



UNIVERSITAS
SANATA DHARMA
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literary studies conference

PROCEEDINGS

The 7th Literary Studies Conference

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

9-10 October 2019



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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

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

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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.

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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

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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.

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

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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.

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Imagined Australia’s Outback Landscape in Nevil Shute’s *A Town Like Alice*

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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 Erisman 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.

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Children’s Favorite Character

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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.

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Chudori's Ecocriticism in *Laut Bercerita*

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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.

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Nature as the Ally to Renewal of Woman Life in Maya Angelou's "Woman Work"

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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	(5)
The baby to dry	
I got company to feed	
The garden to weed	
I've got shirts to press	
The tots to dress	(10)
The cane to be cut	
I gotta clean up this hut	
Then see about the sick	
And the cotton to pick.	
Shine on me, sunshine	(15)
Rain on me, rain	
Fall softly, dewdrops	
And cool my brow again.	
Storm, blow me from here	
With your fiercest wind	(20)
Let me float across the sky	
'Til I can rest again.	
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.

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Deconstructive Hegemony on the Marginal Race and Social Class Seen in Cultural Appreciation toward Nature in Doris Lessing's *No Witchcraft for Sale*

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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 perform 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 type 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 poscolonialism 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 defines 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 realized 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.

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I Dreamed a Dream: Eco-criticism of Short Animation Video in Twitter

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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 titled "*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.

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The Wisdom of the Environment to the Female Australian-Aborigine Stolen Generation Represented in the *Follow the Rabbit Proof Fence*

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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 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.

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When *Instagram* Translation Machine Translates Ecology Terms: Accurate or Not?

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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.

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Psychoanalysis of the Environment Issues in T.S. Elliot’s “*The Waste Land*”

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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.

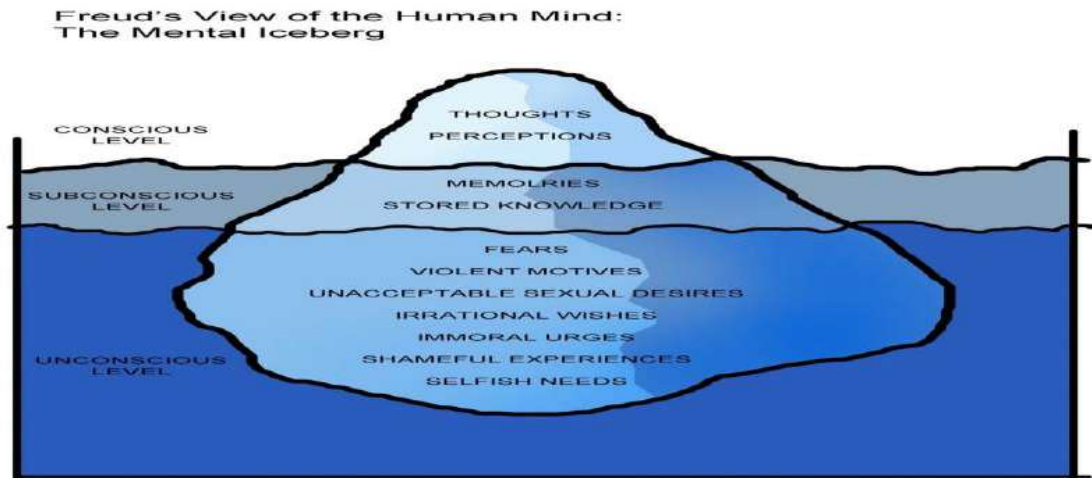
It is undeniable that the emergence of the era of industrialization marked by the establishment of factories that produce various kinds of human needs, has been able to improve living standards. The development of the industrial sector is quite high. This development on the one hand has positive impacts 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

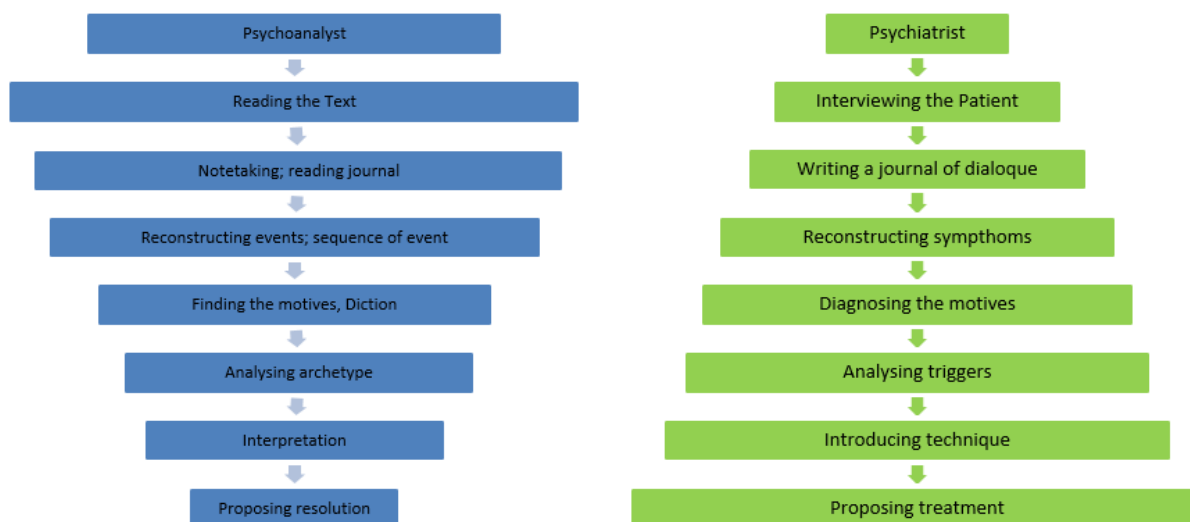
That person is the archetype that is antagonistic to shadows. That is, this refers to the subconscious aspect of yourself that you want to share with others. The archetypal person includes all the unconscious elements that a person adopts as part of his public image (Brewster & Brewster, 2018). Aspects 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.

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The Interaction between Human and Nature in “Puisi Alam”: Ecocriticism Studies

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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.

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Human and Nature Interactions in *A Song for Turtles in the Gulf*: A Study of Ecocriticism

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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.

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Woman as a Nature Keeper in Okky Madasari's *Kerumunan Terakhir* and Rudolfo Anaya's *Bless Me Ultima*

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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**.

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Literary Ethnobotany: Biocultural Knowledge of Plants in Contemporary Aboriginal Australian Poetry, 1964-2018

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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 Kampoon 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 *awlā* 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.

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