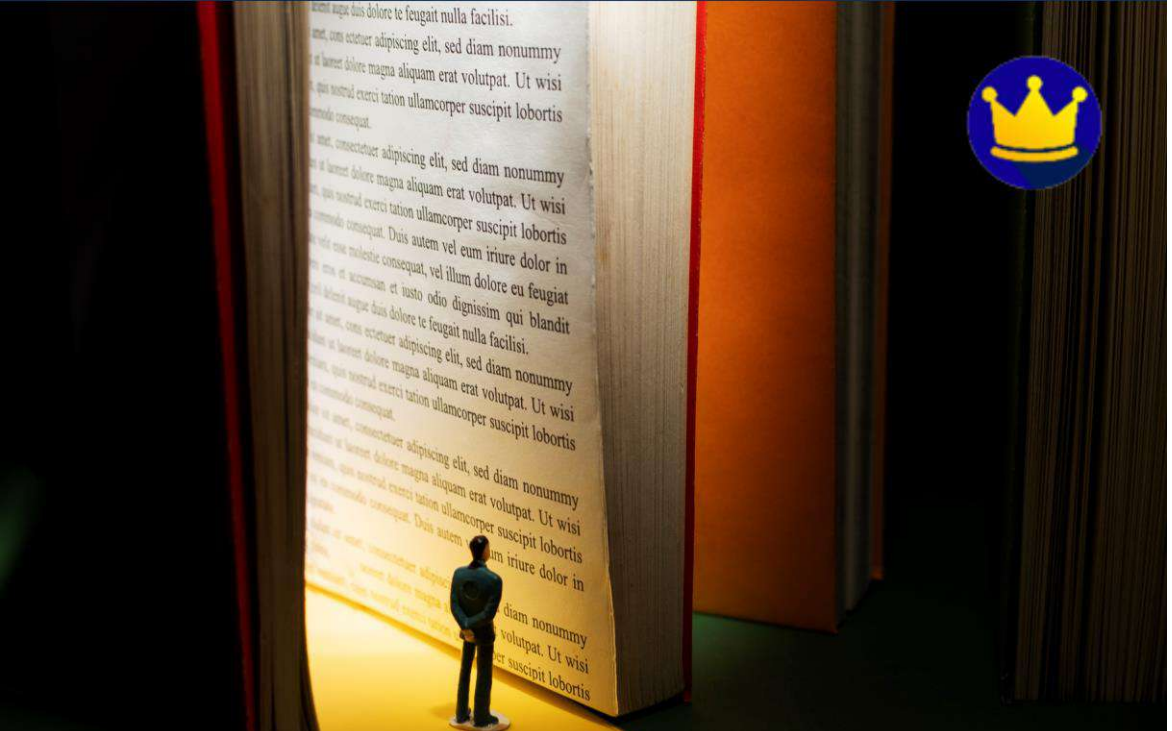




A Guide to Literary Criticism

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Desain Cover:
Tahta Media

Editor:
Tahta Media

Proofreader:
Tahta Media

Ukuran:
ix, 211, Uk: 15,5 x 23 cm

ISBN: 978-623-147-940-2

Cetakan Pertama:
Juli 2025

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PREFACE

The journey of writing "A Guide to Literary Criticism: Methods and Applications" began with a vision to create a resource that bridges the gap between theoretical concepts and practical analysis. As educators and researchers, we often encounter students and colleagues who find literary criticism both fascinating and intimidating. This book is crafted with the intention of demystifying critical theories and providing accessible and practical guidance to help readers explore literature with confidence and curiosity. Our goal is to offer a balanced blend of foundational knowledge, practical applications, and real-world examples that appeal to a broad audience, from students and educators to literary enthusiasts. Throughout the development of this book, we drew upon a wealth of scholarly research, classroom experiences, and collaborative discussions with fellow academics. Each chapter was meticulously designed to not only introduce key critical approaches but also to show how these theories can be applied to diverse literary texts. We have included sample analyses, practical exercises, and discussion prompts to encourage active engagement and critical thinking. Our hope is that readers will not only understand the theories but also see their relevance and utility in interpreting literature and media.

