

Apocalyptic Environment Ecocritical of Qizink La Aziva's *Kelomang*

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Abstract

So far, literature studies tend to be repetitive and normative. Whereas in analyzing literary works, it is important to note that a text has an impact and implication in life. The *Kelomang* novel written by Qizink La Aziva was chosen because it is one of the novel texts that does not only make the environment the setting, but also makes the environment a part of the story. The story in the *Kelomang* novel is characterized by apocalyptic. This study aims to find the apocalyptic environment in the *Kelomang* by Qizink La Aziva. This research is a qualitative research. This study uses an ecocritical approach to apocalyptic literature. The data source of this research is the text of the *Kelomang* by Qizink La Aziva published by PT Gramedia Pustaka Utama in Jakarta in 2016. The data in this study is a text fragment of the *Kelomang* by Qizink La Aziva which allegedly contains apocalyptic environmental ecocritics. The research results are as follows. 1) It is found that environmental changes that have occurred are garbage pollution, clean water crisis, vandalism, road damage, and damage due to mining activities. 2) Efforts to prevent environmental damage were found, such as cleaning up garbage in the yard of regional government offices and squares, as well as preventive preparations for rejecting sand mining. 3) There is human awareness of part of the environment carried out by Yanto and Citra. 4) There was an awareness of rejection of the temptation to impose their will on the environment, such as the repressive efforts of residents to reject the plan to mine sea sand by means of demonstrations and reject the presence of sand mining ships, and not to accept bribes made by businessmen and government officials to approve sea sand mining.

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INTRODUCTION

Since its inception, nature has been part of literature. This is proven by the fact that there are not a few writers, especially from among poets, who use the diction of forests, sea, trees, etc. in their works. But along with development, literature has undergone many changes, so has nature. These two inseparable elements always seem to go hand in hand. Past literature is the face of the past and current literature is the face of the present world. Literature needs nature as its inspiration, while nature needs literature as a means of conservation. This is in accordance with the opinion of Mahayana (2008), that awareness of the importance of the environment in human life has long been echoed by writers. They always remind us of the importance of brotherhood with the world around them and emphasize the need for humans to have a harmonious relationship with nature.

Friendship with nature and the poet's concern for the environment have positioned nature and the environment as a never-ending source of inspiration. Nature plays a very big role in human life. Everyone needs nature to survive, and nature also needs people to preserve it. Thus, it cannot be denied that nature has a great influence on human life and all its activities.

So far, literature studies tend to be repetitive and normative. Whereas in analyzing literary works, it is important to note that a text has an impact and implication in life. Calm conditions on earth, will cool humans. A passionate earth will provide important benefits for human life, so literary spotlight often reinforces the functional state of the earth. Glotfelty (1996) states that his articles have inspired and commented on various parties on literary ecocritism. Garrard (2004) states that the importance of ecological knowledge is not only to see the harmony and stability of the environment, but also to determine human attitudes and behavior.

In the current literary realm, literary texts that present natural destruction events implicitly or explicitly are called apocalyptic literature. Typically, and stereotypically, the disobedient

behavior of a child (human) to its mother (earth) is also a direct trigger for the emergence of an apocalyptic environment. The interpretation of the linearity between mother and earth gives an understanding to humans that land / earth is the most important element to be maintained for the welfare of human life. On the other hand, disobedience (destruction) of the earth will threaten the lives, livelihoods, and welfare of the people.

The *Kelomang* novel written by Qizink La Aziva is one of the novel texts that uses not only the environment the setting, but also makes the environment a part of the story. *Kelomang* contains environmental criticism in the form of rejection of a group of youths and residents of the Banten coast of the sea sand mining permit issued by Regent Jamaludin to PT Bintang Laut. The story in the *Kelomang* novel is characterized by apocalyptic.

Apocalyptic narrative takes the form of a revelation about the end of history. The basic theme of apocalyptic is usually a struggle between good and evil. Apocalypticism is described as a genre born out of a crisis, designed to strengthen the resolve of marginalized communities by providing hope and a vision of freedom from its shackles.

