

READING NATURE AS IMAGE AND A CRITICISM TOWARDS ENVIRONMENTAL PROBLEMS IN DAVE SMITH'S POEM, *RAIN FOREST*

Henrikus Joko Yulianto
Semarang State University

ABSTRACT

Rapid global development brings some changes in our physical environment. Literary work as a social media need to play a role in encouraging people's understanding and awareness of the threatened condition of our natural surroundings. Poetry as one of literary genres often depict nature as the image and poetic representation. Romantic British poetry is one tradition that remarkably delineates and glorifies the beauty of nature as their poetic manifesto. In America, there was transcendentalism that similarly cherished the glory of nature through the transcendentalists' works such as poetry and fiction. In contemporary American poetry, the splendor of nature again emerges as poetics in many of their works. However, different from their previous modern poetic tradition, this contemporary one put forward nature not just as image but also convey some criticisms towards environmental problems.

Key Words: nature, image, environmental problems, contemporary American poetry

INTRODUCTION

In this recent time, rapidly growing development especially in physical infrastructures bring some daunting effects to environmental ecosystem. Change of climate from cool to stifling hot becomes a prevalent condition in many areas; the diminution of soil water supply is also prevalent in some places. In some other places, the population of preserved animals is getting decreased along with the clearing activities of green areas for building plans. Besides, the more number of people occupying in these areas with their increasing number of vehicles, has also brought forth air pollution. Some of these conditions might be one factor that contributes to the greenhouse effects.

To overcome the hazards of these effects, therefore, people need to orient their development practices based on environment preservation or it might be known as green development programs or environment-based development. It means that people have to be

more considerate in making use of lands, which areas for development purposes and which other areas for green open spaces. Development plans need restructuring and re-planning so that the activities will bring forth benefits either for development programs themselves or environmental preservation. Each region should apply a principle of environment-based development in its programs. Meanwhile, people should also realize steps and measures they can take to preserve nature surroundings in their neighborhood by many programs such as reforestation, replanting trees, recycling reusable materials, economizing electricity, etc.

As a social and aesthetic product, literature can play a role in building people's views. In regard to nature and environment issues, literature has conveyed perspectives and values about the needs of people to preserve their natural surroundings. Beginning from the Romantic period in England as well as in America to the contemporary period, nature

becomes an inexhaustible and versatile image in various genres of literature, from fiction to poetry. The spirit of *back to nature* as the British Romantic poets and American transcendentalist poets proclaimed in their works seems to be outmoded and irrelevant in this recent era. Yet, if we look at the hazards of our today environment, we may be sure that the motto is still relevant and very significant to the present days.

In poetry, nature mostly becomes a remarkable image in communicating and conveying a poet's view and idea about nature and environment. Romantic British poetry and American transcendentalist poetry portray nature in a form of religious glorification and a sense of wonder. Meanwhile, contemporary British and American poetry delineate nature as image that does not stand for the sake of the image itself but it functions more to convey some ideas or criticism towards the prevailing surroundings. Contemporary American poetry was dated from 1970-s up to the 1990-s. In this mainstream poetry, nature still remains to emerge as image in various works, continuing the former poetic tradition from Romantic to Modern periods. McQuade, et. Al state that contemporary poets incorporate the elements of nature in their poetic works not present them for the sake of image but for aesthetic purpose – “to process some portion of nature or history into a portion of culture by endowing it with aesthetic purpose” (1987: 2738).

Poetic tradition on classic form and nature of the transcendentalist period is still prevalent in the next tradition. Contemporary American poets still write their poems in lyric form. Yet, they wrote them as a native radial form that comes from, and returns to, a center of inner concern (1987: 2742). Many American contemporary poets write about each of their beloved hometown. For instance, Amy Clampitt depicts the Maine coast and the Iowa of her childhood in

her poems; Robert Pinsky delineates his New Jersey; Michael Blumenthal portrays his New York; Rita Dove about Ohio; Dave Smith writes about Virginia, Wyoming and Utah in his poems; etc. (1987: 2742).