In writing this guide, we were also mindful of the evolving nature of literary studies. The landscape of literature and criticism has expanded to include digital texts, multimedia works, and cross-cultural perspectives. We have made a concerted effort to include contemporary methodologies, such as Digital Humanities and Ecocriticism, to ensure that readers are equipped to navigate and contribute to modern literary discourse. The book is intended to be a dynamic resource, adaptable to different educational settings and responsive to the changing needs of the field. We would like to express our gratitude to everyone who contributed to this project. Our colleagues and peers provided invaluable insights, and our students inspired us with their questions and analyses. Special thanks go to the publishers, editors, and reviewers whose support and guidance helped shape this book. Above all, we hope that "A Guide to Literary Criticism: Methods and Applications" will serve as a trusted

companion for those who seek to deepen their understanding of literature and to approach texts with fresh perspectives and analytical rigor.

Tondano, July 2025

Authors

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INTRODUCTION

Literary criticism stands as a vital discipline within the realm of literary studies, offering readers, scholars, and educators the tools needed to interpret, analyze, and appreciate literary works with depth and insight. "A Guide to Literary Criticism: Methods and Applications" is designed to bridge the gap between theory and practice, providing both novice and seasoned readers with a comprehensive understanding of critical approaches and their practical applications. This book aims to demystify the often-complex world of literary criticism by offering clear explanations, real-world examples, and practical guidance for those engaging with literature in academic, professional, or personal contexts.

At its core, this guide explores the rich tapestry of literary criticism methods, ranging from traditional approaches such as Formalism and Historical Criticism to contemporary theories including Postcolonialism, Feminism, and Ecocriticism. Each chapter delves into the history, key concepts, and primary methodologies of each critical approach, highlighting how different perspectives can uncover new layers of meaning within a text. By presenting a balanced exploration of both classic and modern theories, this book encourages readers to approach literary works from multiple angles, fostering a more nuanced and well-rounded analytical skill set.

One of the defining features of this book is its emphasis on application. Literary criticism is not merely an academic exercise but a practical tool for engaging with texts in meaningful ways. The book incorporates diverse literary examples, from classic novels and poetry to contemporary media and digital literature, demonstrating how critical methods can be applied to a wide range of genres and forms. Practical exercises, discussion questions, and sample analyses are integrated into each chapter, offering readers opportunities to apply what they have learned and to build confidence in their critical thinking abilities.

In addition to its practical approach, "A Guide to Literary Criticism: Methods and Applications" also addresses the evolving nature of literary studies in the digital age. As literature and criticism increasingly intersect with technology, media, and culture, this book provides insights into emerging trends such as Digital Humanities and Multimodal Analysis. These additions

ensure that readers are not only grounded in traditional methods but are also prepared to navigate and contribute to contemporary literary discourse.

The intended audience for this book includes students, educators, researchers, and literary enthusiasts seeking to deepen their understanding of literary criticism. For students, it serves as a valuable resource for coursework and research projects. Educators will find it a useful tool for developing curriculum and guiding classroom discussions. Researchers can use it as a reference for critical methodologies, while general readers can enhance their appreciation of literature by exploring new interpretive strategies.

Ultimately, "A Guide to Literary Criticism: Methods and Applications" aspires to empower its readers to become more perceptive and reflective critics. By equipping them with the knowledge and tools to analyze literature through various lenses, this book fosters a critical mindset that extends beyond literature, promoting analytical thinking that can be applied to other fields and everyday life. Whether approaching a Shakespearean tragedy, a modern novel, or a digital narrative, readers will find in this guide a reliable companion for their literary journey, guiding them toward richer and more meaningful interpretations of the texts they encounter.

