

## THE EKOPUITIKA THEORY

Misnawati 1, Petrus Poerwadi 2, Alifiah Nurachmana 3, Syarah Veniaty 4, Stefani Ratu Lestaringtyas 5, Nirena Ade Christy 6, Ibnu Yustiya Ramadhan 7, Yulina Mingvianita 8, Anwarsani 9, Siti Rahmawati 10  
1,2,3,4,5,6,7,8 Universitas Palangka Raya, Kalimantan Tengah, Indonesia  
9,10 SLBN-1 Palangka Raya Kalimantan Tengah

### ARTICLE INFO

#### Article history:

Received 3 Februari 2022

Received in revised form 2 Maret 2022

Accepted 10 Maret 2022

Available online 6 Agustus 2022

#### Keywords:

ekopuitika, Ecology, and Poetics '.

### ABSTRACT

This study aims to: (1) describe the sense of ekopuitika theory; (2) describe the working mechanism of ekopuitika theory; and (3) describe the application of the ekopuitika theory in the oral literature.

The theory used in this research is ekopuitika theory, ecology theory, and poetics theory.

The data collecting technique or data collection process utilized in this research are as follows: (1) recording technique, either audio or audiovisual, (2) notes, (3) rooted interview, (4) literature study and documentation analysis.

The finding of the research is (1) the meaning ekopuitika theory is literary theory/knowledge of poetry which is associated with the environment. (2) the working mechanism is started from analyzing the poetics theory which consists of: 1. Sound that includes: a) rima; (b) assonance; (c) alliteration; (d) anaphora; (e) eponi; (f) kakafoni; and (g) onomatopoeic. 2. Rime (metrum and rhythm) 3. Word includes: (a) vocabulary; (b) diction; (c) figurative language; (d) imagery; and (e) linguistic factors. 4. Phrase that includes: (a) nominal phrases; (b) verbal phrase; (c) the numeral phrase; (d) the adverb phrase; and (e) the prepositional phrase. 5. Sentence/array includes: (a) declarative sentences; (b) interrogative sentences; (c) the imperative sentence; and (d) the exclamatory sentence. 6. The discourse that includes: (a) cohesion and (b) coherence.

The next how it works, is further analyzed once more with the ecology theory that includes: (a) the representation of nature: plant, animal, mountain, water, sea, land, air, sun, and sky; (b) the manifestation of the representation of behavior: traditional event (ritual), religion, knowledge, cosmology, language, myth, art, moral, and housing.

After the ekopuitika theory applied in the oral literature there was a result that evidently for the representation of nature related to the plant and animal, while for the representation of the behavior associated with the traditional event (ritual) and language.

**Correspondent authors:** Misnawati 1, Petrus Poerwadi 2, Alifiah Nurachmana 3, Syarah Veniaty 4, Stefani Ratu Lestaringtyas 5, Nirena Ade Christy 6, Ibnu Yustiya Ramadhan 7, Yulina Mingvianita 8, Anwarsani 9, Siti Rahmawati 10

1,2,3,4,5,6,7,8 Universitas Palangka Raya, Kalimantan Tengah, Indonesia  
9,10 SLBN-1 Palangka Raya Kalimantan Tengah

Email: [misnawati@pbsi.upr.ac.id](mailto:misnawati@pbsi.upr.ac.id).

### A. Introduction

Ekopuitika theory was born through a very long research. This theory began when there was a research survey of oral literature did, on April 2011 and ended on March 2015 when the researcher did the open examination of doctoral program. The Researcher conducted the field research in the form of oral tradition which is containing of oral literature in East Barito District. The research at the moment focused on *Hiyang Wadian*. *Hiyang Wadian* known as a form of

utterances like speech, poem or story which is spoken by *Wadian* and lead to a purpose. *Wadian* is the one who led the ritual/ceremony, both associated with the life or death.

In this research, the theory is applied to *Hiyang ngume naun* that is *Hiyang* which is spoken in the farming tradition on Dayak Maanyan community in East Barito District.

#### **B. The Purpose of The Research**

This study aims to: (1) describe the sense of ekopuitika theory; (2) describe the working mechanism of ekopuitika theory; and (3) describe the application of the ekopuitika theory in the oral literature.

#### **C. The Benefit of The Research**

Theoretically, this study contributes a theory for the fans and researchers of oral literature which is in the form the ekopuitika theory.

