

Portrait of Eco-Stylistics in Ifa Avianty and Azzura Dayana's Novel "*Ranu, Saat Hati Menemukan Cintanya*"

Ali Imron

English Department
Universitas Tidar
Magelang, Indonesia
alieshirazy@gmail.com

Abstract—This paper focuses on the discussion of the novel entitled *Ranu, Saat Hati Menemukan Cintanya* by Ifa Avianty and Azzura Dayana to reveal the use and implementation of Eco-Criticism in Islamic Novel of Indonesian Context. Eco-Criticism is quite popular at present though there hasn't been clear definition about the respective theory until today. It aims further to explore and find out how Eco-Criticism is specifically applied in the aspects of stylistics. Since the object of study is a novel, narrative stylistics will be used to approach. Taking the background of a Baduy life that upholds the concept of conservation, *Ranu, Saat Hati Menemukan Cintanya* was chosen as it is assumed to have strong aspects of ecology and Islamic values in Indonesian context. The results show how ecological aspects play really important roles in the story of the novel and the way the writers craft and serve them could really teach learners who want to study eco-criticism through stylistics.

Keywords—eco-criticism; eco-stylistics; stylistics; narrative stylistics; islamic novel

I. INTRODUCTION

People from around the world can no longer deny that environmental concern has been one of the major problems at present. The heat keeps increasing, trees are cut down, the cycle of season is not normal, and disasters attack people continuously. Human beings start to realize the importance of nature day by day. Movements to save nature have been made since few decades ago starting from one man one tree to the plastic ban.

It has also been the concern of authors and critics in literature since literature is mimesis. It portrays and imitates life of human beings with of course the mother earth. Nature and environment have been inside literary works since few decades ago but most of those work pay attention on culture, though is also part of eco-criticism in literature.

Modernity has brought human beings to the advancement of technology and easy life. Meetings can now be done on application, so are trade and other activities related to primary needs. Unfortunately, the very basic needs of people i.e. air, water, and basic needs are resulted from plants, not from gadget. Human beings cannot plant rice on their smartphone, of

course, nor can inhale oxygen from it. This concern also keeps increasing in the world of literature, especially since the introduction of the term "eco-criticism".

Ranu, Saat Hati Menemukan Cintanya by Ifa Avianty and Azzura Dayana is one of literary works in Indonesia that brings nature and environment to its readers. It will be explored to find out whether or not the ecological contents stand as one of the important messages to its readers. The word messages here could play merely as messages (as an element of prose), or as the element itself, i.e. style, setting, etc, as the message. Since Indonesia consists of around 88% moslems, and the novel itself states as an Islamic novel, the value of Islam in Indonesian context will also be analyzed using eco-criticism with stylistics; eco-stylistics.

II. ECO-STYLISTICS

A. Eco-Criticism

The term eco-criticism was first introduced by William Rueckert in his essay, "Literature and Ecology: An Experiment to Eco-Criticism" [1]. Yet, many still question the real definition of eco-criticism. Glotfelty's *Reader* was published in 1996, eighteen years after William Rueckert first introduced the term "eco-criticism," and yet Glotfelty's main goal, through three hundred ninety-one pages and twenty-five collected essays, was still to answer the question "What is eco-criticism?" [2].

Disregarding the still existing question about its definition, eco-criticism is known as a study of the relation between human beings and nature in literary works. According to Rueckert, eco-criticism applies ecology or ecological principles into the study of literature [3].

Coming from the words ecology and criticism, ecology and its all aspects of are the main focus of the analysis though the definition of aspects of ecology itself is still varied. It is exactly like what has been done by Gerrard. As it is inspired by modern critical movements on environment, Gerrard explored the movements, resulting in some concepts of eco-criticism, namely: (a) pollution, (b) wilderness, (c) apocalypse, (d) dwelling, (e) animals, and (f) earth. Gerrard states that eco-

criticism examines literature based on its content of earth or nature [4].

