literary criticism should come to reflect this emergent reality.

Grounded in oral traditions and song-poetry—some of which carry a more than sixty-thousand-year-old line of transmission—contemporary Aboriginal Australian poetry resounds with allusions to the natural world of plants, animals, water, elements, ancestors, supernatural deities and human communities (Berndt, 1976a, b; Brandenstein and Thomas, 1974). In Aboriginal worldviews, the natural environment is a shifting assemblage of human-non-human beings (Rose, 1992). In a number of ways, Aboriginal Australian understandings of the natural world refuse the Western demarcation between human and non-human. Thus, in *Story About Feeling* (1989), poet Bill Neidjie refers to a tree as “e” (he) while Jack Davis in *Black Life* (1992) addresses poems directly to trees themselves as receptive subjects. The Kombumerri-Wakka Wakka philosopher Mary Graham (2008) underscores that “the sacred web of connections includes not only kinship relations and relations to the land, but also relations to nature and all living things” (unpaginated). Adhering to typographical norms but exhibiting formal elements associated with orality, Aboriginal poetry expresses biocultural knowledge, voices urgent environmental concerns and develops incisive critiques of land-based inequities as well as the breakdown of traditional lifeways.

In Australian literary studies, Aboriginal poetry has been the subject of articles, chapters and books since poet-editor Kevin Gilbert’s groundbreaking anthology *Inside Black Australia* (1988b). As a case in point, Adam Shoemaker’s pioneering study *Black Words, White Page: Aboriginal Literature, 1929-1988* (1989) discusses the poetry of Jack Davis, Kevin Gilbert, Oodgeroo Noonuccal and others. Critic Stuart Cooke (2013), nevertheless, maintains that considerations of the traditional oral dimensions of Aboriginal poetry have been restricted to anthropology and musicology, and, hence, excluded from literary studies. To be certain, with an emphasis on life-writing and fiction, Belinda Wheeler’s edited collection *A Companion to Australian Aboriginal Literature* (2013) features only one chapter on song-poetry and contemporary text-based poetry. This relative deficit of contemporary attention to poetry in Aboriginal literary studies plays out in Wheeler’s volume and elsewhere. Such a shortage of recent interest might also underlie the surprising scarcity of ecocritical studies of Aboriginal Australian poetry to date (Ryan, 2019).

Results

The concept of *human-tree communication*—that trees communicate through a variety of means with their kin but also with members of other species, including people—pertains to the work of Kakadu Elder Bill Neidjie (1920-2002). His versal narratives *Story About Feeling* (1989, especially the long poem “Tree,” pp. 20-38) and *Old Man’s Story* (2015, particularly the section “The Wet Season,” pp. 110-172) disclose a complex view of plants as responsive and expressive agents within Gaagudju cosmology, or Dreaming. Respect for—and dialogue with—the botanical world is integral to Neidjie’s poetics of place: “This tree e stay ... watching you. / Something ... this tree . / If you go by yourself, lie down, / that tree e can listen / Might be e might give you signal” (Neidjie, 1989, p. 35, ll. 4-8). What is more, *Old Man’s Story* textualises a range of ethnobotanical knowledge forms, including traditional nomenclature for paperbarks; the preparation of bush foods such as honey; and caring for country through intimate, experiential and seasonal understanding of tree cycles (growth, decay, regeneration). The application of a literary-ethnobotanical perspective to Neidjie’s versal stories elucidates some of the dynamic intergradations between Aboriginal and scientific conceptions of plant life. Although once regarded as esoteric pseudo-science, for example, arboreal communication has recently been demonstrated—through rigorous scientific analysis—as pivotal to the ecological fitness of forest communities (Gagliano, 2018; Simard, 2018).