One of the models of ecocritical studies that can be applied in the analysis of literary texts is the apocalyptic environment literary study model. The apocalyptic literature study model identifies the hero character with the vision of the environment he has, as well as the apocalyptic environment.

The discussion of this research will focus on finding ecocritical apocalyptic environment in the *Kelomang* by Qizink La Aziva. The apocalyptic environment is observed through: (1) narratives that contain metaphors about a changing world; (2) a narrative containing persuasive efforts to prevent the end of the world, not to anticipate the end of the world; (3) the awareness that as part of the organic universe, humans are the best thing by acknowledging the wonders of nature; 4) narratives that contain a conscious rejection of the temptation to impose will on nature.

Apocalyptic literature narrates natural history; characterizes character with natural vision; raised the environmental theme; and giving recognition to natural wonders, this type of literary text is categorized as a type of environmental literary text (wisdom) or environmental awareness literary text (Garrard, 2004; Carter, 2010; and Janik, 1995).

Apocalyptic literature is underground literature, entertainment for the persecuted (Thompson, 1997). As a literary genre that emerged due to a response to environmental crises, apocalyptic literature can represent its function as an 'undercurrent' or 'marginalized current' force that is most affected by environmental damage at present and in the future.

Some of the common characteristics of apocalyptic literature are (i) the writer tends to pick some of the greats of the past and make them the heroes of the story; (ii) the hero experiences frequent journeys, accompanied by heavenly guides who show him interesting sights and provide comments; (iii) information is often communicated through a vision; (iv) vision often uses strange, even enigmatic symbolism; (v) the vision is often pessimistic with respect to the likelihood that human intervention will improve the current situation; (vi) visions usually end with God leading to final devastation and building better situations; (vii) apocalyptic writers often use pseudonyms, claiming that he wrote in behalf of the hero he chose; (viii) writers often take past history and rewrite it as if it were prophetic; and (ix) the focus of apocalyptic is to entertain and defend the "defenders of truth" (Morris in Carter, 2007).

One of the characteristics of apocalyptic literature is the existence of a hero. The heroine in the story is depicted on a journey accompanied by a guide. For this reason, the analysis of hero character elements can be done by observing (1) the selection of several great people in the past and making them heroes in the story; (2) the narrative of the hero's journey accompanied by a heavenly guide; and (3) generally the hero's travel guide shows her interesting sights and comments on her (Morris, 1972).

Ehrlich (1996) claims that the apocalyptic environment is not a step towards anticipating the end of the world, but rather an attempt to prevent it in a persuasive way. An analysis of the elements of the apocalyptic environment can be carried out by observing (1) narratives that contain metaphors about a changing world (Thompson, 1997); (2) narratives containing persuasive efforts to prevent the end of the world, not to anticipate the end of the world (Garrard, 2004); (3) the awareness that as part of the organic universe, humans are the best thing by acknowledging the wonders of nature, and (4) a narrative that contains an awareness of rejection of the temptation to impose a will on nature (Janik, 1995).

The study of the elements of vision or prediction can be done by analyzing (1) the form of apocalyptic information communicated through dreams, (2) the use of certain symbols and puzzles in the delivery of the vision; (3) the pessimistic nature of the vision with respect to the likelihood that human intervention will improve the current situation; and (4) narratives that take history and rewrite it as if it were prophecy.

Research related to ecocritic has been carried out by several researchers. However, apocalyptic ecocritical research in the novel has not been found. Several studies that have relevance to this research are research conducted by Satrio (2014), Dewi (2015), Kunhi (2017), Setyowati (2017), Khristiyanti (2018), Yuniawan (2019), and Zakariyya (2019).

Satrio (2014) conducted a research entitled "*Kritik Sosial dan Hegemoni Kumpulan Cerpen Emak Ingin Naik Haji Karya Asma Nadia*". The similarity between Satrio's research and this research is the emergence of social problems in literary works, both in the short stories of *Emak Ingin Naik Haji* and in the novel *Kelomang*. The difference is that the social problems in the *Kelomang* are also accompanied by environmental problems.