Experts have different perspectives considering the scope of ecology in eco-criticism. All state that it is about analysis of nature and ecology but there are several points that are different from one the the others. One of those eco-criticism expert stated that a literary work could be regarded as having ecological aspects if it has one of these criteria: (a) Non-human environment exists not merely as composed attributes but it plays more as something which show that human history couldn't be separated from the history of nature [...] (b) Human interests are not understood as the only legitimate interests [...] (c) Human responsibility for the environment is part of the ethical framework of this text [...] (d) Some sense values for the environment as a process and not as a constant or given thing are at least implied in text of eco-criticism [4].

Eco-criticism is an interdisciplinary theory. It uses theories of literature on one side and theory of ecology on the other side. Hence, all theories of literature would be applicable for one purpose; examining the contents of nature, earth in a literary works.

B. Stylistics

Stylistics was firstly introduced and known as a study of style in linguistics to examine the word choice, features, and use in a text. It has been used in analyzing literary works for its "objective" and "scientific" standards of the style. It used to focus on language features like phonological, lexical, or rhetorical aspects but the recent developments have brought it to a wider scope of style: from formalist to cognitive stylistics from feminist to discourse stylistics and even to forensic stylistics in criminological case. In prose analysis, Simpson has introduced narrative stylistics which focus is no longer merely on the language features of a story. It explores how the story is presented from all of its elements (aspects of fiction) [5]. Stylistics, like eco-criticism, could be used with any other theories to analyze literary works. Since then, the term Eco-Stylistics will be applied.

C. Graphology

Graphology is part of stylistics which examines graphics and visual features in a literary work. It was introduced firstly to analyze handwriting and also signatures. There has been such an improvement on its use that makes the scope of analysis wider. All visual features and the way they play to build a literary work as a literary work could then be analyzed using this theory [6].

Eco-stylistics will analyze how contents about or related to ecology play important roles in the novel from the aspects of stylistics. Since the work is a novel, narrative stylistics will be the focus to find out the results from eco-criticism aspects. All are to give a portrait of eco-stylistics in the object of study.

III. PORTRAIT OF ECO-STYLISTICS IN "RANU, SAAT HATI MENEMUKAN CINTANYA"

Narrative stylistics will explore the elements of prose to check the style of the work. The object of study shows ecological contents on its elements as follows:

A. Characters

There are at least 15 characters mentioned in the novel. 8 are taken as considered to be tools to show readers to nature, the mother earth. First character is "Bumi". Bumi is secondary character whom is mentioned during the trip in Baduy. Yet, his appearance is vital to show how the writer wants the readers to feel the nature when they read the novel. Mentioned as a backpacker who accompanies one of the main characters as he could be seen in 5 chapters from the total of 17. Bumi is Indonesian language which means earth.

Second character who will always remind readers of nature, the mother earth is Ranu. Ranu Hanggara is the original name, but other characters always connect his name "Ranu" to the name of famous lake on Mountain Semeru, East Java. The picture of Ranu Kumbolo even is shown as the opening of chapter 13 and is told not only as a name of setting of the story, but is as it is, and its relation with the main character's name. Ranu is mentioned since the first paragraph of chapter 13 as it is – name of a lake, and is repeatedly mention as the nick name of Ranu Hanggara, "... *si Ranu Kumbolo*" [7].

The other characters are; Ayuni, Bumi, Ken, Teja, Haris. These 5 characters are described as backpackers who love to hike, climb, and go to remote places which one of the causes is the love to nature. During their trip to Baduy, which is explained in 5 chapters, i.e.; chapter 1, 3, 5, 7, and 9, these characters are described to have strong love and respect to nature and cultures related to nature and environment.

B. Settings

The story takes place mostly in Baduy (Banten Province), and Jakarta with other places to support the story, i.e.: Bogor, Singapore, Mount Semeru and some other mountains. Baduy is explained to the details of the place with its uniqueness.