Aboriginal rights activist, poet, educator and environmentalist Oodgeroo Noonuccal (1920-1993), née Kathleen Jean Mary Ruska, became the first published Aboriginal poet with the release of her collection *We Are Going* (1964). To be certain, her first volume appeared “at the height of her political involvement” as state secretary of FCAATSI (Federal Council for the Advancement of Aborigines and Torres Strait Islanders) (Shoemaker, 1989, p. 181). Oodgeroo’s heritage comprised Noonuccal (the traditional owners of North Stradbroke Island, Queensland), inland Australian Aboriginal and Scottish ancestries. Her poems thus elicit features of the traditional botanical knowledge of these and other Aboriginal cultural groups. The poem “Tree Grave” from *We Are Going*, for instance, narrates the use of swamp oak (*Casuarina glauca*) in funeral ceremonies: “In bark we bound him, / A weeping band, / And we bore him, wailing / Our wild death croon / To his lonely tree-grave / By the Long Lagoon” (Walker, 1964, p. 26, ll. 3-8). *The Dawn Is At Hand* (1966), moreover, includes the poem “Municipal Gum,” an elegy addressed to an urban gum tree, ending with the lines “O fellow citizen, / What have they done to us?” that empathically communicate the implications of Anglo-European colonisation for both trees and Aboriginal people (Walker, 1966, p. 10, ll. 15-16). Later in the collection, the child protagonist of “Nona” enters a room—her hair “fixed with gum”—wearing a “painted reed arm-band” that is largely disregarded by her white audience (Walker, 1966, p. 13, ll. 13, 14). As a further example, the song lyrics that constitute the second half of “Jarri’s Love Song” allude to *pitcheri* (or *pituri*, *Duboisia hopwoodii*), a shrub that is indigenous to the arid interior of the Australian continent and traditionally consumed as a chewing mixture with narcotic effects (Walker, 1966, p. 14, l. 31). Noonuccal’s other poetry collections, such as *My People* (1990, originally 1970) as well as her prose work *Stradbroke Dreamtime* (1972), reflect the idea of plants—and traditional knowledge of them—as fountainheads of postcolonial resistance in Aboriginal Australian poetry.

For poet, playwright and Aboriginal rights campaigner Jack Davis (1917-2000), the botanical world was a source of cultural identity and cross-species belonging that aids humanity in times of crisis. A literary repository of ethnobotanical knowledge of the Noongar, the Aboriginal people of Southwest Australia, his collection *The First-Born and Other Poems* (1970) concludes with a Noongar-to-English dictionary featuring the plant names *bardupup* (rush), *bibbulbu* (paperbark tree), *daarwet* (York gum), *jarraly* (jarrah tree), *mugarlgurruk* (sandplain tree) and others (pp. 41-51). This unlikely insertion of a Noongar-English dictionary replete with traditional botanical nomenclature represents the paratextual potentialities of literary ethnobotany. Davis’ poem “The Red Gum and I” (1970, p. 38) invokes Noongar nomenclature in addressing the percipient more-than-human persona: “Kudden, huge and tall, / You still belong. / Take me through the bark / Into the sap stream” (ll. 1-4). From Davis’ later collection *Black Life* (1992), the poem “Forest Giant” additionally depicts the tree as a sentient presence—“arms gaunt reaching for the sky” (p. 63, l. 2)—and underscores the co-constitution of human and plant lives in lines such as “Now you and I / bleed in sorrow and in silence” (p. 63, ll. 10-11). “Trees” similarly narrates the shared physical and metaphysical pain of a steel saw cutting “through bark and skin / into the flesh of trees” (p. 64, ll. 4-5). In addition to *Black Life* and *The First-Born*, the concept of human-plant consanguinity is evident in Davis’ collections *Jagardoo* (1978, specifically “Death of a Tree,” p. 3) and *John Pat and Other Poems* (1988, for example, “Seasons,” p. 29).