The next research that has relevance to this research is a research conducted by Dewi (2015) with the title "*Manusia dan Lingkungan dalam cerpen Indonesia Kontemporer: Analisis Ekokritik Cerpen Pilihan Kompas*". Dewi's research has the relevance of literary similarity being studied,

namely the type of green literature and examining the ecological dimension. The difference the object of research conducted by Dewi was short stories, while in this study was novel.

The next research that has relevance to the research conducted is Kunhi's (2017) study entitled "An Ecocritical Perspective of Arundhati Roy's *The God of Small Things*". What Kunhi's research has in common with this research is the similarity in the theme of the *The God of Small Things* with the *Kelomang* which tells of the destruction of nature that occurs due to human greed. That nature is always the part most sacrificed to fulfill human desires. The difference is that the ecocritic used in Kunhi's research tends to be eco-feminist, namely environmental criticism from the point of view of a woman, whereas in this study, it examines the point of view of the story outline through the characters shown as a whole.

The next research that has relevance to this research is a research conducted by Setyowati (2017) entitled "*Proses Aktualisasi Diri Tokoh Utama dalam Dwilogi Novel Padang Bulan dan Cinta di dalam Gelas*". The similarity between Setyowati's research and this research is the similarity of the object of study under study, namely the novel. Another equation is data analysis using the first level reading, namely heuristics. The difference is that Setyowati's research uses a literary psychology approach, while this research uses an ecocritical approach to apocalyptic literature.

The next research that has relevance to this research is research conducted by Khristiyanti (2018) with the title "Nature Environment Representation in *Raudal Tanjung Banua Poetries: Exocriticism Review*". The similarity between Khristiyanti's research and this research is the similarity of the approach used, namely the literary ecocritical approach. However, specifically this study uses literary ecocriticism as a model of apocalyptic studies.

The next research that has relevance to this research is research conducted by Yuniawan (2019) entitled "The Function of Exo-Lexicons in Conservation News Text Published in Mass Media". What Yuniawan's research has in

common with this research is a critical study of environmental themes. The difference between Yuniawan's research and this research is that Yuniawan's research uses ecolinguistic theory or something that is more easily understood by linguistics with an environmental theme, whereas in this study it is not related to linguistics but rather environmental-themed literature.

The next research relevant to this research is Zakariyya's (2019) study entitled "A Postcolonial-Ecocritical Perspective on Modern American Literature". What Zakariyya's research has in common with this research is that the process of ecological violence from deforestation and population as well as aspects of human violence in the study, such as sexual violence and child abuse show that humans are not separate from their ecological environment. The difference is that Zakariyya's research examines and compares ecocritical content in the novels of two different authors, whereas this study uses apocalyptic ecocritics in a novel.

Based on the search for relevant references, research related to literary ecocritic has indeed been researched. However, no one has researched the novel to find out the ecocritic of apocalyptic literature on the environment through the novel he wrote, so this research aims to find the ecocritic of the apocalyptic environment in the *Kelomang* by Qizink La Aziva using apocalyptic ecocritical studies.

METHOD

This study aims to find the apocalyptic environment in the *Kelomang* by Qizink La Aziva using an apocalyptic ecocritical approach. Literary ecocritic can be traced in mimetic theory which has the basic assumption that literature is related to reality. Literary works are based on the realities of social life that are experienced and then developed into a literary work with the addition of scenarios that arise from the imagination and creativity of the authors in real life. Methodologically this research is a qualitative type of research, namely describing and analyzing phenomena, events, activities. social, attitudes, beliefs, thoughts in the

Kelomang. The data source of this research is the text of the *Kelomang* by Qizink La Aziva published by PT Gramedia Pustaka Utama, in Jakarta in 2016.

The data in this research is in the form of a text fragment of the *Kelomang* by Qizink La Aziva which is thought to contain an ecocritical apocalyptic environment. Research data were obtained through literature study and heuristic reading techniques (Supriyanto, 2014). After the data was collected, they were classified based on the problems studied, namely (1) narrative containing metaphors about a changing world; (2) a narrative containing persuasive efforts to prevent the end of the world, not to anticipate the end of the world; (3) the awareness that as part of the organic universe, humans are the best thing by acknowledging the wonders of nature; and (4) narratives that contain an awareness of the resistance to the temptation to impose will on nature.

