Indonesia’s green literature: ’the sleeping beauty’ literary

F N Murti
Faculty of Teacher Training and Education, The Department of Indonesian Language and Literature Education, The University of Jember, Kalimantan Street No. 37, Tegal Boto Campus, Indonesia

email: fitri.fkip@unej.ac.id

Abstract. In the midst of industrial developments involving massive exploitation of nature, green literature emerged as a form of demonstration by poets. Green literature is a variety of literature that promotes nature and protects nature. Green writers are a name for Indonesian writers who are determined to call for protection and nature conservation. Somewhat late than other countries, but this is the movement that led to the emergence of ecocriticism in Indonesia. The method in writing this paper is a literature study related to forest land use and the existence of green writers in Indonesia. Green literature is a criticism of natural exploitation activities. The existence of green literature that gives a message about the preservation of nature can also be utilized in the world of education, for example being an apperception of geography or environmental education learning.

1. Introduction
In the midst of political turmoil, green literature has come under the spotlight to see the other side of human needs. Some of Indonesian societies have come to the point of realizing that life is not a world of robots merely requiring technological solution. Rather, life is not dependent on science machines, but constitutes "living life to live."

Indonesia is a developing country. Therefore, efforts are made to improve the standard and quality of life of the poor through development. What is forgotten is how to plan for socio-economic development in a large ecosystem balance.

Pollution occurs everywhere, in villages, forests, rivers, and even sea. Author think all have been contaminated with pollution. Land production becomes excessive, directly proportional to the most companies’ hunger for wealth. The massive clearance of oil palm and the development of tourism made our eyes dead to see the buildings. M. Radday (2007) has conducted a survey and analysis of possible changes in forest land in Kalimantan (Borneo) which he described as follows.

Figure 1. exploitation of Indonesia's forests; source: Kompasiana

Deforestation and land usege contribute around 47.7 percent of total greenhouse gas emissions in Indonesia. To mitigate climate change, Indonesia as the sixth largest emitter of greenhouse gases in the world needs systematic-structured efforts to make changes. Finally, Ecological studies are being intensified. However, these efforts are not enough to be solved with science but rather the approach of
the humanities. In the field of humanities, poets screams the works of nature in the movements of
green literature.

Literature is born out of human’s life and tries to grapple with all sorts of life issues. In the midst
of chaos literature which scream out the blackness and psychological phenomena of post-modern
human beings. Responding to the phenomena, green literature comes to fill the void regarding the talks
around Mother Nature. Green literature comes up with a new form, which no longer upholds the
values of life. However, it becomes a matter of human life. Green literature has now been awaken
from its long sleep. Present in a more graceful and meaningful body form, it is ready to stab the heart
of those forgetting that God has begun to wrath His mankinds for doing anything they like and trial-
and-error exploitation.

2. Methods
This working paper was carried out with a literature study method related to the development of green
literature and literary criticism in Indonesia. this criticism was built with internationalization seeing
the reality of the loss of forest land as part of industrial development and the return of natural-themed
literature

3. Results and Discussion

Reforestation Literature: Say "WAR!" to Destruction
Green literature, which is currently called ecocriticism, is the concept of ecological wisdom combined
with literature (Endraswara, 2016:166). Throughout its development, green literature is better known
as a literary work that presenting nature’s misery, human’s unrest about the natural and environmental
crises, ecosystem problems, and nature conservation. However, green literature is not merely
concerned with a literary work full of diction about natural objects and nature. Green literature places
nature as the subject of talks, not first lines or literary ornaments. Then, what is the difference
between green literatures and our old literatures? Examples, pantun. nature in pantun is presented as sampiran or opening part of contents. They must be interpreted more deeply about the relationship so that it acts as an introduction to the content. As well as natural-themed
poetry, past, the theme of nature was appointed to worship, whereas, green literature focuses on
rescue efforts because they have lost the beauty to be worshiped. In my view, they do have the same
spirit, but green literature comes up with new body and new heart. Green literature holds not only as a
background as in our earlier Nature literature. Green literature takes a further role than just the topic of
conversation and poetic diction.

The literary work in Mahayana’s thoughts always talks about four things, inter alia, self-conflict,
human conflict, conflict against nature, and conflict against God. In the past, literary works with the
theme of nature were no different from the description of forestry. Today, literary works concerned
with the themes surrounding nature have developed along the development of human thinking in
portraying, viewing, and treating nature. The green literature is there to contemplate the place of
human life, to encourage the love of life, and to enhance the quality of life. Literature is presented to
influence human beings contemplatively in order to be sensitive and aware of the problems of nature,
implying that man cannot live without adhering to the existing "cosmos".