As also with the work of Jack Davis, the writing of activist, playwright and poet Kevin Gilbert (1933-1993) of the Wiradjuri Nation of Condobolin, New South Wales, blends literary activism on behalf of Aboriginal people with Dreaming narratives and traditional ecological knowledge. Critics regard *The Cherry Pickers* (Gilbert, 1988a, originally 1968) as the first play written and published by an Aboriginal author. Gilbert’s *Because a White Man’ll Never Do It* (1973), furthermore, presents an incisive though contentious expose of Aboriginal and Anglo-European relations in Australia. The poems “Tree” from his collection *The Blackside* (1990, 114) and “The Land Clearers” from *Black From the Edge* (1994, 40) are of ethnobotanical interest. The former narrates a profound sense of empathic identification with the tree as a conscious agent embedded within a sacred community of human-non-human beings: “I am you and / you are nothing / but through me the tree / you are” (1990, p. 114, ll. 9-12). In a comparable tone, the latter contests the clearing of a “[...] majestic tree / who sculpts not their dreams / or heritage” (1994, p. 40, ll. 14-16). Gilbert’s two poems are focal points for theorising *plant consciousness*—one which appears with increasing frequency in current scientific literature (for example, Trewavas, 2017)—and tracing the idea through the ancient Wiradjuri cosmologies of the botanical world that he invokes in his work.

Of Wakka Wakka descent, Lionel George Fogarty (b. 1958) was born in Barambah, now known as Cherbourg Aboriginal Reserve, in the South Burnett district of south-east Queensland. At age 16, Fogarty left the reserve to work as a ringbarker, railway employee and cleaner while becoming involved in the campaign for Aboriginal land rights in the early 1970s. As also evident in the work of Oodgeroo Noonuccal and Jack Davis, indigenous plants present compelling figures of decolonisation in Fogarty’s writing: “I found myself / sucked by seed / I felt dressed

in native trees / Then having urgency to wipe away / white values” (1980, p. 41, ll. 10-14). In particular, Fogarty’s botanical poetry constructs plants as icons of resistance to neocolonial power structures in Australia, including the forced removal of Aboriginal people from their traditional lands. Shifting from the figurative to the material, however, Fogarty’s narrativisation is predicated on traditional botanical knowledge and practices increasingly compromised by the neocolonial apparatus. His debut poetry collection *Kargun* (1980) includes the evocative poem “Ringbarking - The Contract Killers” reflecting the poet’s own memories of ringbarking—or girdling—as a violent means to eradicate extensive tracts of indigenous trees in toto. The poem’s form inscribes an Aboriginal stance of plants as dialogical more-than-human agents: “Growing alone / Once this singing tree / said to a black, with an axe / ‘Cut me, but don’t make tears / inside the upper guts’” (1980, p. 65, ll. 1-5). The poem “Black Gum Trunk” from *Yoogum Yoogum* (1982), furthermore, underscores the potentiality—indeed, necessity—of human-plant discourse for reclaiming Aboriginal sovereignty: “We humans must reach roots and branches. / Hey, him silly, him talk to that tree. / Him life finished without it” (p. 127, ll. 33-35). In addition to *Kargun* and *Yoogum Yoogum*, Fogarty’s more recent collections—including *New and Selected Poems: Munaldjali, Mutuerjaraera* (1995)—articulate the idea of *plant sentience* as integral to the literary ethnobotany of Aboriginal Australian people.