This brief paper discusses one of Dave Smith's poems entitled *Rain Forest*, As the title suggests, I am interested in finding out what the poem talks about, especially since it seems to talk about nature. However, the discussion certainly starts with reading the poem as an autonomous poetic work. Accordingly, I try to formulate the problems into two: first, what the meaning of nature as image as communicated by the poem is. The analysis deals with poetic aspects such as ambiguity, tension, paradox, image, figure of speech, form, etc. The approach uses assumptions of New Criticism. Second, the problem is what criticism towards environmental problems the nature image of the poem conveys to the readers is. This latter problem uses an approach called Ecocriticism or an approach that identifies the relevance between literature and environment or ecology. This criticism is meant to find out what perspective towards nature a work of literature conveys.

RELATED LITERATURE

Poetry

Compared to other literary genres, poetry is a work composed of more concise words. Yet, the conciseness of poetic language does not mean that it communicates as literally as the other genres tend to do. But poetry evokes the readers' attention through its figurative and symbolic language expression. Perrine and Arp define poetry as “a kind of language that says more and says it more intensely than does ordinary language” (1992: 3). They further say that in reading poetry, we need to understand what poetry “says” since language is used on different

occasions to say quite different kinds of things (1992: 3). A British poet, Matthew Arnold says that “poetry is simply the most beautiful, the most impressive, and the most effective mode of saying things” (Rozakis, 1998: vii).

Meanwhile, Holman & Harmon say that poetry has significance since it adds to our store of knowledge or experience. Poetry has an idea, a significance, a meaning, an attitude, or a feeling. They further state that the first characteristic of poetry is rhythm. Another characteristic is concreteness; poetry insists on the specific, the concrete, and the bodily. One function of poetry is to present images concretely, while the chief purpose is to please. Poetry is often classified into three types: epic, dramatic, and lyric (1992: 365-366). The elements of poetry include **form** (meter, stanza, rhyme, rhythm), **language** (diction, imagery, figurative speech), **tone** (the writer’s attitude towards his subject and the readers), and **theme** (the central idea that underlies the work).

New Criticism

Holman & Harmon explain that New Criticism applies to the criticism practiced by John Crowe Ransom, Allen Tate, R.P. Blackmur, Robert Penn Warren, and Cleanth Brooks. The name was derived from Ransom’s book *The New Criticism*, which discusses a movement in America in the 1930s as a simultaneous movement in England by critics such as T.S. Eliot, I.A. Richards, and William Empson. In general, the term refers to the “whole body of criticism that concentrates on the work of art as an object in itself; finds in it a special kind of language opposed to – or at least different from – the languages of science or philosophy; and subjects it to close analysis” (1992: 316-317).

New Criticism focuses its study on poetry; yet, it is not concerned with context such as

historical, biographical, intellectual, etc. nor interested in the ‘fallacies’ of intention (the intentional fallacy) or affect (the affective fallacy), but it is concerned with the ‘text in itself’, with its language and organization since new critics assume that a poem has ontological status. It means that a poem possesses its own being and exists like any other object. A poem becomes an artifact, an objective, self-contained, autonomous entity with its own structure (Bressler, 1999: 41) (Selden & Widdowson, 1997: 18). The new critics develop their objective theory of art as contrary to the previous existing fallacies in formulating the meaning of a poem. The meaning of the poem must not be equated with the author’s feelings or implied intentions (the intentional fallacy) nor with a reader’s emotional response to the text (the affective fallacy) (Bressler, 1999: 41).