The story itself is started with a subtitle entitled "Baduy Luar Village". Nature and environment are not used only as attributes to support the story. Since the first line of the story until the last paragraph, readers will see description of nature and environment. For a pocket novel with 301 pages, nature is described quite detailed. Atmosphere and mood of readers will be really closed to nature. The sound of river stream, the shape of bridge of plaited roots, the loss of network, the unavailability of electronic devices, will create such a strong feeling of being outdoors; right in the middle of nature.

It happens in around 2010 to 2015 as *Whatsapp* has been used and a type of cellular phone is used by a character namely Optimus (from LG Optimus series, 2010 – 2015) the situation is a combination of modern world and natural world. There are at least 5 chapters where the situation of natural environment are clearly described, e.g; p.5 par 1. The writes describe a situation where people really keep the traditions of their place and also the local wisdom, e.g; "My phone loses its signal in

this place. It is automatically that none of my friends could be called,” translated from *Ponsel sinyalku hilang di tempat ini. Otomatis tak satu teman pun yang bisa kuhubungi* [p. 5 par.4].

Baduy people do not let any modern device set there including electricity. It has been one of their local wisdom that all things have to be done naturally, taken from nature. Artificial devices are not allowed. This kind of belief could be seen in the novel many times. It means that this novel really portrait eco-criticism on its settings.

C. Tone, Mode, and Pictures

The writers use different elements to construct the tone of the novel. Word choice, and pictures are two among some

others. The novels contains so many words about nature or related to. Among them are; bamboo sticks (*tongkat bambu*), leaves (*daun*), roots (*akar*), worms (*cacing*), gurgling water (*gemicik air*), springs (*mata air*), rapids (*jeram*), rope ties (*ikatan tali*), big and heavy rivers (*sungai yang besar dan deras*), bright blue skies (*langit biru cerah*), climbs (*tanjakan*), bamboo floors and walls (*lantai dan dinsing bambu*), all woven without nails (*semua dijalin tanpa paku*).

Words seem to be not enough to bring the readers to environment as the novel also provide pictures inside it. The pictures which are of nature or environment have been list on Table I.

TABLE I. PICTURES IN RANU, SAAT HATI MENEMUKAN CINTANYA

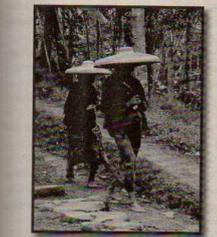
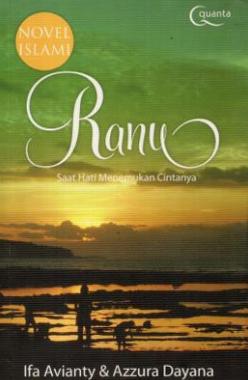
List of Pictures	Details of the Pictures		
	Location	Description	Function
Picture 1	Page 7	(Nature/Environment) Small river in Baduy Luar with bridge of roots	 <ol style="list-style-type: none"> To give real description (picture) of Baduy Luar environment/ nature. To support the narration under the picture which describes what will happen when readers take a step forward with their heart involved. To support the setting of place and situation based on the narration and also conversation between characters [p.7 par. 1 line 1-8]
Picture 2	Page 31	(People/Tradition) Baduy girls walking without wearing sandals in traditional outfit	 <p><i>Sungguh, di sini lah akan kau temukan, kesederhanaan, sekaligus 'kemewahan' tak terbandingkan dalam kehidupan hidupnya. Lokasi: Desa Baduy Luar</i></p> <ol style="list-style-type: none"> The opening of chapter 3 To give real description (picture) of Baduy people and its tradition To give real description (picture) of the simplicity of Baduy people (Kanekes) To bring the reader to the value of nature as it is explained by the text below the picture.
Picture 3	Page 75	(Nature/Environment) A cat	 <p><i>Somebody's watching me! The eyes are red! The cat @ my office</i></p> <ol style="list-style-type: none"> The opening of chapter 6. To strengthen the mood and atmosphere of the story by getting close the readers to nature, represented by an animal
Picture 4	Page 96	(People/Tradition) Baduy Young boys in traditional outfit	 <p><i>For Life Lokasi: Baduy Luar Village</i></p> <ol style="list-style-type: none"> To give real description (picture) of Baduy people and its tradition To support plot of the story

Table 1. Cont.