Born in Eradu, Western Australia, Charmaine Papertalk-Green (b. 1963) descends from the Wadjari and Bardimaia cultural groups of the Mid West region of the state (Gilbert 1988b, 73). Her published collections of poetry include *Just Like That and Other Poems* (2007), *False Claims of Colonial Thieves* (2018, co-authored with John Kinsella) and *Nganajungu Yagu* (2019). Plant temporality is a theme in poems such as “Honey to Lips Bottlebrush” and “Wildflower Singing.” The former poem, for example, invokes synesthetic images of “Sucking nectar bottlebrush sweet / Wattle seeds eating tasting time ago / Visions of firesticks ancestors’ walking / Tracks etched into land across land” (Papertalk-Green and Kinsella, 2018, p. 53, ll. 16-19). In her work, the interweaving of tactility (sucking), gustation (sweetness), embodiment (walking), sight (visions of firesticks ancestors) and intergenerational temporality (tasting time ago) generates a profound sense of connectivity between deep time and the Dreaming stories of Aboriginal people, as mediated by sensory experiences plants. In a comparable manner, the former poem invokes “The sight of my / Ancestral lands / Singing in wildflowers” (Papertalk-Green and Kinsella, 2018, p. 55, ll. 5-7). Indeed, for cultural groups across Australia, plants are not merely natural materials appropriated for well-defined purposes—consumed as food, processed for fibre—but are also fundamental to Aboriginal ontologies. The leading concept of literary ethnobotany outlined in this paper, therefore, encompasses the complex biocultural dimensions of plant life that are related—yet exist tangentially—to the prevailing utilitarian paradigm of plants found in the natural and social sciences.

Born in the city of Wagga Wagga, on the traditional lands of the Wiradjuri nation, in the early 1960s, poet and academic Jeanine Leane grew up near Gundagai, four-hundred kilometres south-west of Sydney, on the Murrumbidgee River. Leane is the author of two poetry volumes, *Dark Secrets: After Dreaming (AD), 1887-1961* (2010) and *Walk Back Over* (2018), as well as the collection of traditional stories *Purple Threads* (2011b). Her poem “After Dreaming - AD 1910” reveals some of the intimate imbrications between plants and the afterworld in traditional Wiradjuri cosmology. In the poem, “The ghosts of Mother and Grandmother encircled by flowers, / clap sticks, sing songs, tell stories and / dance forever in the Country of her mind” (Leane, 2011a, p. 56, ll. 10-12). The writing of Leane exhibits these interconnections, demonstrating that a literary ethnobotanical perspective on contemporary Aboriginal Australian poetry attends not only the world of living but also to the domain of the deceased.

Conclusion

As this survey has indicated, literary ethnobotany presents a form of biocultural activism in the postcolonial context of Australia. *Biocultural activism* is a specific manifestation of environmental activism located at the intersection of ecological and cultural heritage. Rather than narrowly activist poetry, Indigenous poetry or nostalgic reverie for an unrecapturable past, contemporary Aboriginal Australian poetry provides a vital medium for preserving, promoting and disseminating ethnobotanical knowledge that is becoming evermore imperiled as biocultural systems deteriorate in an era of climate change-related catastrophe. Subsequent studies of literary ethnobotany and Indigenous literature in the Anthropocene should take into consideration the self-directedness of plants in their life-worlds rather than narrowly their economic uses and medicinal applications.

References

Primary

- Davis, J. (1970). *The First-Born and other poems*. Sydney: Angus & Robertson.
- . (1978). *Jagardoo: Poems from Aboriginal Australia*. Sydney: Methuen.
- . (1988). *John Pat and other poems*. Ferntree Gully, Vic: Dent.
- . (1992). *Black life: Poems*. St Lucia, Qld: University of Queensland Press.
- Fogarty, L.G. (1980). *Kargun*. North Brisbane, Qld: Cheryl Buchanan.
- . (1982). *Yoogum yoogum*. Ringwood, Vic: Penguin Books.
- . (1995). *New and selected poems: Munaldjali, mutuerjaraera*. South Melbourne, Vic: Hyland House.
- Gilbert, K. (1973). *Because a white man’ll never do it*. Sydney: Angus & Robertson.
- . (1988a). *The cherry pickers*. Canberra, ACT: Burrumbinga Books.
- , ed. (1988b). *Inside black Australia: An anthology of Aboriginal poetry*. Ringwood Vic: Penguin Books.
- . (1990). *The blackside: People Are Legends and other poems*. Melbourne: Hyland House.
- . (1994). *Black from the edge*. South Melbourne, Vic: Hyland House.
- Leane, J. (2010). *Dark secrets: After dreaming (AD), 1887-1961*. Berry, NSW: PressPress.
- . (2011a). After dreaming - AD 1910. *Southerly* 71 (2): 56.
- . (2011b). *Purple threads*. St Lucia, Qld: University of Queensland Press.