For the new critics, meaning in a poem is central but one does not read a poem to discover a paraphrasable meaning. Otherwise, meaning, structure, and form interact in such a way to make unity (Newton, 1990: 14-15). For them, form was not understood as in any traditional sense – that is, objective features like rhythm and metre, structural patterning, generic constraints – but an organic relation between all the elements of a work which fused them together (Newton, 1990: 16) (Bressler, 1999: 43). Meanwhile, the meaning of a poem does not reside in the author, the historical or social context of the poem or even in the reader but it resides within the poem’s structure. Meaning will then be achieved through the various and sometimes conflicting elements operating in the poem itself. The conflict or tension in a poem as the new critics mean include terms such as **paradox**, **irony**, and **ambiguity** (Bressler, 1999: 43) (Newton, 1990: 18). In their analysis, new critics search for meaning within the text’s structure by finding the tensions and conflicts that must eventually be

resolved into a harmonious whole and lead to the creation of the poem's chief effect., Such a search will lead new critics to the poem's diction or word choice. Poetic diction often has multiple meanings and immediately set up a series of tensions within the text. For instance, many words have both a denotation, or dictionary meaning, and connotation or implied meaning. A word's denotation accordingly may be in direct conflict with its connotative meaning, determined by the context of the poem (Bressler, 1999: 44).

Ecocriticism

Glotfelty and Fromm define 'ecocriticism' as the study of the relationship between literature and the physical environment. It takes an earth-centered approach to literary studies (1996: xviii). Meanwhile, Slovic in Coupe gives a more elaborate definition on ecocriticism as "the study of explicit environment texts by way of any scholarly approach or, conversely, the scrutiny of ecological implications and human-nature relationship in any literary text, even texts that seem, at first glance, oblivious of the nonhuman world' (2008: 160). Bertens summarizes that ecocriticism focuses on the many and widely different ways in which the natural world – wild and domestic animals, landscapes, the wilderness – and our relations with that world are represented in our culture (2008: 207).

Howarth in Glotfelty and Fromm explains that the term 'ecocriticism' was derived from Greek words *oikos* (eco) and *kritis* (critic) that in tandem means "house judge". He continues by saying that the phrase means "a person who judges the merits and faults of writings that depict the effects of culture upon nature, with a view toward celebrating nature, berating its despoilers, and reversing their harm through political action" (1996: 69). Quoting Edward Hoagland, Howarth continues that *oikos* or nature is "our widest

home", while the *kritis* is an arbiter of taste who wants the house kept in good order, no boots or dishes strewn about to ruin the original décor (1996: 69). He also says that *nature* and *culture* are not opposing terms but they constantly mingle, like water and soil in a flowing stream (1996: 69). Ecocriticism then discusses the interconnections between nature and culture, specifically the cultural artifacts of language and literature. **It has one foot in literature and the other on land; it negotiates between the human and the nonhuman.** Literature then does not float above the material world in some aesthetic ether, but, rather plays a part in an immensely complex global system, in which energy, matters, and ideas interact (Glotfelty & Fromm, 1996: xix).

Ecocriticism is a branch of cultural studies. It appears as one of postmodern criticisms. Influenced by assumptions of poststructuralism, binary oppositions as characteristics of each relation also have a reversal. Quoting Murphy's notion, Coupe argues that "human self needs to be related to the natural 'other', that relationship being one of 'heterarchy' rather than 'hierarchy'". He further says that we must replace the sterile opposition of humanity as 'one-for-oneself' and nature as 'things-for-us' with the principle of 'otherness', by which culture opens itself up to 'interanimation' with nature (Coupe, 2008: 159).

Ecocritics ask questions such as: How is nature represented in this sonnet? What role does the physical setting play in the plot of the novel? How do our metaphors of the land influence the way we treat it? How can we characterize nature writing as a genre? In what ways and what extent is the environmental crisis seeping into contemporary literature and popular culture? What cross-fertilization is possible between literary studies and environmental discourse in related disciplines such as history,

philosophy, psychology, art, history, and ethics? (Glotfelty & Fromm, 1996: xix).