RESULTS AND DISCUSSION

Environmental Damage/Changes that Occur

There are several problems that arise regarding environmental damage or changes that occur in the *Kelomang* by Qizink La Aziva. Some of these problems are garbage pollution, clean water crisis, vandalism, road damage and damage due to mining activities.

The first environmental problem encountered in the *Kelomang* novel is waste pollution. Garbage is still a problem for Indonesia. This is because garbage can still be found in crowded places, such as tourist attractions, squares, and even around government offices. As described in the *Kelomang*, the condition of the front of the government office is dirty and shabby because there is a lot of garbage scattered everywhere.

Seekor tikus berlari kencang untuk menghindari saat empat vespa berhenti di tepi trotoar depan kantor pemerintah daerah. Beberapa sisa kudapan dan botol kosong minuman keras masih berserakan di pinggir jalan.

Saija melirik jam tangannya. Sudah pukul 09.00 lewat. Seperti biasa, setiap akhir pekan, petugas

kebersihan terlambat mengangkut sampah. (Kelomang, 31)

The remainder of snacks and bottles of liquor found in front of the government office indicates that public awareness of environmental hygiene is still low. The level of public awareness can be seen through the way they dispose of waste. If a community has disposed of garbage in its place, then public awareness is high. However, if people still littering carelessly, then public awareness is said to be low.

The large number of people littering because they ignore the impact it will cause. They underestimate leftover snacks that are considered small and will not have any effect if thrown away just anywhere. Even though the actions they take lightly can trigger similar actions to be done by other people. The tendency of the community to participate in littering the trash is easier to do due to the burden of responsibility which he feels has been distributed evenly to people who have also littered. "After all, they also littered," they thought. If the act has been done by even 50 people who think the same, then the place will be dirty and full of leftover snacks.

The second environmental problem in the *Kelomang* novel is the clean water crisis. Most of Indonesia's territory is water. It becomes an irony if Indonesia experiences a water crisis. Indonesia is not a country like in the Middle East, which is classified as arid with a barren desert. Apart from the prolonged dry season which causes water stocks to run low, the lack of clean water is due to poor management of clean water management at springs. The increasing need for clean water is not followed by the speed in producing or managing clean water sources.

Di pinggir jalan, Saija menyaksikan beberapa ibu rumah tangga mencuci pakaian di saluran irigasi yang airnya menghitam. Sementara di dekat kantor desa, Saija menyaksikan puluhan warga berebut air bersih yang dikirimkan bakal calon anggota legislatif. (Kelomang, 78)

River flow in ancient times was the main source for people to survive. Since ancient times, river flow has been known to have many benefits, starting from sanitation needs to daily drinking water needs. However, nowadays there are many

rivers that have been polluted due to piles of garbage and factory waste. The river flow became cloudy and even blackened. A strong odor also emerged from the blackened stream of water. The blackening of the river flow actually makes the river unable to be used properly. If people insist on washing clothes or even use the river as a source of drinking water, then the danger of disease will actually stalk them. The blackened water flow has the potential to become a nest of bacteria that can cause various types of diseases.

The third environmental problem in the Kelomang novel is vandalism. The action of doodling in tourist areas, including in cultural heritage areas, will make the scenery unsightly. It is even more sad if the scribbles smell of porn or of love that are not worth showing. This not only damages the image of the cultural heritage, but also stimulates other ignorant hands to do the same thing.

“Ah, lagi-lagi kamu menyalahkan pemerintah! Padahal bangunan itu juga dirusak oleh masyarakat sendiri. Lihat saja coretan di situs itu, pelakunya pasti bukan orang pemerintahan,” balas Adinda sambil menunjuk coretan spidol di bebatuan kawasan cagar budaya itu. (Kelomang, 78-79)

Useful doodling action should be done in the designated or official place. Like a roadside mural action that has received permission from the government. Compared to pornographic or love scribbles, ones that will stimulate others to care for the environment or that can give off a positive aura are certainly better. The government and society in addressing this vandalism both have a big role to play.