- . (2018). *Walk back over*. Melbourne, Vic: Cordite Books.
- Neidjie, B. (1989). *Story about feeling*. Keith Taylor (ed.). Broome, WA: Magabala Books.
- . (2015). *Old man's story: The last thoughts of Kakadu Elder Bill Neidjie*. Mark Lang (ed.). Canberra, ACT: Aboriginal Studies Press.
- Noonuccal, O. (1972). *Stradbroke Dreamtime*. Sydney: HarperCollins Publishers Australia.
- . (1990). *My People*. 3rd ed. Milton, Qld: Jacaranda Wiley. Original edition, 1970.
- Papertalk-Green, C. (2007). *Just like that and other poems*. Fremantle, WA: Fremantle Arts Centre Press.
- . (2019). *Nganjungu Yagu*. Melbourne: Cordite Books.
- , and John Kinsella. (2018). *False claims of colonial thieves*. Broome, WA: Magabala Books.
- Walker, K. (1964). *We are going: Poems*. Brisbane: The Jacaranda Press.
- . (1966). *The dawn is at hand*. Brisbane: The Jacaranda Press.

Secondary

- Balding, M. & K. Williams. (2016). Plant blindness and the implications for plant conservation. *Conservation Biology* 30(6): 1192-1199. doi: 10.1111/cobi.12738.
- Belsey, C. (2013). Textual analysis as a research method. In G. Griffin (Ed.), *Research methods for English studies* (pp. 160-178). Edinburgh: Edinburgh University Press.
- Berndt, R. (1976a). *Love songs of Arnhem Land*. Melbourne: Thomas Nelson.
- . (1976b). *Three faces of love: Traditional Aboriginal song-poetry*. Melbourne: Thomas Nelson.
- Brandenstein, C.G., & A.P. Thomas. (1974). *Taruru: Aboriginal song poetry from the Pilbara*. Melbourne: Rigby.
- Buell, L. (1995). *The environmental imagination: Thoreau, nature writing and the formation of American culture*. Cambridge, MA: Belknap Press of Harvard University Press.
- . (2005). *The future of environmental criticism: Environmental crisis and literary imagination*. Malden, MA: Blackwell.
- Chakrabarty, D. (2009). The climate of history: Four theses. *Critical Inquiry* 35(2): 197-222. doi: 10.1086/596640.
- . (2018). Anthropocene time. *History and Theory* 57(1): 5-32. doi: 10.1111/hith.12044.
- Clark, T. (2019). *The value of ecocriticism*. Cambridge, UK: Cambridge University Press.
- Clarke, P. (1986). The study of ethnobotany in Southern South Australia. *Australian Aboriginal Studies* 2: 40-47.
- . (2003). *Where the ancestors walked: Australia as an Aboriginal landscape*. Crows Nest, NSW: Allen & Unwin.
- . (2007). *Aboriginal people and their plants*. Dural Delivery Centre, NSW: Rosenberg Publishing.
- Cooke, S. (2013). Tracing a trajectory from songpoetry to contemporary Aboriginal poetry. In B. Wheeler (Ed.), *A companion to Australian Aboriginal literature* (pp. 89-106). Rochester, NY: Camden House.
- Cotton, C.M. (1996). *Ethnobotany: Principles and practices*. Chichester, UK: John Wiley & Sons.
- Crawford, P., and I. Crawford. (2003). *Contested country: A history of the Northcliffe area, Western Australia*. Crawley, WA: University of Western Australia Press.