DISCUSSION

Dave Smith wrote his poem, *Rain Forest* in a free verse form consisting of 44 lines. There is no stanza division but the form is presented in one single stanza; there is no regular rhyme pattern. Here is the poem:

Rain Forest

By Dave Smith

The green mothering of moss knits shadow and light, silence and call of each least bird where we walk and find there are only a few words we want to say: water, root, light, and love, like the names of time. Stunned from ourselves, we are at tour's tail end, our guide long gone, dawdling deep in what cannot be by any human invented, a few square miles of the concentric universe intricate as the whorls of fingertips. The frailest twigs puff and flag in the giantism of this elaborate grotto, and we are the dream, before we know better, of an old grotesque stonecutter who squats under a brow of sweat, the afternoon a long glowing stalk of marble. We have entered the huge inward drift behind his eyes and wait to become ourselves. We stare through limpid eyes into the vapor-lit past where breath, wordlessly, like a near river seams up, seams in and out and around darkness. Somewhere far back in the hunch of shadows, we stood by this wall of vines, and he, angry, froze us in our tracks and the blade of belief. That tree there bore the same long slithering of light from a sky he owned. Disfigured now, Its trunk rises thick and black as a monument that rings when struck. Here the hiking path, a crease. Stops, then spirals around into stumps. Our party has gone that way, stumbling quietly. From time to time, someone calls out but we know only the words whispered from the wall of leaves: water, root, light, and love. We stand silent in the earliest air remembered, hearing at last the distant and precise taps of the mallet

until our clothes, as if rotted, fall away and the feckless light fixes us on the column of our spines. Without warning, we begin to dance, a bird cries, and another. Our feet seem to spark on the hard dirt as we go round the black tree and for no reason we know we see ourselves throwing our heads back to laugh, our gums and teeth shiny as cut wood, our eyes marbled, straining to see where it comes from, that hoarse rasp of joy, that clapping of hands before which we may not speak or sing or ever stop.

Nature as Image and Tension

Reading the poem, *Rain Forest* at a glance we will find it full of ambiguity. The title obviously suggests a nature image; yet the lines of the poem do not explicitly depict the characteristics of rain forest. Indeed, this poem is not a descriptive but more a narrative one. As New Criticism assumptions put forward, it is necessary to read this poem more closely in order to get the meaning of the poem. In form, the poem does not either consist of stanzaic pattern nor have a rhyme scheme. It is written in free verse consisting of 44 lines. In regard to nature image, rain forest has a significant role in human's living. In Oxford Dictionary, the meaning of rain forest is "luxuriant forest in an area of heavy rainfall and little seasonality." It is typical of many tropical regions, characterized with tropical evergreen trees and animal species. Rain forests have role in removing excess carbon dioxide from the atmosphere and as a reservoir of water. Since the nutrients are held in the vegetation rather than the soil, the act of removing the plant cover quickly will lead to impoverished soils that are easily eroded. (Pearsall & Trumble, 1996: 1192).

The nature image appears in line 1 showing one part of a rain forest – "the green mothering of moss". The personification of mothering for green moss gives a cool and refreshing atmosphere of the forest. Yet, since the moss covers a vast

area, it can produce shadow and light. The later images 'shadow' and 'light' produce ambiguity since they are not clear in meaning – what the line 'knits shadow and light' means. Similarly, the images create a paradox and a tension between one thing and another – shadow (dark) and light. Line 2 also presents a tension between two images – 'silence and call of each least bird'. Silence, the absence of any sound is paired with 'call', the presence of any sound. As imagery, the images 'shadow' and 'light' appeal to sense of sight (visual) and touch (tactile). Meanwhile, the latter images 'silence' and 'call' both appeal to sense of sound (auditory).