The fourth environmental problem in the Kelomang novel is road damage. Indonesia's roads are relatively quickly damaged. Takes damage again in a short time after repair. Road users often have to accept the fact that their lives could be threatened by damage to these roads. This is because, apart from the violation of traffic rules and ethics, the inadequate infrastructure and even damage are one of the biggest contributors to the accident rate.

Mobil bak terbuka itu hanya bisa berjalan pelan. Kondisi jalan yang penuh lubang dan

berlumpur bagai kubangan kerbau membuat pengemudi mobil pengangkut ikan itu harus memperlambat laju kendaraannya.

... Tiba-tiba, mobil dengan bau amis ikan itu terperosok ke lubang jalan yang dalamnya lebih dari sejengkal. Tubuh para penumpang mobil itu bergoyang.

“Pemerintah sialan! Bikin jalan saja nggak becus!” Deden mengumpat. Hampir saja ia terjatuh. (Kelomang, 176)

Damage to roads will certainly disrupt people's mobility. In the Kelomang, Firman, Deden, and Ibnu who were taking Saija to the hospital had to struggle because of road damage. The car was moving slowly and even tripped and caused them to almost fall out of the car. The road damage made Saija late in getting help.

The fifth environmental problem in the Kelomang novel is environmental damage due to mining. Mining activities are very synonymous in Indonesia which is famous for its abundant natural resources. The richness of sea sand is no exception because Indonesia is a maritime country, which has natural resources in terms of waters. In fact, mining activities have several benefits, such as opening up jobs and increasing sources of income for the region and the state. However, mining activities in Indonesia often leave a bad impression such as natural exploitation and environmental pollution. In the Kelomang, a large-scale exploitation plan occurs in terms of mining sea sand. As in the following quote.

“Aktivitas penambangan itu rencananya tidak hanya dilakukan di satu titik. Setidaknya aku sudah mendapatkan informasi bahwa penambangan akan dilakukan di pantai utara dan pantai barat di Kabupaten Serang.” Sekilas Saija melirik rekan-rekannya, memastikan kalimat yang meluncur dari mulutnya disimak dengan baik. “Jika penambangan ini sudah berjalan, bisa dibayangkan besarnya kerusakan yang akan ditimbulkan. Kita masih berjuang mengkritisi masalah penambangan pasir darat yang menghabiskan bukit dan mencemari air sungai, sekarang masih ditambah dengan penambangan pasir laut,” lanjut Saija penuh semangat. (Kelomang, 37)

Mining activities are increasingly occurring in Banten. Saija and his friends criticize the dangers of natural damage that can be caused by mining. Onshore sand mining has caused the environment around the mining area to become increasingly eroded and polluted, coupled with new factories planning to obtain sea sand mining permits. Whereas mining of sea sand on a large scale without paying attention to the analysis of environmental impacts will also be as dangerous as mining sand on land that does not care about the impact of environmental damage, mining of sea sand can cause marine pollution and damage marine biota.

Efforts to Prevent Environmental Damage

Natural damage that occurs can be caused by two main factors, namely natural factors and human factors. Natural factors are beyond human self control, while human factors can be controlled by us. Because the human factor can be controlled by humans, humans can also take part in efforts to prevent natural damage that occurs. In the Kelomang novel, there are several quotes that show these efforts. Efforts are made to prevent the end of the world, not anticipate the end of the world.

Firman, Deden, dan Ibnu langsung membuka bagasi vespanya. Masing-masing mengambil kantong plastik besar lalu segera memunguti sampah.

Tak hanya di sekitar kantor pemerintahan, mereka juga memunguti sampah di sekitar alun-alun depan kantor pemerintah daerah. Pada akhir pekan, alun-alun cukup ramai, sehingga volume sampah melimpah. Dalam sekejap, empat kantong plastik telah dipenuhi sampah. Sampah-sampah itu selanjutnya mereka buang ke tempat pengolahan sampah terpadu yang berjarak sekitar lima kilometer di Selatan alun-alun.