#### **D. Data Collection Technique**

Data collection techniques used in this study are: (1) recording technique, both audio and audiovisual, (2) logging, (3) depth interviews, (4) the study literature and documentation analysis.

The examination of data validity in the qualitative research follows what is recommended by Lincoln and Gube, which includes four techniques: (1) credibility; (2) transferability; (3) dependability; and (4) conformability.

#### **E. Discussion**

If take a look back to the history, the *ecology* firstly was introduced by Ernest Haeckel, an expert in the life knowledge's, in the mid-1960s, while the *poetic* theory was first used by Aris-toteles in his book entitled *Poetics* (340 BC). Furthermore, then in 2000 significantly was introduced by Muhammad Haji Salleh, a professor of Malay literature in the correspondence Position of Malay *University* Malay nationality (now serving as a professor of literature at the study Center for Humanitarian Studies of Universiti Sains Malaysia), with the book's title is *Puitika Sastra Melayu*. Ernest Haeckel and Muhammad Haji Salleh are the persons who inspiring the researcher, thus the *ekopuitika* theory was born. However, Ernest Haeckel and Muhammad Haji Salleh are indeed making the inspiration for the emergence of the *ekopuitika* theory itself.

The *ecology* and *poetics* are more develop than before, that is why, in this research, the *ecology* and *poetics* are drawn from many sources. But, the sources for ecology is prefer taken from Carolyn Merchant. The *ecology theory of Carolyn Merchant* is chosen because the theory

is appropriate with the environment of Maanyan Dayak community in East Barito District. Furthermore, to the theory of *poetics* (literary theory / theory of poetry), in this research does not only the poetics belong to Muhammad Haji Salleh which is used to analyze *Hiyang Wadian*. But also, the *Teori Pengkajian Puisi* belongs to Rachmat Djoko Pradopo. The Choosing *poetics* of Muhammad Haji Salleh and *Teori Pengkajian Puisi* of Rachmat Djoko Pradopo to analyze *Hiyang Wadian* is because both of them have been long time on doing the research and developing a theory about poetry.

In order to avoid the misleading, there is a comparison theory with the almost similar name, which called as *eco-poetics*. In the world of Western literature *eco-poetics* is the word used in the poetry world. In English, the term of *eco-poetics* also known as *eco-poetry*. The *eco-poetics* term or *eco-poetry* intentionally used in poetry to underscore the message on the ecological element.

This was in tune with the quote “*The term Eco-poetry has come into recent, popular use as a means of denoting poetry with a strong ecological emphasis or message*” (<http://en.wikipedia.org/wiki/Ecopoetry> accessed March 7<sup>th</sup>, 2012).

The quote shows the term *eco-poetics/eco-poetry* is used as a tool to show the poetry and in that poetry incorporate the elements of a very strong ecological message.

Durand (2002: 59) says *eco-poetics* does not mean the poetry of nature, that statement could be seen on the quote “*Eco-poetics does not necessarily mean nature poetry. In fact, “traditional Nature poetry, a la the human-subject meditating upon a natural object-landscape-animal as a doorway into meaning of the human subject’s life, is now highly problematic.”*”