Another ambiguity emerges when the poet recounts his trip to the forest by saying 'we' that as though he walks along with his friends –

we walk and find there are only a few words
we want to say: water, root, light, and love
(line 3-4)

It shows that while walking along the paths, they found four things that are important. These four things are also images in nature and they are needed for any living beings, humans, vegetations, and animals. Lines 5-9 also evoke ambiguity of meaning when the poet says that their trip will get through while their guide has long gone somewhere. The image 'tour's tail end' expresses a metaphor for the finishing trip. The image 'our guide' is ambiguous whether it refers to a person or something. The line says that the guide has long gone to a place that 'cannot be by any human invented, a few square miles of the concentric universe intricate as the whorls of fingertips' (lines 7-9). I interpret this image as a form of decay or perish, of a kind of vegetation or trees. This assumption is supported by line 10-11 that depicts the decay of twigs in the forest – "the frailest twigs puff and flag in the giantism of this elaborate grotto". The verbs 'puff and flag' modify

the noun 'frailest twigs' that suggest dismay and weariness of living vegetation in the forest. The images 'giantism' and 'elaborate grotto' present an overarching paradox. The former suggests an extraordinary size but the latter means 'a small picturesque cave'. Yet, the juxtaposing image of giantism and grotto gives an effect of grandiosity in smallness and so it makes the forest a more remarkable place.

Lines 12-13 also call forth another ambiguity when the poet tells about 'an old grotesque stonecutter'. The image can be associated with a person or a machine that cuts stone. If it refers to person, why its presence seems to cause a conflict to the poet as stated in –

we stood by this wall of vines, and he, angry,
froze us in our tracks and the blade of belief
(lines 21-22)

It means that the stonecutter refers to a machine but it is also personified as if it is human. The ambiguity and vagueness of whether the image 'we' refers to persons or non-humans begins to clear up. Then, I assume that the image 'we' as the poet mentions in the poem refers to the rain forest itself. The rain forest describes the decay of the forest due to exploitative and destructive logging of human by his stonecutter. In line 23, the rain forest describes another destruction of a tree that has been disfigured, getting thick and black because of the practices.

That tree there bore the same slithering
of light from a sky he owned. Disfigured now,
its trunk rises thick and black as a monument
that rings when struck (lines 24-27)

The verb 'slither' means to slide unsteadily. The tree has been disfigured because it may not get enough light from the sun. Meanwhile, the hiking path in the forest becomes a crease or a

fold or wrinkle and moves upwards and downwards to make stumps or projecting remnant of a cut tree (lines 27-28). The images 'hiking path', 'crease', and 'stumps' as imagery appealing to sense of sight and touch, are some of the decays that occur in the forest. The rain forest also tells that a group of trees in the forest has also been decayed – "our party has gone that way, stumbling quietly" (line 28). Yet, as in line 4, the rain forest again asserts four things that the living beings need: water, root, light, and love.

The rain forest lamentingly recounts the effects of logging practices on the deteriorating living of trees. The image 'distant and precise taps of the mallet' (line 33) appeals to sense of sound and movement. It suggests human activity in making use of timbers in the forest in excessive quantity so that the leaves or trees are getting decreased and the light shines feebly on the remnants of the logged trees –

and the feckless light fixes us on the column
of our spines (lines 34-35)

The illustration rises to climax when the logging practices have caused landslides and flood to the dwelling areas of humans –

Without warning, we begin to dance
A bird cries, and another. Our feet seem to spark
On the hard dirt as we go round the black tree
(lines 35-37)

The verb and image of 'to dance' appeals to sense of movement. The line 'our feet seem to spark on the hard dirt' connotes a slow but steady force of landslide in the forest. The images 'gums' and 'teeth' (lines 40-41) are metaphors that suggest 'land' (gums) and 'trees' (teeth), while 'our eyes' (line 41) connotes 'water'. The images 'rasp of joy' and 'clapping of hands' (line 43) appeal to sense of organic imagery (joy) and sense of auditory imagery

(clapping of hands). These images might represent humans who are in a frenzy and excitement after, say, their logging practices in the forest.