- Cunningham, A., ed. (2001). *Applied ethnobotany: People, wild plant use and conservation*. London: Earthscan Publications.
- Davies, J. (2016). *The birth of the Anthropocene*. Oakland, CA: University of California Press.
- DeLoughrey, E. & G.B. Handley. (2011). Introduction: Towards an aesthetics of the Earth. In E. DeLoughrey & G.B. Handley (Eds.), *Postcolonial ecologies: Literatures of the environment* (pp. 3-41). New York: Oxford University Press.
- Ford, R., ed. (1994). *The nature and status of ethnobotany*. 2nd ed. Ann Arbor, MI: University of Michigan.
- Gagliano, M. (2018). Inside the vegetal mind: On the cognitive abilities of plants. In F. Baluška, M. Gagliano & G. Witzany (Eds.), *Memory and learning in plants* (pp. 215-220). Cham, Switzerland: Springer International Publishing.
- Graham, M. (2008). Some thoughts about the philosophical underpinnings of Aboriginal worldviews. *Australian Humanities Review* 45: unpaginated.
- Griffiths, T. (2007). The humanities and an environmentally sustainable Australia. *Australian Humanities Review* 43: unpaginated.
- Huggan, G. and H. Tiffin. (2010). *Postcolonial ecocriticism: Literature, animals, environment*. London: Routledge.
- Kinsella, J. (2013). Spatial relations, volume one: Essays, reviews, commentaries and chorography. G. Collier (Ed.). Amsterdam: Rodopi.
- Kranz, I. (2017). The language of flowers in popular culture and botany. In M. Gagliano, J. Ryan & P. Vieira (Eds.), *The language of plants: Science, philosophy, literature* (pp. 193-214). Minneapolis, MN: University of Minnesota Press.
- Laist, R., ed. (2013). *Plants and literature: Essays in critical plant studies*. Amsterdam: Rodopi.
- Manetas, Y. (2012). *Alice in the land of plants: Biology of plants and their importance for planet Earth*. Berlin: Springer.
- Marder, M. (2013). *Plant-thinking: A philosophy of vegetal life*. New York: Columbia University Press.
- McCabe, T. (1998). *Nyoongar views on logging old growth forests*. Perth, WA: Wilderness Society.
- Miller, T.S. (2012). Lives of the monster plants: The revenge of the vegetable in the age of animal studies. *Journal of the Fantastic in the Arts* 23(3): 460-479.
- Mudrooroo. (1994). The poememics of Oodgeroo of the tribe Noonuccal. *Australian Literary Studies* 16: 57-62.
- Nannup, N. (2003). *The carers of everything*. Cockburn, WA: Swan Region Strategy for Natural Resource Management.
- . (2008). Caring for everything. In S. Morgan, T. Mia & B. Kwaymullina (Eds.), *Heartsick for country: Stories of love, spirit, and creation* (pp. 102-114). Fremantle, WA: Fremantle Press.
- Nelson, B. (2000). *The wild and the domestic: Animal representation, ecocriticism and Western American literature*. Reno, NV: University of Reno Press.
- Nunberg, G. (1993). Indexicality and deixis. *Linguistics and Philosophy* 16(1): 1-43.