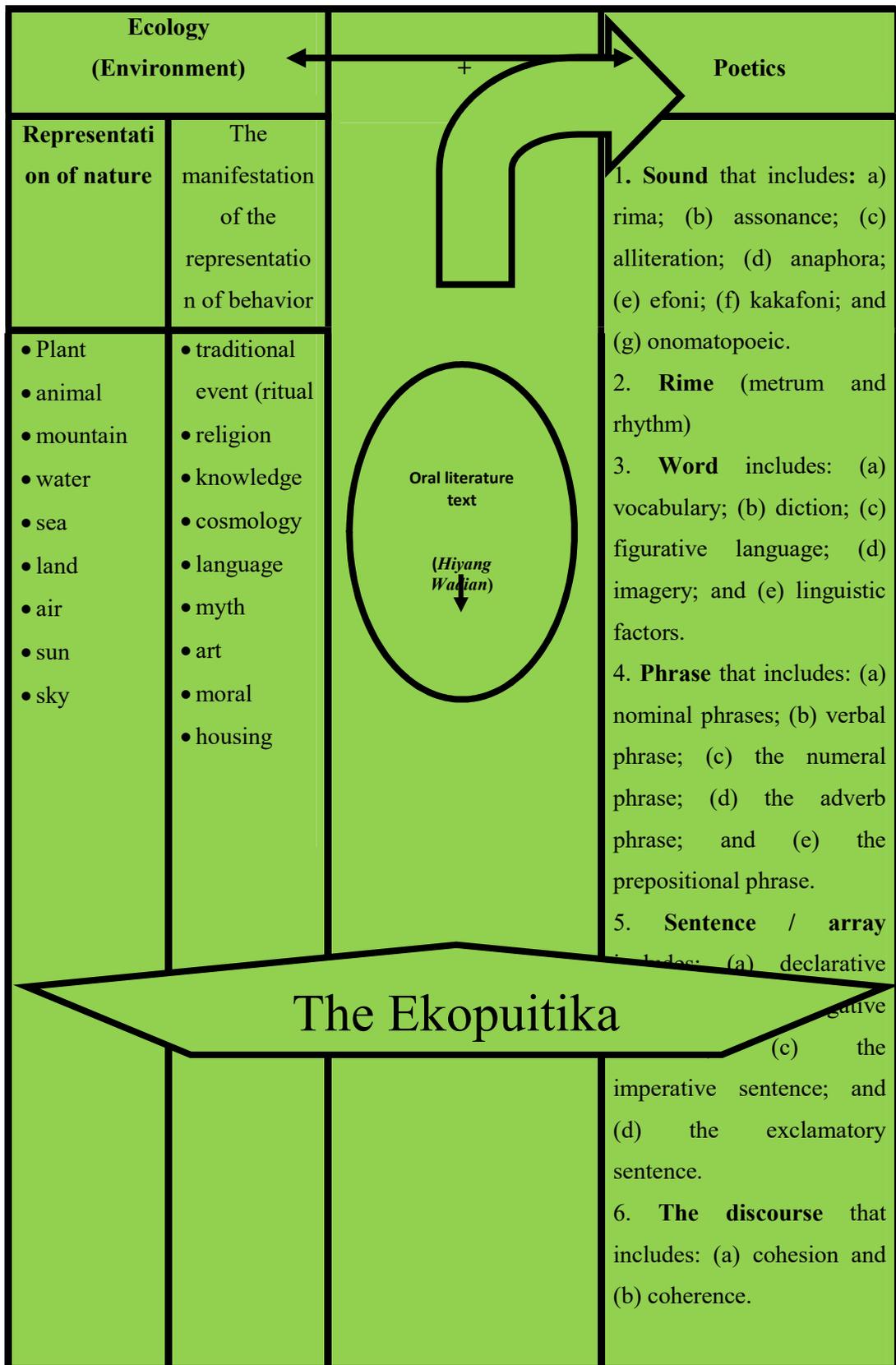
Based on the descriptions that has been described can be drawn two conclusions of *eco-poetics/eco-poetry* those are: (1) a combination of two different disciplines, which is a combination of the ecology and poetry; (2) poems emphasize at the very strong ecological element message.

If in the Western world, a dispute has still occurred about the definition of *eco-poetics/eco-poetry*. Ekopuitika theory in this research explicitly says that ekopuitika is literary theory/knowledge of poetry which is associated with the environment.

## F. The Working Mechanism of Ekopuitika Theory

Picture 1: How to Work Theory Ekopuitika





Description:

1. The (+) sign means the merger of two theories, namely the theory of ecology and poetics
2. The  means as a start of analysis
3. The  means connect each other

Based on the picture 1, the working mechanism is started from analysing the poetics theory which consists of : 1. **Sound** that includes: a) rime; (b) assonance; (c) alliteration; (d) anaphora; (e) eponi; (f) kakafoni; and (g) onomatopoeic. 2. **Rime** (metrum and rhythm) 3. **Word** includes: (a) vocabulary; (b) diction; (c) figurative language; (d) imagery; and (e) linguistic factors. 4. **Phrase** that includes: (a) nominal phrases; (b) verbal phrase; (c) the numeral phrase; (d) the adverb phrase; and (e) the prepositional phrase. 5. **Sentence/array** includes: (a) declarative sentences; (b) interrogative sentences; (c) the imperative sentence; and (d) the exclamatory sentence. 6. **The discourse** that includes: (a) cohesion and (b) coherence.