Green literature is expected to whip humans’ dried heart. It strives to make them aware of the fact
that the earth is a "mother" that satisfies all of our needs, a place to lean on, and mingle with others to
carry on with their life. That being said, green literature envisages that there is no choice but to
preserve nature, rather than abandon it. Green literature advances to a struggle against the destruction
of nature, greening the hearts of human beings who are fond of exploiting nature and being ignorant to
the environment.

Destroyed My Earth, Green My Literature
It is ironic to see the reality of the emergence of green literature precisely because of the destruction of
the earth. Perhaps, if the earth is not damaged, environmental problems will never exist. As a
corollary, there would never be green literature, leaving only poetry or other literary works themed
with nature.
In fact, green literature is not a new issue in the world of global literature. Developed countries have shouted out green literature some decades ago. Green literature in Indonesia has been recently conceived around 2008 in a meeting of MPU (Mitra Praja Utama) in Bandung. The pioneer in green literature in Indonesia is Naning Pranoto, a writer who is quite productive. In his note, Naning explained that green literature in developed countries has been a literary movement for the environment since the 18th century. I admit that the people of developed countries such as the United States, Australia, Japan, China and some countries in Europe such as Sweden, Switzerland, Britain, Netherlands, and Germany, more quickly understand the current situation and needs than those in Indonesia as they are still busy learning.

Australasian literature, especially poetry, has been presenting Green Literature since the early 19th century, which they call 'The Age of Colonial Literature'. Their poetry is known as bush poetry and the poet is called bush poet. The word 'bush' is literally 'bushes'. Bush is a typical mild Australian forest overgrown with pine trees, various gums, medicinal plants and flowers, and a variety of weeds flowed by streams of clear-watered flowers. Bush poetry was pioneered by Henry Lawson (186-1922), Banjo Paterson (1864-1941) and Dorothea Mackellar (1885-1968). His works are called 'ballad literature' - the expression of the voice expressed by human's soul who loves completely nature. As a result, they lived away from city's frenzy, which he considered the source of pollution that pollutes nature. Lawson has a follower who calls himself a 'village poet'.

The Green Literary Movement in the United States is marked by the publication of novels that 'voiced' nature. The pioneer William Faulkner (1897-1962), a great writer who claims to be merely a 'farmer' who loves to write. In fact, he was recognized as a world-class master for many writers throughout the globe. In his novel "Big Woods," he condemns human's greed in controlling and changing nature. Faulkner's works inspire farm-rescue activists and writers who are determined to save the earth, known as green-pen (green ink). One of Faulkner's followers is Annie Dillard with her distinctive tagline, "I live with rivers and trees!". Emily Dickinson (1830-1886) also shows herself as a friend of nature, the twin of the earth breathing the scent of flora reciting the ballad of birds and butterflies. Emily's poems voiced the beauty and whining of nature and its contents and the greatness of its creator. The breaths of Emily's poems inspire her readers to love the earth along with its contents, so that the world can exist and become a comfortable and peaceful 'home' for all creatures.

In Britain, the Green Literature movement was pioneered by Brian Clarke, a journalist known to 'lure the debate' around the issue of environmental pollution. He also wrote a novel titled "The Stream", which was awarded the Natural World Book Prize Britain. The novel plot presented a sad story resulting from the impact of industrial wastes that pollute rivers irrigating farmland. Industrial waste not only destroys agricultural land and crops, but also demolishes various fish, earthworms, pest-eating birds and beautiful insects of nature decorators, meaning that it is also ready to destroy human beings.

Green literature was reintroduced in 1996 by Cheryll Glotfelty and Harold Fromm in their essay writing entitled "The Ecocriticism Reader: Landmarks in Literary Ecology". In that paper, they introduced a concept of ecology into literary writing and make the earth (nature) as the center of their studies. Firman Nugraha (2009) states, as a concept, ecocriticism appeared in the 1970s in a WLA (The Western Literature Association) Convergence. Through his essay entitled What Is Ecocriticism?, Michael P. Branch traces the term ecocriticism that was first used though William Rueckert (1978) in his essay Literature and Ecology: An Experiment in Ecocriticism. According to Branch, the term ecocriticism and ecology became very dominant before WLA, which was re-implemented in 1989. At that time, Glotfelty flamingly put forward the term ecocriticism to be used as a criticism that had previously been known as the study of nature writing.