CHAPTER I INTERNAL/INTRINSIC APPROACH IN LITERATURE

The intrinsic or internal approach in literature focuses on analyzing a text based solely on its content, form, and structure, without considering external factors such as the author's biography, historical context, or social influences (Humberstone, 1996). This approach often used to have a deeper understanding at the work by its own terms which later emphasizing elements like theme, plot, style, imagery, and tone. The intrinsic approach is often associated with formalism and New Criticism, which prioritize the text itself over external contexts (Husain, 2024). This method is particularly useful for gaining a deep and focused understanding of the literary work's artistic and structural elements. In analyzing a poem using the intrinsic approach, one might examine the use of metaphors and similes, the rhyme scheme, and the imagery to interpret the poem's meaning and emotional impact.

A. THEME

In the intrinsic approach to literature, the theme is considered one of the core elements that guides the interpretation of a literary work. It refers to the central idea or underlying message that the author aims to communicate through the narrative. This message often reflects the writer's perspective on life, society, or human nature. Understanding the theme is essential for grasping the essence of a literary text, especially when using an intrinsic lens that limits the analysis to elements within the text itself.

Themes do not exist in isolation; they are discovered through the close examination of other intrinsic elements such as the plot, characters, setting, and point of view. For instance, the way a character responds to challenges or moral dilemmas may highlight a broader thematic concern, such as the struggle for identity or the conflict between tradition and change. Similarly, the development of the plot often reinforces or challenges the central theme

CHAPTER II EXTERNAL APPROACH

A. DEFINITION OF EXTERNAL APPROACH

The external approach in literary criticism refers to methods that analyze literature by considering factors beyond the text itself. This includes the author's life, historical and social contexts, cultural influences, and psychological backgrounds (Ali, 2024). According to Schwartz, R. L. (2001), external approaches emphasize that "literature is an expression of life," meaning that understanding its production requires examining the conditions under which it was created. This perspective is evident in biographical criticism, historical criticism, sociological criticism, and psychoanalytic criticism, all of which prioritize external elements in their literary analysis. By utilizing external approaches, scholars gain a more comprehensive understanding of a text's meaning and significance within its broader societal and historical framework.

Another key aspect of the external approach is historical criticism, which situates literary works within their specific historical periods. This perspective contends that literature is both a reflection of and a response to historical events, ideologies, and societal norms. According to Abrams (2000), historical criticism "seeks to understand literature by reconstructing the historical milieu in which it was created," thereby offering a richer and more contextualized interpretation of texts.

Sociological criticism is another variant of the external approach, focusing on the interplay between literature and society (Simanjuntak, 2023). This method analyzes how social structures, class dynamics, political ideologies, and cultural movements influence literary production and reception. Marxist criticism, a subset of sociological criticism, for example, examines how economic and class relations shape literature, reflecting the struggles and ideologies of different social groups.

Psychoanalytic criticism, rooted in the theories of Sigmund Freud and later expanded by thinkers like Jacques Lacan, also falls under the external approach. It explores how subconscious desires, repressed emotions, and psychological conflicts manifest in literary works. By delving into the minds

CHAPTER III EXPRESSIVE APPROACH

A. WHAT IS THE EXPRESSIVE APPROACH?

The Expressive Approach in literary criticism focuses on the relationship between a literary work and its author. It views literature as an expression of the author's emotions, thoughts, and personal experiences or personal worldview as reflected in their work. This aligns with Wellek and Warren's (1949) argument that literary works cannot be separated from the author's identity, as they serve as a manifestation of the writer's inner world. It argues that literature is primarily a self-expression of the writer, meaning that to fully understand a text, we need to understand who wrote it, why they wrote it, and what personal experiences or emotions shaped it.