The next working ways are, linked and analyzed once more with the ecological theory by the form: (a) the representation of nature includes: plant, animal, mountain, water, sea, land, air, sun, and sky; (B) the manifestation of the representations of behavior such as: the traditional event (ritual), religion, knowledge, cosmology, language, myth, art, morals, and housing.

## **G. The Application of Ekopuitika Theory in the Oral Literature**

### **a. Related to the Plant**

The ecology representation of nature which is related to the plant illustrated in the following quote.

*“Aku natungkal babuang hanyu putut kayu, anri ranu  
kupang langit wayu rirung kalulayang anrau”*

The translation:

[I cleanse / purify the wood, with water  
*kupang langit wayu rirung kalulayang anrau*].

Dayak Maanyan community in East Barito District, Central Kalimantan uses forests (wood) for various necessities of life. The farming activities cannot be separated from the forest. Without the forest, there will be no fields. In the farming, the land area required is quite wide about 1.5 hectares, after the harvest time the field is planted with the trees such as rubber, tallow, rattan, and other varieties of fruit. Within 10—15 years the land has been turned into the woods again. Planting the field with the trees is a must for any cultivators on Dayak Maanyan community. That obligation is

inseparable from the indigenous believed by Dayak Maanyan community. Thus, it is not wondering that the forest is considered as the existence of Dayak community.

The forest for Dayak Maanyan community is the world, the source of life. The status and role of forests as what prompted which pushing the Dayak Maanyan community to utilize the forest around them and at the same time encouraging a commitment to maintain its sustainability for the existence and survival of the forest itself. To do that, Dayak community is supplied by the natural mechanisms and cultural values that support the use of forests for the survival and preservation of nature. In addition, to maintain, preserve, and protect the forest where it emerged from the customs treatment, the role of traditional institutions in the regulation of sanctions and penalties as well as the mechanisms that evolve naturally from nature.

Forests for the Dayak Maanyan community indeed has a very large role, as is evident from their livelihood comes from the forest (farm), all the elements of life are also sourced from the forests such as materials to make their houses, all obtained from the forest. The entire building is made of the wood, of course it's been a lot of homes that use zinc as roofs, the steel nails as the fastener and pegs. Before any of that, the basic material of Dayak Maanyan community's house is made of wood and rattan. Likewise, the transport equipment, such as canoes, household appliances such as: mats, baskets, and tools to fight like a shield, chopsticks, all is made of wood.

That is the reason why in the ritual *ngume*, the wood must cleaned / purified (ditampung tawar), in order does not to be disturbed by the evil spirits.

#### **b. Related to the Animal**

The ecology representation of nature related to the animal illustrated in this following quote.

*“Ari tawutku ma ammau, ada wuah jawe wai nalang, sigai langit ngeme. Ada kalumpising nginsing, kulubayu ngepu. Ada angkalap ngalap, anrakei ngennei. Amun lawu ma wuang ranu, ada patuk saluang, puang hanyu juman rirung. Dasar hanyu wusi weah tau kaele ulu teka unnan, tagarak tenga teka patah. Kahante munta murunsia, karanrung tamiunring. Palus nerau pangunraun”*

Translation:

[I throw this up, do not hit the spider, anrunganyan. Do not be taken by the fireflies (*kulumpising*). Do not be taken by *kulubayu* (big fireflies). Do not be taken by the cricket. If brought into the water, do not swallow by *saluang* fish (a kind of small fish in the river). You are the rice seeds, awaken the head from the pillow, moving the body from the mat. Being able to make the children from small become big. Inability to raise the human. [The

next is calling *pangunraun*]

Dayak tribe especially Dayak Maanyan community in East Barito district, Central Kalimantan highly respect to the animals, because of that almost any activity, there is Hiyang spoken related with animal. The animals were *dihiyangkan* on the quotation above are spiders, fireflies, cricket, and saluang fish (a kind of small fish in the river).

#### **H. The Sound on *Hiyang Wadian Ngume Naun* Related to The Dayak Maanyan Community Ekology in the Manifestation of Behavior**

The sound which is associated with the representation of ecological behavior related with the traditional event (ritual) and language.

##### **a. Related to the Traditional Event (Ritual)**

The sound which is associated with the representation of ecological behavior related with the traditional event (ritual) illustrated in this following quote.