In Indonesia, the Green Literature movement is driven by PERHUTANI (Antara News, 14-12-2013). Perhutani invites teenagers from Surakarta and nearby areas to love forests and the environment through the cultural movement of short story writing genre of green literature. PERHUTANI held an event "The Art of Writing Green Literature with Perhutani" which is a series of Perhutani Green Pen Award road show. Perhutani Green Pen Award in the form of a short story writing competition on forests and the environment was first held by Perhutani as a form of corporate support to instill a sense of love and care for the environments’ forest through literature writing culture. To date, the literary ecocriticism has yet to be prominent. The movement is still limited to the analysis of literary works.
The Demonstrators: Green-Literates of Indonesia

There are several names of Indonesian writers who consistently talk about nature conservation. A series of names may be more of musicians than writers, because indeed the forms of green literary works such as novels and short stories are still somewhat small in number, most of which are poems and songs. For instance, Naning Pranoto (Indonesian green literature writer), Soesi Sastro, and Sides Sudjyarto DS are embraced by PERHUTANI to write the book "Writing Green Literature with Perhutani". Their predecessors, Sitor Situmorang, with "Permata di Zamrud Khatulistiwa ", Ebiet GAD who always invites us to contemplating events and natural language, Ully Sigar Rusadi, a musician and environmental ambassador who never forget to tear a stick of rice on his headband, Frenky, "Lestari Alamku" Boomerang, to Kupu-Kupu Hitam Putih by Iwan Fals.

It needs to be emphasized again that green literature is different from the literary works that only makes nature as the background and its content only, simply aimed worship the beauty of nature. Green literature is further than that. Green literature offers the solution to natural destruction and how humans respond to it. The next question that arises is Where are our other writers when the musicians and singers of the 70's have been happy to sing the chanting of nature conservation? Are they too enamoured and sedated by chaotic problems? Among the thousands of Indonesian poets, some realized earlier. Rendra's poems, as well as Pram's novels are not at all concerned with nature. Keep in mind the works of other, including D. Zawawi Imron with his poems "Saya Madura", and Linus Suryadi with his "Pengakuan Pariyem" with its sound Javanese environment. Also, it is important to note how others' works contribute to the issues surrounding nature, encompassing M. Yamin's poetry "Tanah Air" and "Priaungan Si Jelita" by Ramadhan K.H., poems by Amir Hamzah, Sanusi Pane, Sutan Takdir Alisjahbana, Abdul Hadi WM, Sapardi Djoko Damono, and others. The novel "Anak Perawan di Sarang Penyamun" by Sutan Takdir Alisjahbana, "Upacara" by Korrie Layun Rampan, “Aris dan Pulau” by Aspar Paturisi, Ahmad Tohari (from Kubah, Ronggeng Dukuh Paruk, Di Kaki Bukit Cibalak, to Lingkar Tanah Lingkar Air). All of these express nature. Are they also green writers? If, yes, then I am also included, of course (sometimes). Most of the nature-themed literatures in their era are simply a natural struggle as a medium of development, not a problem that threatens humans’ existence. Perhaps this is the answer to why in the poem, natural sketches are rarely encountered in the contents, but always enclosed in first lines. The contents always pertain to other sides of humans’ life problems, not the destruction of nature as before, nature is not a problem. Hereunder is Naning Pranoto's work.

**MELIHAT POHON HAYAT**

Pohon hayat
Tumbuh di arah kiblat
Tegak subur berdaun makrifat
Hidup tegar berbatang syahadat
Lestari abadi bertumpu hakikat
Pohon hayat tegak di pusat dunia
Anugerah dari yang Satu,
Bagi yang jamak
Tempat berlindung
Kaum yang selamat
Pohon Hayat
Berbuah dua
Bagai Adam bersama Hawa
Nenek moyang umat manusia
Meniti hidup di alam fana
Pohon Hayat
Hijaumu abadi
Daun-daumann tak pernah layu
Walau musim silih berganti
Dahan dan rantingmu tahan waktu
Pohon Hayat,
Cabang-cabangmu mendongak ke atas
Menduing ke arah langit tinggi
Bagai menunjuk arasy Ilahi
Memberi petunjuk umat insani
Untuk berdoa sambil memuji
Pohon Hidup
Sinarmu tak pernah redup
Melindungi semua yang ada
Bunga sucimu tak pernah kuncup
Gambaran nyata alam semesta.*1

A much simpler awakening is presented in the following poem by another poet (anonymous).