This approach is one of the four major theories proposed by M.H. Abrams in his book *The Mirror and the Lamp* (1953), where he categorized literary theories into:

1. The Mimetic Approach (literature reflects reality)
2. The Pragmatic Approach (literature affects the audience)
3. The Expressive Approach (literature reflects the author)
4. The Objective Approach (literature is independent of external factors)

The Expressive Approach sees literature as an extension of the author's personality rather than just a copy of reality or a tool to teach readers something. It's like the writer is pouring their soul onto the page, and we, as readers, are trying to uncover their raw emotions and thoughts.

B. KEY FEATURES OF THE EXPRESSIVE APPROACH

Focus on the Author

The Expressive Approach places significant emphasis on the biographical, psychological, and emotional aspects of the writer. A literary work is viewed as an extension of the author's thoughts, struggles, and personal experiences, making knowledge of their life essential for interpretation. Understanding the historical and social background of the author further enhances the analysis, as their personal circumstances often shape their literary output.

CHAPTER IV MIMETIC APPROACH

A. DEFINITION OF MIMETIC APPROACH

The mimetic approach in literary criticism is a method that evaluates a literary work based on how well it reflects or imitates reality. The term mimesis comes from the Greek word meaning "imitation" or "representation." This approach assumes that literature serves as a mirror of the real world, portraying human experiences, emotions, and social conditions. According to M. H. Abrams (*The Mirror and the Lamp*, 1953), the mimetic approach is one of the four major literary theories and focuses on the relationship between literature and the external world. It suggests that the success of a literary work is determined by its accuracy in representing reality, whether historical, social, or psychological.

Philosophers such as Plato and Aristotle played a significant role in shaping the concept of mimesis.

1. Plato believed that literature and art were mere imitations of reality and could distort the truth.
2. Aristotle, on the other hand, argued in *Poetics* that literature does more than just imitate, it enhances and interprets reality, offering insights into human nature.

The mimetic approach is commonly used in analyzing realist and naturalist literature, historical novels, and psychological fiction, where the depiction of reality is central to the work's meaning. However, this approach is less effective when applied to fantasy, surrealist, or abstract literature, where realism is not the primary goal.

B. KEY QUESTION IN MIMETIC APPROACH

1. How accurately does the text reflect reality?
2. What aspects of reality does the text imitate?
3. How does the author's background influence the representation of reality?

CHAPTER V PRAGMATIC APPROACH

A. ORIGINS AND THEORETICAL FOUNDATIONS OF PRAGMATIC CRITICISM

The pragmatic approach traces its origins to classical antiquity, particularly in Aristotle's *Poetics* and Horace's *Ars Poetica*. **Aristotle:** In *Poetics*, Aristotle emphasizes the cathartic effect of tragedy on the audience, highlighting literature's role in evoking emotions and moral reflection. He argues that literature, particularly drama, should not only entertain but also lead to emotional purification or catharsis. Aristotle's ideas laid the foundation for pragmatic criticism by emphasizing literature's purpose in influencing and transforming its audience. **Horace:** In *Ars Poetica*, Horace takes a more prescriptive approach, stating that literature should both instruct and delight (*prodesse et delectare*). He believes that literary works should serve a moral and educational function while remaining aesthetically pleasing. His emphasis on literature's dual purpose supports the pragmatic perspective that literature has a role beyond mere artistic expression—it should engage with and educate its audience.

In the modern era, pragmatic criticism has evolved to emphasize literature's practical function in shaping thought, emotion, and social values. This approach focuses on the impact of literary works on readers and their capacity to provoke change in individuals and society. Two influential thinkers—John Dewey and Richard Rorty—have offered significant contributions to this perspective, each highlighting literature's role as a dynamic force within cultural and intellectual life. John Dewey, in his seminal work *Art as Experience*, underscores the experiential nature of literature. He argues that the value of a literary work lies not in its isolated existence but in the way it is experienced and interpreted by readers. For Dewey, literature becomes meaningful only through its interaction with an audience, where personal engagement leads to insight and emotional resonance. His philosophy aligns with pragmatic criticism by asserting that literature is not a static artifact but a living process that functions within the contexts of individual and communal life.