Nature Image as Criticism towards

Environmental Problems in *Rain Forest*

Beginning from the title, the poem has already described some scenes of environment as a part of our natural ecology. The poet wants to recount his experience and impression about the rain forest that seems to deteriorate because of some logging practices in the forest. He does not seem to be delighted and optimistic with the condition of the forest. Instead, he feels rather distressed and dismayed with the decaying parts of the forest. Accordingly, nature image as represented by the rain forest and the decays occurring in the forest as revealed in the poem conveys a criticism towards the environmental problems. The poet puts across the criticism through the **tension, paradox, imagery, figures of speech, and tone** (irony).

The irony as revealing tension and criticism has emerged in the poem from line 3 to line 44. From lines 3 to 5, the rain forest has lamented about the needs for four components for its nourishment as well as its growth – water, root, light, and love. What the rain forest says about these four things reveals a conflict that the rain forest has recently been lacking of or needed for these four things. Water, root, and light are natural objects that trees and any vegetation in the rain forest need to nourish themselves to grow. Meanwhile, love refers to care and affection from humans that they need to take care of and preserve the rain forest ecosystem. These four things are not just essential for vegetation but also for humans and animals. For humans, water and light are essential elements for sustaining living. For humans, root certainly

does not mean the part of a plant below the ground, which attaches to the earth and gets nourishment from the soil. But it may be associated with a social or cultural origin as the reason for one's long-standing emotional attachment to a place, community, etc. (Pearsall & Trumble, 1996). It means that by root, humans need to have a sense of domesticity as well as solidity in living his life. Here, the image 'root' them has a connotative meaning referring to one basic aspect of human's life. Similarly, for both humans and animals, love is also a basic need for growing and sustaining life. Love can make life and each living being be lively and blissful. In terms of natural environment, humans need to show his love – love in caring for and nurturing his environment. In line 31, the poet again repeats these four things as the components that the trees in the forest need.

From line 6-10, the poet describes the decay of some vegetation in the forest. Again the lines reveal an ironic tone about the deforestation caused by human's logging practices:

We are at tour's tail end, our guide long gone,
Dawdling deep in what cannot be any human
Invented, a few square miles of the concentric
Universe intricate as the whorls of fingertips
(line 6-9)

Line 11 describes the decay on the trees in the forest in which they are only slender twigs that remain. Lines 12-14 saying 'we are the dream, before we know better, of an old grotesque stonecutter' show the rain forest's yearning and hope for a former better condition, a verdant and affluent green forest (we are the dream) before human destroys its greenery for their own interest (an old grotesque stonecutter). Lines 18-19 illustrate the rain forest's yearning for former clean air in the forest – "where breath, wordlessly, like a near river seams up, seams in

and out and around darkness". These lines then express complaint about and disapproval of the air in the forest that might have been contaminated or depleted in the recent time. In lines 21-22, the rain forest describes the destruction done by humans towards the preservation of the rain forest – "we stood by this wall of vines, and he angry, froze us in our tracks and the blade of belief." From lines 23 to 26, the rain forest delineates another destruction occurring to a tree due to human's logging practice. It has left the tree to remain only stumps. Not only one tree has been chopped down but also another group of trees – "our party has gone that way, stumbling quietly" (line 28).

In terms of ecocriticism assumptions, human needs to redefine his relationship with his nature, his ecological environment. Coupe quotes Murphy's notion that the redefining needs to take the 'other' side of nature in human – nature relationship – "human self needs to be related to the natural 'other', that relationship being one of 'heterarchy' rather than hierarchy" (Coupe, 2008: 159). He further argues that human needs to change his paradigm and perspective in viewing nature, not just as things to serve his own interests but more as existence that needs care and appreciation – "we must replace the sterile opposition of humanity as 'one-for-oneself' and nature as 'things-for-us' with the principle of 'anotherness' by which culture opens itself up to 'interanimation' with nature" (2008: 159). It means that this latter perspective will bring benefits not only to human's interest but more especially to recovery and sustainability of nature.