Dahulu, hutanku lebat
Mata air di dalamnya tak pernah mengesat
Pepohonnya rindang berdaun lebat
Udaranya sejuk dan lingkungannya mengikat
Sumber daya alam yang tidak sulit didapat
Semua machluk akrab bersahabat

Kini, hutan telah terbabat
Oleh mereka yang namanya konglomerat
Sumber daya alam habis disikat
Hasilnya dimanfaatkan untuk maksiat
Akibat karangnya pengawasan aparat
Masyarakat menjadi seakan-akan berbuat
Pembabatan hutan semakin meningkat
Panasnya mentari sungguh menyengat
Pertanda Tuhan menurunkan laknat
Alam ini enggan bersahabat
Krisis melanda seluruh umat
Ulaha manusia yang moralnya bejat

Kiranya ini menjadi nasihat
Kepada sekalian para sahabat
Kalau tak ingin mendapat laknat
Pelihara lingkungan secara ketat
Agar alam kembali bersahabat
Semoga Tuhan menurunkan rahmat

Also, let us pay attention to a song lyric existing long ago prior to the surge of green literature, known as Topik yang tertinggal.

Berita Kepada Kawan

Perjalanan ini terasa sangat menyedihkan/Sayang engkau tak duduk di sampingku kawan/Banyak cerita yang mestinya kau saksikan/Di tanah kering kebinganan/Tubuhku terguncang dihempas batu jalanan/Hati tergetar menatap kering rerumputan/Perjalanan ini pun seperti jadi saksi/gembala kecil menangis sedih .../Kawan coba dengar apa jawabnya/Ketika kutanya mengapa/Bapak ibunya telah lama mati/Ditelan bencana tanah ini/Sesampainya di laut/Kukabarkan semuanya/Kepada karang kepada ombak/Kepada matahari/Tetapi semua diam/Tetapi semua bisa/Tinggal aku sendiri/Terpaku menatap
langit/Barangkali di sana ada jawabnya/Mengapa di tanahku terjadi bencana/Mungkin
Tuhan mulai bosan/Melihat tingkah kita/Yang selalu salah dan bangga/Dengan dosa-
dosa/Atau alam mulai enggan/Bersahabat dengan kita/Coba kita bertanya pada rumput
yang bergoyang.

Berita Kepada Kawan by Ebiet G.A.D. is devoted to making us aware of contemplating,
rectifying what has been done, and understanding its impact to our life. This work sheds hope on us
becoming a shepherd being able to take care of nature wisely for the sake of our life on the earth.
Another literary work, which has existed for quite some time, “Permata Zamrud di
Khatulistiwa” by Sitor Situmorang, is also worth our contemplation.

PERMATA ZAMRUD DI KHATULISTIWA

Sejam berlayar dari Ternate sini
di seberang sana di Sidangoti
terdapat kilang plyvood kebanggaan kecamatan
Dalam kompleksnya bekerja ratusan buruh wanita yang didatangkan dari Jawa.
Di dalam kompleks terdapat asrama mereka,
semuanya dikelilingi pagar kawat berduri
Di gerbang kawat berduri itu selalu ada jaga bersenjata
mengegah gangguan si hidung belang demi keamanan jalannya proses produksi di hari siang.
Malam hari lain ceritanya.
Para buruh wanita leluasa ke pantai
melepas lelah, mencari cinta, berdendang dengan dongeng kuno,
terlebih di malam berbulan, sembari pohon-pohon raksasa di hutan
di lereng gunung, tempat pengambilan kayu gelondongan, mendendangkan kisahnya dalam
sepi:
Bagaimana besok pagi mesin-mesin penebang akan muncul merubahkan pohon demi pohon,
dan traktor-traktor menyeretnya ke pantai,
masuk kilang dan dalam beberapa menit saja mengolah kayu umur ratusan tahun jadi serbuk,
dengan gigi-gigi baja yang tajam, kemudian diolah jadi plywood
bakal penghias rumah kaum berada di mancanegara
Cerita amsal abad ke-20
Cerita hutan Amazon, Kalimantan, Sumatra
Cerita pohon-pohon raksasa tergeletuk,
telanjang di sisinya, seperti ikan paus terdampar
Cerita hutan yang bukan hutan lagi,
gunung yang segera gundul
dibakar terik matahari
Cerita margasatwa
dan tumbuh-tumbuhan yang bakal tumpas
dan tahan yang akan digusur air hujan
jadi lumpur di dasar laut Nusantara,
dan kilang? Nanti ia pindah, mencari mangsa baru
dan buruh wanita angkatan baru
dari Pulau Jawa,
permata zamrud di khatulistiwa lama sudah dirambah.