CHAPTER VI READER RESPONSE APPROACH

A. THEORETICAL FOUNDATIONS OF READER RESPONSE CRITICISM

Reader response critique challenges the notion that meaning is fixed by the author or contained exclusively in the text. Rather, it asserts that the act of reading is a creative activity that produces meaning. This theoretical perspective can be traced back to several significant scholars in literary studies:

Louise Rosenblatt's Transactional Theory

Louise Rosenblatt was among the earliest proponents of the idea that reading is an interactive and dynamic transaction. In her seminal work, *The Reader, the Text, the Poem: The Transactional Theory of the Literary Work*, Rosenblatt argued that every reading experience is unique because it is influenced by the reader's personal history, emotions, and cognitive processes. According to Rosenblatt, the text and the reader are engaged in a mutually transformative relationship—a transaction where the text “activates” various responses within the reader. This perspective challenges the notion of a single, authoritative interpretation, instead suggesting that meaning is fluid and context-dependent.

Wolfgang Iser and the Implied Reader

Building on this concept, Wolfgang Iser created the concept of the “implied reader” in his influential work, *The Implied Reader: Patterns of Communication in Prose Fiction*. Iser maintained that texts are written with an ideal reader in mind—one who can recognize and bridge the author's deliberate gaps. These “gaps” are areas of uncertainty and indeterminacy in the text that encourage readers to contribute their own experiences and thoughts to help complete the story. According to Iser's idea, the text is never truly whole until it is engaged by a reader who fills in the gaps, so producing

CHAPTER VII DECONSTRUCTIVE APPROACH

A. BASIC CONCEPTS OF DECONSTRUCTION

Deconstruction is not a method intended to dismantle or destroy texts, but rather a critical approach that uncovers the multiplicity of meanings embedded within them. Developed by Jacques Derrida, deconstruction challenges the idea that language can provide clear, fixed meanings. Instead, it highlights how meaning in texts is fluid, shifting, and often shaped by subtle contradictions and ambiguities. The goal is not to arrive at a definitive interpretation, but to expose how texts undermine their own apparent coherence and certainty.

According to Derrida, language is inherently unstable because it relies on a system of differences—words gain meaning not from some intrinsic quality, but from their relationships with other words. This relational nature of language means that meaning is always in flux and subject to reinterpretation. What we think a text says is often shaped by the assumptions we bring to it and the context in which we read it. Therefore, reading becomes an active, interpretive process rather than a passive reception of a single, intended message.

Deconstruction also focuses on identifying internal tensions or contradictions within a text. These moments—where a text seems to contradict itself, or where a term carries multiple, conflicting meanings—are not flaws but valuable entry points for analysis. By exploring these contradictions, deconstruction reveals that meaning is never complete or fully settled. Rather than seeking unity or closure, it embraces the complexity and openness of language, allowing for an infinite play of interpretations.

One of Derrida's key contributions to this theory is the concept of *différance*, a term he coined to combine the ideas of "difference" and "deferral." *Différance* suggests that meaning is always postponed because it depends on what a word is not (its difference from other words) and is

CHAPTER VIII SOCIOLOGICAL APPROACH

A. THEORETICAL FOUNDATIONS OF THE SOCIOLOGICAL APPROACH

At its essence, the sociological approach is anchored in important traditions such as Marxism, feminist theory, and New Historicism, which collectively argue that literature reflects the social environment. For example, Marxist analysts interpret literature as a battleground for class conflict, highlighting the interplay of economic forces and power dynamics. Brown (2017) asserts that literary stories are “inherently political, serving as vehicles for expressing and contesting economic and ideological disparities.” This viewpoint is crucial for uncovering the political foundations of literary works.