<p>Picture 5</p>	<p>Page 105</p>	<p>(Nature/Environment) Bridge of Plaited roots</p>	 <p>Ketika sekali lagi, perbedaan yang sangat istimewa kamu jelaki. Anyaman bambu adalah hana, anyaman tali jujukan beda. Tapi ini, anyaman akar-akar pohon karet rakusan, membentuk sebuah jembatan perahu pesona. Lokasi: Desa Baduy</p> <p>- Sejuta jerit kekaguman menyesaki hati kamu akhirnya tiba di ikon Baduy, jembatan akar. Jembatan sepanjang 25 meter ini terbuat dari anyaman bambu.</p>	<ol style="list-style-type: none"> 1. To give a strong feeling about simplicity in Baduy which is so beautiful and adorable which is explained below the picture.
<p>Picture 6</p>	<p>Page 129</p>	<p>(Nature/Environment) Edelweiss garden</p>	 <p>'Edelweiss, edelweiss... Every morning you greet me... Small and white... Clean and bright... You look happy to meet me....</p>	<ol style="list-style-type: none"> 1. The opening of chapter 9. 2. To strengthen the mood and atmosphere of the story by getting close the readers to nature, represented by an edelweiss garden.
<p>Picture 7</p>	<p>Page 151</p>	<p>(Nature/Environment) Pool with marbles inside</p>	 <p>Apa pun bentuk kenarabansmu, kausan, air bisa menenangkanmu. Lokasi: Baduy Luar Village</p>	<ol style="list-style-type: none"> 1. As tone which creates mood on the readers as it supports the narration which says "whatever your anger may be like, it will calm you down"
<p>Picture 8</p>	<p>Page 223</p>	<p>(Nature/Environment) Ranu Kumbolo Lake</p>	 <p>Air yang klawan kemilau ditimpa cahaya matahari serbit berampur kabut pagi. Air jernih, dingin, dan luas. Perbukitan yang melingkupinya dalam bayang-bayang gelap malam berangsur-angsur menjadi terang, menanjakkan kejauhan. Selamat datang di Ranu Kumbolo di waktu pagi, senai talar malam yang tenang. Yang engkau lihat ini bukan mimpi. Tapi jika pun engkau beremua dan melihat Ranu Kumbolo di dalam tidurnu, yukinlah itu adalah mimpi terindahmu. Lokasi: Ranu Kumbolo, Mt. Semeru, East Java</p>	<ol style="list-style-type: none"> 1. The opening of chapter 13. 2. Real description of setting of place. 3. A part of plot as the first sentence of the chapter is about the place. 4. As tone which creates mood
<p>Picture 9</p>	<p>Cover</p>	<p>Beach with sunset</p>	 <p>NOVEL ISLAM Quanta <i>Ranu</i> Saat Hati Menemukan Cintanya Iifa Avianty & Azzura Dayana</p>	<ol style="list-style-type: none"> 1. It is implied that the writers want to bring the readers to nature. The picture seems to show the readers that they would have a journey exploring nature, feeling, and feeling of nature instead of a story.

The word choice and also the pictures can create readers' mood and atmosphere of the story. All of these are about nature and environment. These are served more to make readers to concern nature than just as attributes. There are actually 10 pictures from the novel but the tenth shows the Ka'bah (Kaaba) in the holy city of Mecca and is considered as Islamic content/value.