*“Guru sa haut matei, biar matei watang tenga lumun pakun numuk, harung nu hang iring, hang lapeh aku, daya kakatuhennu puang umma matei, kajayaennu puang turut lumun. Numpan kawan sajian galaran yeti tau na tampan—tarime, tangap—tangapi daya here kawan kariau jumpun—kariau haket, sima dalung—tempan palakar pajaga ulu hungei, ulu guntung, lebuk lasi balukan kayuan”*

##### **Translation**

[The teacher who has already died. Although the soul is gone. Sit you are on the side, next to me, because your marvel is not died. Your marvel is not destroyed. Accept all of these *sesajen* offerings, thus those spirits in the wilderness, the spirits of the river, the spirits in the large logs maintained by *kariau* (spirits) in order does not disturbing.

Dayak Maanyan community very respect to the teacher, even though the teacher is already died, but the respect for the teacher is still continuously doing. The teacher is a person who is very meritorious. Dayak Maanyan community are humbled themselves towards their teacher, kindly obey the command and advice from the teacher, was always asking for the opinions and point of views from the teacher in each of their business, especially those associated with the traditional event (ritual). They obey every direction and guidance from the teacher, because of that the respect for teacher is still being done even though the teacher had died.

##### **b. Related with the Language**

Language is a communication tool to convey the information each other, as well as for Dayak Maanyan community, language has a very important turn on doing the traditional event (ritual) as a tool to communicate with human nature and the supernatural. Dayak Maanyan language is the primary language used in the indigenous ceremony dominantly especially Maanyan *Pangunraun* language.

The sound which is associated with the representation of ecological behavior related to the language reflected at all the speeches of *Wadian* in *Hiyang Wadian ngume*.

## I. Conclusion

The author is sincerely hope this ekopuitika theory can be accepted by the researchers and reviewers of oral literature well, both inside and outside of the country.

## References

- Adgar, W.N. et. al, 2000. "Advancing a Political Ecology of Global Environ-mental". Discourse, CSERGE Working Paper GEG 2000—10.
- Altenbernd, Lynn dan Leslie L. Lewis. 2000. *A handbook for the Studi of Poetry*. London: The Macmillan Company.
- Atmazaki. 1993. *Analisis Sajak: Teori, Metodologi dan Aplikasi* . Bandung: Angkasa.
- Barnauw, V. 1989. *Etnology*. Illinois: Dorsey Press.
- Barry, Peter. "Ecocriticism". *Beginning Theory: An Introduction to Literary and Cultural Theory*. 3rd ed. Manchester: Manchester UP, 2009.
- Bryant, R.L. 1998. "Power, Knowledge and Political Ecology in the Third World; A Review". *Progress in Physical Geography*, Vol 22/1, PP 79 — 94.
- Buell, Lawrence. *The Environmental Imagination: Thoreau, Nature Writing, and the Formation of American Culture*. Cambridge, MA and London, England: Harvard University Press, 1995.
- Chandra, L. C., Endi, Y., Randa, A. G., & Putra, G. B. (2022). *Perkawinan Adat Dayak Kanayatn dan Hubungannya dengan Perkawinan Gereja Katolik*. ENGGANG: Jurnal Pendidikan, Bahasa, Sastra, Seni, dan Budaya, 3(1), 122-250.
- Culler, Jonathan. 2000. *Structuralist Poetics*. London: Methuen dan Co. Ltd.
- Diman, P. (2020). *Nyanyian Adat Masyarakat Dayak Maanyan: Suatu Pendekatan Hermeneutika*. Engganga: Jurnal Pendidikan, Bahasa, Sastra, Seni, dan Budaya, 1(1), 40-56.
- Duran, Marcella. 2002. "The Ecology of Poetry". *Ecopoetics 2*. vol 2: pp 58 — 62.
- Endraswara, S. (2022). *Teori Sastra Terbaru Perspektif Transdisipliner*. ENGGANG: Jurnal Pendidikan, Bahasa, Sastra, Seni, dan Budaya, 3(1), 122-250.
- Estok, Simon C. (2001). "A Report Card on Ecocriticism." *AUMLA* 96 (November): 200—38.
- Estok, Simon C. (2005). "Shakespeare and Ecocriticism: An Analysis of 'Home' and 'Power' in *King Lear*." *AUMLA* 103 (May 2005): 15—41.