Feminist theory, an additional key element of this approach, underscores how literature conveys gender relations and societal influences on notions of femininity and masculinity. Davis (2018) clarifies that examining literature through a sociological framework allows for the dismantling of patriarchal standards and gendered power disparities that exist within narrative forms. New Historicism adds further depth to this discussion by placing literary works within a web of historical influences and discourse, illustrating that literature is both a product of and influence on its historical context (Johnson, 2016). Collectively, these theoretical approaches highlight that literature doesn’t exist as an independent craft but rather engages in a dynamic conversation with the society that creates it, a sentiment reiterated by Lee (2022), who observes that “literature and society are in a perpetual state of interaction and mutual influence.”

B. METHODOLOGIES AND ANALYTICAL TOOLS

The effective use of the sociological approach engages various techniques that connect in-depth textual examination with larger contextual analysis. One

CHAPTER IX STRUCTURAL APPROACH

A. KEY CONCEPTS OF STRUCTURALISM IN LITERARY CRITICISM

At the core of the structural approach is the idea that literature, like language, operates through a system of signs that derive meaning from their relationships with one another. Ferdinand de Saussure's theory of semiotics, which examines how signs (such as words, symbols, and images) form systems of meaning, laid the groundwork for structuralist literary criticism. According to Saussure, meaning is not inherent in individual signs but is produced by the differences between them within a system. In literary criticism, this concept is applied by focusing on how characters, themes, and plot elements function in relation to each other, rather than as isolated entities.

Structuralism also draws heavily on the work of Claude Lévi-Strauss, who applied structuralist analysis to myths, arguing that mythological narratives follow universal patterns or structures. Lévi-Strauss suggested that these structures are deeply embedded in human thought and culture, manifesting across various societies and texts. Similarly, in literature, structural critics examine recurring patterns, symbols, and binary oppositions (e.g., good vs. evil, life vs. death) that provide insight into the text's deeper meanings. By uncovering these structures, structuralist critics aim to reveal the "rules" that govern narrative construction, much like how linguists study the rules of grammar to understand language.

B. APPLICATION OF THE STRUCTURAL APPROACH IN LITERARY CRITICISM

One of the main applications of the structural approach in literary criticism is in the analysis of narrative structure. Structuralists argue that every narrative, whether in novels, plays, or poems, follows a set of organizing principles that determine how the story is told and how meaning is constructed. A key figure in this aspect of structuralism is Roland Barthes, who argued that

CHAPTER X BIOGRAPHICAL APPROACH

A. INFLUENCE OF THE AUTHOR'S LIFE ON LITERARY THEMES AND CHARACTERS

The Biographical Approach posits that an author's life significantly influences the themes and characters in their literary works. Many literary critics argue that personal experiences, relationships, and historical contexts often manifest in an author's stories. This perspective is particularly valuable when analyzing complex or ambiguous texts, as the author's biography can provide additional insights that clarify meaning.

One prominent example is F. Scott Fitzgerald's *The Great Gatsby*, where the author's own experiences with wealth, love, and the American Dream closely mirror those of the protagonist, Jay Gatsby. Fitzgerald's turbulent relationship with Zelda Sayre, his fascination with the extravagant lifestyle of the 1920s, and his own disillusionment with the American Dream are evident in the novel's themes and character arcs. This biographical lens enriches readers' understanding of Gatsby's motivations and the broader societal critique within the narrative.

Similarly, Charles Dickens' novels often reflect his difficult childhood. Works such as *Oliver Twist* and *David Copperfield* draw heavily from Dickens's own experiences with poverty and child labor. By understanding Dickens's background, readers gain a deeper appreciation of his social commentary and his advocacy for the poor and marginalized in Victorian England. His characters, often portrayed with a sense of resilience and morality, are imbued with Dickens's personal empathy and insight.