In the poem, the 'anotherness' of rain forest emerges as its power to cause a natural catastrophe such as erosion and landslide. It is shown in the poem from lines 36-44. Due to human's logging practices, and removal of the

plant cover in significant quantity, it leads to impoverished soils of the forest and it consequently causes erosion and landslide –

Our feet seem to spark
on the hard dirt as we go round the black tree
and for no reason we know we see ourselves
(line 37-39)

The erosion and landslide of the forest soil comes to humans in the form of erosion as represented in metaphors 'our gums' (land), 'our teeth' (tree), and 'our eyes' (water) (line 40-41). Meanwhile, humans' frenzy is described by metaphors 'rasp of joy' and 'clapping of hands' (line 43). The land's erosion should evoke human's awareness that they need to reconsider what they have done to their natural environment. To what extent they have taken resources from there for fulfilling their needs. Is the human's reliance on his nature a manifestation of mutual symbiosis or a form of exploitation? The old saying *man conquers nature* seems no longer relevant to the present time. The saying seems to glorify human's superiority over nature; humans have rights to make use of natural resources as much as they wish. Nature then becomes just an oppressed object. To overcome the environmental problem, humans then need to act not only based on their own interest but also consider the preservation of nature itself. A historian Donald Worster as quoted by Glotfelty says that humans need to revisit how their ethical systems function and not how ecosystems function (1996: xxi). It means that humans need to understand what impacts they might cause to their environment and what ethical systems they need to practice in living with their environment. As humans, they need to be humble and satisfied with what the nature has provided. Fromm says that the man's relationship with nature often can not be negotiated, so that they have to be

hospitable and caring with their nature. Fromm criticizes today human's behavior that tends to be exploiting and disregarding the preservation of nature so that it may bring forth an environmental crisis (1996: xxi).

Deforestation that occurs in the rain forest is one of environmental problems that exacerbate the sustainability of living organisms – humans, vegetation, and animals. Rusbiantoro says that deforestation has threatened the conservation of rich diversity of plants and animals. He mentions an example of forests in Kalimantan, in which excessive logging practices and forest conflagration have caused the population of *orang utan* to decrease every year not to mention other animals in the same forests or other forests (2008: 48). The burning of forests is often practiced by local small farmers and entrepreneurs to minimize the cost of land clearing. Yet, they do not realize that the forest burning will cause other problems either related to the forest conservation and its habitat or to human's living. It is because the thick smoke of the burning will emit carbon dioxide that cover the earth atmosphere, and so it causes green house effects (2008: 50-51).

Meanwhile, Pearsall & Trumble explain 'deforestation' as practices such as felling and clearing of forests, mainly for agriculture and logging. The practice will aggravate the habitat and wildlife not to mention soil erosion and disturbance to water supplies. Since the deforestation is associated with logging, the more number of trees will be decreasing, whereas, trees are needed for photosynthesis in removing carbon dioxide from the atmosphere. Therefore, permissive acts for deforestation will worsen the problem of environment (1996: 374). Rusbiantoro suggests some steps to decrease the crisis. One of these is by reforestation or re-planting trees in some barren areas such as tropical and rain

forests, that especially have been aggravated by human's practices.

CONCLUSION

Environmental crisis is a dilemma. On the one hand, humans exploit natural resources for fulfilling their needs; on the other hand, the human's practice cause hazards for the preservation of environment. In today's world, while humans are enthusiastically occupied with their physical development and so it needs a clearing of more areas and lands that are formerly rice fields, forests, or plantations, they need to reconsider what necessity or need they should prioritize in building the infrastructure – whether or not the building plan brings benefits to or exacerbates the ecosystem of ecology and environment in the area. Because when humans do not really care about the ethical systems in making use of natural lands, their plans will just bring forth another problem, an environmental crisis that it eventually will cause some disadvantages to human's life itself. The more important thing for humans to consider is that they should be satisfied enough with what their nature has provided. They should restrain their own desires and greed not to pursue more and more land and areas for the sake of environmental preservation. One appropriate act to do to anticipate the environmental crisis is by doing reforestation in the devastated tropical and rain forests.

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