- Nye, D., L. Rugg, J. Flemming & R. Emmett. (2013). *The emergence of the environmental humanities*. Stockholm: Mistra.
- Oppermann, S. & S. Iovino. (2017). Introduction: The environmental humanities and the challenges of the Anthropocene. In S. Oppermann & S. Iovino (Eds.), *Environmental humanities: Voices from the Anthropocene* (pp. 1-21). London: Rowman & Littlefield.
- Powers, R. (2018). *The overstory: A novel*. New York: W.W. Norton & Company.
- Robertson, F., G. Stasiuk, N. Nannup & S. Hopper. (2016). *Ngalak koora koora djinang* (looking back together): A Nyoongar and scientific collaborative history of ancient Nyoongar boodja. *Australian Aboriginal Studies* 1: 40-54.
- Rose, D.B. (1992). *Dingo makes us human: Life and land in an Aboriginal Australian culture*. Cambridge, UK: Cambridge University Press.
- Ryan, J.C. (2016). Kampong Boontawee's *A child of the northeast* as literary ethnobotany. 1st National and International Conference on Interdisciplinary Humanities and Social Sciences, Phitsanulok, Thailand.
- . (2018a). *Plants in contemporary poetry: Ecocriticism and the botanical imagination*. New York: Routledge.
- . (2018b). The sweetness of flowers in the air: Literary ethnobotany and classical Burmese poetry. In R.S. Silvest & S. Uddin (Eds.), *Regional literature in the perspectives of world English literature* (pp. 29-40). New Delhi, India: Authorspress.
- . (2019). 'No more boomerang': Environment and technology in contemporary Aboriginal Australian poetry. In I.S. Campos (Ed.), *Ecopoetics and the global landscape: Critical essays* (pp. 3-33). Lanham, MD: Lexington Books.
- Schultes, R.E. & S. Von Reis, eds. (1995). *Ethnobotany: Evolution of a discipline*. Portland, OR: Dioscorides Press.
- Shoemaker, A. (1989). *Black words, white page: Aboriginal literature, 1929-1988*. St Lucia, Qld: University of Queensland Press.
- Simard, S. (2018). Mycorrhizal networks facilitate tree communication, learning, and memory. In F. Baluška, M. Gagliano & G. Witzany (Eds.), *Memory and learning in plants* (pp. 191-213). Cham, Switzerland: Springer International Publishing.
- Slovic, S., S. Rangarajan & V. Sarveswaran, eds. (2019). *Routledge handbook of ecocriticism and environmental communication*. London: Routledge.
- Steedman, C. (2013). Archival methods. In G. Griffin (Ed.), *Research methods for English studies* (pp. 18-31). Edinburgh: Edinburgh University Press
- Taylor, A. (1967). New poetry. *ABR: Australian Book Review* 36: 44.
- Trewavas, A. (2002). Plant intelligence: Mindless mastery. *Nature* 415: 841.
- . (2014). *Plant behaviour and intelligence*. Oxford: Oxford University Press.
- . (2016). Plant intelligence: An overview. *BioScience* 66(7): 542-551. doi: 10.1093/biosci/biw048.
- . (2017). The foundations of plant intelligence. *Interface Focus* 7(3): 1-18. doi: 10.1098/rsfs.2016.0098.
- Turner, N. (2014). *Ancient pathways, ancestral knowledge: Ethnobotany and ecological wisdom of indigenous peoples of Northwestern North America*. Montreal: McGill-Queen's University Press.
- Von Uexküll, J. (2010). *A foray into the worlds of animals and humans: With a theory of meaning*. 1st ed. Minneapolis, MN: University of Minnesota Press. Original edition, 1934.
- Von Reis, S. & R.E. Schultes. (1995). Preface. In R.E. Schultes & S. Von Reis (Eds.), *Ethnobotany: Evolution of a discipline* (pp. 11-14). Portland, OR: Dioscorides Press.
- Waters, E. & C. Fleming. (1994). 'Replacing the language of the center': Botanical symbols and metaphors in Caribbean literature. *Caribbean Studies* 27(3/4): 390-401
- Wheeler, B., ed. (2013). *A companion to Australian Aboriginal literature*. Rochester, NY: Camden House.
- Wilson, E.O. (2017). *Half-earth: Our planet's fight for life*. 1st ed. New York: Liveright Publishing.
- Wohlleben, P. (2016). *The hidden life of trees: What they feel, how they communicate*. Carlton, Vic: Black Inc.
- Wynberg, R., D. Schroeder & R. Chennells, eds. (2009). *Indigenous peoples, consent and benefit sharing: Lessons from the San-Hoodia case*. Dordrecht, Netherlands: Springer.



ISBN 978-623-7601-06-7



Hosted by

English Letters Department,
Graduate Program in English Language Studies
Universitas Sanata Dharma, Yogyakarta



in cooperation with
Ateneo de Manila University,
the Philippines