"Hari ini cukup," ujar Saija setelah mereka tiga kali bolak-balik mengangkat sampah dari alun-alun ke tempat pengolahan sampah. (Kelomang, 32)

The activities that Saija, Firman, Deden, and Ibnu carry out every weekend are cleaning up rubbish in the neighborhood around the regional government offices and the square. They picked up the garbage that was scattered into the large plastic bags that they had prepared. After the

plastic bags were full, they dumped them in an integrated waste processing facility five kilometers south of the square.

Human Consciousness as Part of the Environment

Humans can show gratitude to the environment starting with small things. As done by Yanto and Citra in the Kelomang novel as follows.

Sejak berumah tangga, Yanto dan Citra bersepakat membangun rumah yang asri dan hijau. "Biar Saija lebih banyak menghirup oksigen yang segar!" begitu alasan Yanto. (Kelomang, 43)

The atmosphere of a beautiful and green house is synonymous with presenting plants around the house. The warming of the earth makes the world's weather more extreme and unpredictable. In tropical countries like Indonesia, it is increasingly difficult to find a cool feeling in the house, especially if you live in cities. The amount of pollution from factories and motorized vehicles makes the temperature during the day higher and makes it stifling. This will also affect conditions in the house.

Awareness of Rejection of the Temptation to Force Will on the Environment

When humans have an awareness of the importance of protecting the environment, humans will involve themselves in all things that support the continuity of life. Humans with awareness of the environment will uphold the dignity of life. Humans will take care of the environment like maintaining themselves. Humans will stay away from all forms of action that can damage the environment. Even when invited by humans who have the will to destroy nature, then the awareness of resistance to the temptation to impose their will on the environment will arise. In the Kelomang, this awareness appears when residents on the coast of Banten Regency are faced with a plan to build a sea sand mining company. Various attempts were made to reject the plan.

Tak jauh dari perahu itu, warga berkumpul di tempat pelelangan ikan. Warga sedang membicarakan rencana penambangan pasir laut di sekitar perairan

tempat mereka melaut. Kabar keluarnya izin penambangan pasir laut sudah mereka dengar dari aparat desa. Warga yang menolak penambangan langsung memasang spanduk penolakan di beberapa sudut kampung.

Hari ini warga berkumpul untuk membicarakan langkah yang akan mereka ambil dalam menghadapi rencana penambangan pasir laut. Di tengah-tengah warga, Saija, Firman, Ibnu, Deden, dan beberapa aktivis lingkungan ikut mendengarkan pembicaraan warga. Warga menerima kehadiran anak-anak muda itu karena dalam kondisi seperti ini warga membutuhkan dukungan dari luar. (Kelomang, 100-101)

The residents refused by putting up banners and discussing steps to be taken so that the planned sea sand mining permit was not issued. Residents also welcome the presence of students like Saija and friends to get more support. Rejection like that of Banten residents is also common in other parts of Indonesia.

The strong ecological message in the Kelomang novel through the depiction of an apocalyptic environment which explains that every action taken by humans will always have an impact on life. The impact that will be felt in the present and in the future. Every activity carried out requires an attitude that must be prepared with all the consequences.

Apart from having an environmental impact, human activities related to the environment will have a direct impact on the local people. Local residents will be affected economically and health impacts.

CONCLUSION

The apocalyptic ecocritic environment in the *Kelomang* by Qizink La Aziva can be summarized as follows. It is found that environmental changes that have occurred are garbage pollution, clean water crisis, vandalism, road damage, and damage due to mining activities. Efforts to prevent environmental damage were found, such as cleaning garbage in the yard of regional government offices and squares, as well as preventive preparations for

rejecting sand mining. There is human awareness of part of the environment carried out by Yanto and Citra. Yanto and Citra agreed not to bring their smoking friend into the house. Citra also prepares to put the tongue-in-law plant to minimize air pollution in her house. There is awareness of rejection of the temptation to impose their will on the environment, such as the repressive efforts of residents in rejecting the plan to mine sea sand by means of demonstrations and rejecting the presence of sand mining vessels, and not accepting bribes made by businessmen and government officials to approve sea sand mining.

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