D. Messages, Moral Values

This novel *Ranu, Saat Hati Menemukan Cintanya* is about love. Yet, as the writers provide many contents about nature or related to it, readers can really get messages and moral values about the importance of nature to human life and how to protect it. Some of the messages and moral values are implied in these sentences:

- Dios praised the living system of the Baduy tribe which he said was very natural and safeguarding, plus their innocent character, translated from page 2 paragraph 6.
- "Well, we should really be like this, Miss. Not thinking about using a vehicle. Walking on foot is already good ... " translated from page 8 paragraph 8.
- The floors and walls are made of bamboo, all are woven without nails. There are no electric lights, of course, and any electronic devices. translated from page 66 paragraph 2.

Those three are among many sentences in the novel about moral values related to nature; being thankful and original. It portrays a tradition in a specific place in Indonesia which readers can learn from it for the local wisdom. It means that, again, nature and environment couldn't be seen just as attribute in *Ranu, Saat Hati Menemukan Cintanya*.

IV. VALUE OF ISLAM IN INDONESIAN CONTEXT

The label given to *Ranu, Saat Hati Menemukan Cintanya* makes this analysis also focus on Islamic content in it. As eco-criticism is the basic theory used in this analysis, Islamic content related to environment, nature or social in Indonesian context will be analyzed.

There are at least 8 Islamic contents in the novel. They are:

- Men and women are separated in different rooms [ch. 5 p. 66 par.1].
- Baduy couple are married by parents' choice [ch. 7 p. 101 par. 1]
- Love grows after marriage contract [ch. 7 p.102 par. 2-5]
- Hidden bomb by Jewish to Yahya Ayyash [ch.8 p. 127 par.4]
- Prayer before sleep [ch. 12 p.194 par.2-3]

- Tahajjud prayer [ch. 14 p. 254 par.4]
- Qur'an chapter 67 verse 3-5 [ch. 14 p.258 par. 2-3]
- Hajj [ch. 14 p. 255-260]

From the 8 Islamic contents found in the novel, only 3 actually which could be regarded as under eco-criticism scope. The first tells about the separation of men and women in Baduy village building which is the tradition of Baduy and is also based on Islamic rule. The second explains how Baduy boys and Girls (Baduy Dalam) become husband and wife because of parents choice. And the third is how Kanekes believe that love will grow after the marriage contract.

The three are regarded as based on eco-criticism as they are explained as being the traditions or beliefs of Kanekes. The others tell about Islamic values but are common Islamic values from the religion which doesn't really connect to an environment.

Eventhough only three, those Islamic contents are no doubt under eco-criticism scope of analysis. The three explain what Kanekes do and believe related to their daily activity based on their tradition. And they are all Islamic values.

The results portrays how eco-stylistics is used in analysing *Ranu, Saat Hati Menemukan Cintanya*. The novel contains strong ecological aspects, seen using stylistics perspective. They show how the writers play some elements of prose to persuade readers to concern about the importance of nature. They use not only simple elements like diction, but also pictures to strength then the imagination of the story and nature. The way they play with the elements work quite well in at least giving a strong feeling about the presence of nature and be thankful to have it.

REFERENCES

- [1] Y. Saito, *Style and creativity: Towards a theory of creative stylistics*. Nottingham: University of Nottingham, 1997.
- [2] B. Bunting, "Nature as ecology: Toward a more constructive eco-criticism," *Journal of Ecocriticism*, vol. 7, 2015.
- [3] S.K. Mishra, "Eco-criticism: A Study of Environmental Issues in Literature," *BRICS Journal of Educational Research*, vol. 6(4), pp. 168-170, 2016.
- [4] S.Y. Sudikan, *Ekologi Sastra*. Pustaka Ilalang Group, 2016.
- [5] A. Imron, "Imagining how literary work transforms as a new form of media in providing information about islam and islamic laws and values in the future," *Proceedings of International Conference on Language and Cultural Studies*, 804-816, 2016.
- [6] A. Imron, *Stilistika naratif novel a visit from the goon squad by Jennifer Egan*, Unpublished. Universitas Diponegoro, 2011.
- [7] I. Arianty and A. Dayana, *Ranu saat hati menemukan cintanya*. Jakarta: Quanta, 2013.