- Hendra, A., & Marseda, I. A. (2022). *Eco-Etika Dalam Budaya Manugal Dayak Ngaju (Tinjauan Ekologis Berdasarkan Ensiklik Laudato Si Art. 139)*. ENGGANG: Jurnal Pendidikan, Bahasa, Sastra, Seni, dan Budaya, 3(1), 122-250.
- Jakobson, Roman. 1960 [1987]. "Linguistics and Poetics". Dalam Pomorska, K. & Rudy, S. Roman Jakobson (Eds), *Language in Literature*, pp. 62—94. Cambridge, Mass, London, England: The Belknap Press of Harvard University Press.
- Jakobson, Roman and Linda R. Waugh. 1987. *The Sound Shape of Language*. Berlin/New York/Amsterdam: Mouton de Gruyter.
- Kuper, Adam. 1999. *Culture*. Cambridge: Harvard University Press.
- Levin, Samuel R. 1977. *The Semantics of Metaphor*. Baltimore: The John Hopkins University.
- Linaro, L. (2015). Struktur Klausa Bahasa Maanyan Dalam Pangunraun Taliwakas Paadu (the Structure of the Maanyan Clause in Pangunraun Taliwakas Paadu). *Jurnal Bahasa, Sastra dan Pembelajarannya*, 5(1), 1-13.
- Lincoln, Yvonna S & Egon G. Guba. 1984. *Naturalistik Inquiry*. London: Sage Publication.
- Merchant, Carolyn. 1980. *The death of Nature: Women, Ecology and The Scientific Revolution*. San Francisco: Harper and Row.
- Mitchell, Bruce. 1997. *Resource and Environmental Management*. Canada: University of Waterloo, Ontario.
- Misnawati, M., Poerwadi, P., & Rosia, F. M. (2020). Struktur Dasar Sastra Lisan Deder. *Pedagogik: Jurnal Pendidikan*, 15(2), 44-55.
- Misnawati, M. P., & Anwarsani, S. P. (2000). Teori Struktural Levi-Strauss dan Interpretatif Simbolik untuk Penelitian Sastra Lisan. GUEPEDIA.
- Muriyana, T. (2022). *Kajian Sastra Bandingan: Perbandingan Aspek Citraan (Imagery) Dan Makna Dalam Puisi 'Peringatan' karya Wiji Thukul Dengan Puisi 'Caged Bird' karya Maya Angelou*. ENGGANG: Jurnal Pendidikan, Bahasa, Sastra, Seni, dan Budaya, 3(1), 122-250.
- Poerwadi, P., & Misnawati, M. P. *Deder dan Identitas Kultural Masyarakat Dayak Ngaju*. GUEPEDIA.
- Pradopo, Rachmat Djoko. 2000. *Pengkajian Puisi*. Yogyakarta: Gadjah Mada University Press.
- Rahmatullah, A. S., & Ghufron, S. (2021). *The Effectiveness Offacebook'as Indonesian Language Learning Media For Elementary School Student: Distance Learning Solutions In The Era of The Covid-19 Pandemic*. *Multicultural education*, 7(04), 27-37.
- Salleh, Muhammad Haji. 2000. *Puitika Sastera Melayu*. Kuala Lumpur: Dewan Bahasa dan Pustaka.
- Skinner, Jonathan. 2001. *Editor's Statemen. Ecopoetics*. Vol 1. pp : 5 — 8.
- Spradley, James P. 1979b. *Participant Observation*. New York: Holt, Rinehart dan Winston.
- Teeuw, A. 1987. *Sastra dan Ilmu Sastra*. Jakarta: Pustaka Jaya.
- Todorov, T. 1984. *Introduction to Poetics*. Minneapolis: UM Press.
- Usop, L. S. (2020). *Peran Kearifan Lokal Masyarakat Dayak Ngaju untuk Melestarikan Pahewan (Hutan suci) di Kalimantan Tengah*. ENGGANG: Jurnal Pendidikan, Bahasa, Sastra, Seni, dan Budaya, 1(1), 89-95.
- Usop, L. S., Perdana, I., Poerwadi, P., Diman, P., & Linarto, L. (2021). *Campur Kode Dalam Iklan Penawaran Barang di Forum Jual Beli Online Facebook Kota Palangka Raya (Kajian Sosiolinguistik)*. ENGGANG: Jurnal Pendidikan, Bahasa, Sastra, Seni, dan Budaya, 2(2), 18-31.