Permata Zamrud di Khatulistiwa (The emerald jewel equator) poem tells of the restlessness of
Sitor Situmorang seeing the exploitation of forests and industrial laborers. after the forest they are
working on is up, they will later move to find new forests. then where will humans live if there is
nothing left from nature?
Green Literature in Hand: Awareness in a Weathered Theme

The question arising thus deals with how the continuity of the literary ecocriticism will persist. Intellectuals do not work alone. They need real government’s support in the conservation of the environment, so what has been voiced by the green writers can be realized. Literary ecocritical movement needs to be encouraged, because in this obsolete theme there is a new awareness of life and life with nature. It has yet to be certain whether green literature will survive. We should feel the need to conserve the ecosystem and consider nature as a problem that needs to be taken care of. If the initiators (the intellectuals), the government, and the society especially the younger generation, see green literature simply as literature that tells of the natural beauty of the world - without assuming that nature can become a threat -, there will be no desire to improve nature and the environment. Up until now, the green literature (literary ecocriticism) has remained marginal topic. Are we waiting for green literature to fall asleep, or otherwise to become a big breakthrough in the world of Indonesian literature? Green writers need the support of the wider community and the government simultaneously and synergize to build an environmentally-aware climate with socialization, conservation, and revitalization activities. Likewise, writers must also provide a consistency in the work of green literature.

The government must be aware of the fact that the reason for development is a very tedious thing to be a part of nation’s development. It is necessary to learn in the thinking of traditional societies that there is no higher economic importance than the need to conserve the ecosystem; we do not want a gold mine today if it has to be paid with an arid future. It is also imperative that humans not delay doing correction, later, tomorrow, or the day after, but now. Time can never be controlled. It was not born to compromise, but it has to be viewed as the strongest. Embrace it and conquer it. Because ‘future’ is here, right now.

4. Conclusions

The discourse from ecocriticism to education is as follows. Green literature or ecocriticism (as Glotvelty), now has inspired the presence of an ecology-based curriculum in Indonesia. Some universities began to implement it as evidence of understanding and support for the environmental sustainability (ecology). Ecology-based curriculum is not only done based on science, but also in humanities, one of which is literature. Ecocriticism has moved from appreciation, creative writing, to critic on literary.

Literature that close with nature is also functions as a critique of the exploitation of the environment. The latest development of literature has talked a lot about landscapes and geography. It has been done by literary groups who called The East End of Javanese Literature (Sastrawan Ujung Timur Jawa) in their third anthology themed history, local wisdom, and the scenic landscape. Of course the potential of literature that “teaches value” needs to be utilized.

The example the use of literature is provides an apperception of geography or environmental education by presenting or reading literary which is themed landscapes and ecological wisdom. It will be interesting. That is how literature can be an interesting external discourse for other fields of science. Thus, science will not eliminate our humanity.

Acknowledgments

The author appreciates many support of Faculty of Teacher Training and Education, Jember University. As well as those who are unable to mention one by one.

References

[1] Suwardi E 2016 Ekologi Sastra (Jakarta: PT Buku Seru)
[2] Suwardi E 2016 Sastra Ekologis: Teori dan Praktik Pengkajian (Yogyakarta: CAPS)
[3] Firman N 2009 Sastra Hijau. (Online). http://cabiklunik.blogspot.com/2009/03/sastra-hijau.html, accessed on 20 November 2017.
[4] Antara News (Online) 14 Desember 2013. Perhutani Surakarta Ajak Remaja Cinta Hutan Lewat Sastra Hijau. https://m.antaranews.com accessed on 20 November 2017.
[5] Cheryll G and Harold 1996 The Ecocriticism Reader: Landmarks in Literary Ecology, Ed. (The University of Georgia Press Atens and London) (Book)
[6] Ecology and Literature Chapter 1. BeeHive Digital Concept Cochin for Mahatma Gandhi University Kottayam (Book Chapter), http://shodhganga.inflibnet.ac.in/bitstream/10603/522/9/09_chapter1.pdf

[7] Petrus K 2017 Hutan Indonesia, antara Lahan Perang Eksploitasi, Eksplorasi, dan Penelitian, https://www.kompasiana.com/pit_kanisius/hutan-indonesia-antara-lahan-perang-eksploitasi-eksplorasi-dan-penelitian_593fa5e1f27a6104368b7665 accessed on 20 November 2017.