The Biographical Approach also highlights how an author's personal struggles shape their storytelling. Sylvia Plath's poetry, particularly her confessional style, offers a window into her mental health struggles and turbulent personal life. By examining Plath's biography, critics can interpret her work through a psychological lens, understanding how her life experiences

CHAPTER XI POSTCOLONIAL APPROACH

A. BASIC CONCEPTS OF POSTCOLONIAL CRITICISM

Postcolonial criticism emerges as a vital theoretical framework for analyzing the cultural, political, and literary legacies of colonialism and imperialism. One of the foundational concepts within this field is **Orientalism**, developed by Edward Said in his seminal work *Orientalism* (1978). Said critiques how the West constructs an image of the East—particularly the Middle East and Asia—as exotic, irrational, backward, and inferior. This representation, he argues, serves to justify colonial domination by positioning the West as rational, progressive, and superior. Through literature, art, and academic discourse, the East is not only portrayed as fundamentally "Other" but is also spoken for and about, rather than allowed to speak for itself. Said's *Orientalism* thus reveals how colonial power operates not just through political and economic control but also through cultural narratives that sustain imperial authority.

Another influential concept in postcolonial studies is **Hybridity**, introduced by Homi K. Bhabha in *The Location of Culture* (1994). Bhabha explores the ways in which colonial encounters result in the blending of colonizer and colonized cultures, producing new, hybrid identities that cannot be neatly categorized. These hybrid identities disrupt the rigid binaries of self/other or colonizer/colonized by existing in a space of in-betweenness. Hybridity, according to Bhabha, becomes a site of resistance, where the colonized subject reconfigures imposed identities and asserts agency. Rather than simply being victims of colonial oppression, hybrid subjects navigate and negotiate cultural meanings, often creating subversive forms of expression that challenge colonial authority.

Subaltern Studies, as introduced by Gayatri Chakravorty Spivak in her influential essay "Can the Subaltern Speak?" (1988), interrogates the exclusion of marginalized voices—particularly those of colonized women and

CHAPTER XII HISTORICAL APPROACH

A. HISTORICAL APPROACH

The phenomenon, idea, or concept's development, progression, and transition across time are the main topics of the historical approach, an analytical technique. This method highlights how crucial it is to comprehend how the topic of study has been influenced by historical occurrences, cultural changes, social structures, and ideologies. This approach aids scholars in understanding how and why things change or evolve in specific ways by taking into account the chronological evolution and the particular historical context. Here's a deeper explanation of the historical approach:

1. **Chronological Analysis:** The historical approach tracks the sequence of events or changes that have led to the current state of a phenomenon. By looking at how something has evolved over time, it helps to identify patterns, causes, and effects. This method is often used to examine the development of ideas, movements, technologies, political systems, or societal norms.
2. **Contextual Understanding:** This approach does not simply examine the sequence of events; it also emphasizes the context in which these events occurred. Context includes factors like political, economic, social, cultural, and geographical conditions that influence the phenomenon. For example, to understand the impact of a literary work, one might study the political climate of the time, the author's background, or the social movements that were influencing society.
3. **Understanding Change and Continuity:** The historical approach helps to explain both change and continuity in a particular field or idea. Some things may evolve dramatically due to new ideas or external influences, while others remain relatively unchanged because of traditions, beliefs, or long-established practices. By examining these patterns, researchers can explain why certain changes occurred, how they impacted society, and what remains constant.
4. **Interdisciplinary Connections:** The historical approach is not limited to

CHAPTER XIII FEMINIST APPROACH

A. THEORETICAL FOUNDATIONS OF FEMINIST CRITICISM

Feminist criticism challenges the conventional notions of authorship and literary value, arguing that literature is deeply influenced by gender dynamics. This theoretical perspective can be traced back to several prominent scholars in the field:

1. Simone de Beauvoir's *The Second Sex*. Simone de Beauvoir's seminal work, "The Second Sex", argues that women have been historically defined in relation to men, leading to their marginalization in both literature and society. Beauvoir's assertion that "one is not born, but rather becomes a woman" emphasizes the social construction of gender roles and has influenced feminist literary criticism by encouraging a reevaluation of female characters and their narratives.
2. Elaine Showalter and Gynocriticism. Elaine Showalter introduced the concept of gynocriticism, which focuses on women as writers and the female experience in literature. In her work, Showalter examines the cultural, social, and historical contexts that shape women's writing, advocating for a new way of reading texts that foregrounds female perspectives. This approach challenges the male-centric views prevalent in literary analysis.
3. Judith Butler and Gender Performativity. Judith Butler's theory of gender performativity further complicates feminist criticism by suggesting that gender is not a fixed identity, but rather an ongoing performance shaped by societal norms. Butler's ideas encourage critics to examine how texts reflect and construct gender identities, thereby revealing the fluidity of gender and the ways it can be subverted in literature.

B. THE ROLE OF GENDER IN LITERARY INTERPRETATION

A central tenet of feminist criticism is the assertion that gender significantly influences both the creation and interpretation of literature. This

CHAPTER XIV MARXIST APPROACH

A. UNDERSTANDING THE MARXIST APPROACH

Marxist literary criticism is an analytical framework that examines how literature is influenced by and reflects the economic, social, and political conditions of its time. This approach is rooted in the ideas of Karl Marx and Friedrich Engels, who argued that history is driven by material forces, particularly the struggle between different social classes. According to Marx and Engels in *The Communist Manifesto*, "The history of all hitherto existing society is the history of class struggles." This principle forms the foundation of Marxist criticism, which seeks to understand literature as both a reflection of and a response to these struggles.

A fundamental concept in Marxist criticism is economic determinism, which asserts that a society's economic base (its mode of production) determines its cultural and ideological superstructure, including literature. This means that literature is not simply an artistic expression but is deeply connected to economic and social forces. Terry Eagleton, a key Marxist literary theorist, explains that "Literature is not a superstructure, but a specific cultural production intimately bound up with the social and material conditions of its time. In other words, literature does not exist in isolation but is shaped by the economic realities and class relations within a given society.

Marxist critics argue that literature often serves as an ideological tool that reinforces the interests of the ruling class. This occurs because literature, like other cultural products, can function as a means of ideological state apparatus (Althusser, *Ideology and Ideological State Apparatuses*), subtly influencing people's beliefs and behaviors in ways that maintain the status quo. Fredric Jameson expands on this idea, stating, "Literary texts are not innocent reflections of social reality but active participants in constructing and perpetuating ideology. This suggests that literature does not merely depict reality but actively shapes how people perceive and accept social hierarchies.

One of the main concerns of Marxist criticism is how literature represents class struggle. Many narratives, even those that seem neutral, reflect the

CHAPTER XV FORMALIST APPROACH

A. THEORETICAL FOUNDATIONS OF FORMALIST CRITICISM

Formalist criticism emerged as a reaction against impressionistic and contextual approaches to literature, establishing instead a rigorous method that privileges the internal workings of the literary text. This theoretical perspective developed through several significant movements and scholars:

Russian Formalism: Defamiliarization and Literariness

The foundations of formalism can be traced to early 20th century Russia, where scholars like Viktor Shklovsky, Roman Jakobson, and Boris Eichenbaum formed what became known as the Russian Formalist movement. In his groundbreaking essay "Art as Technique" (1917), Shklovsky introduced the concept of "defamiliarization" (*ostranenie*), arguing that literary language functions by making the familiar strange, thereby forcing readers to perceive ordinary reality in new ways. This heightened perception, achieved through various linguistic and formal devices, constitutes what formalists termed "literariness"—the quality that distinguishes literary language from everyday communication. Jakobson further developed this notion by identifying the "poetic function" of language as that which draws attention to the message itself rather than to its referential content.

New Criticism and the Autonomy of the Text

In America, formalist principles were developed and systematized by the New Critics, including John Crowe Ransom, Cleanth Brooks, Robert Penn Warren, and Allen Tate. Their approach emphasized the text's autonomy from external contexts, including the author's biography, historical circumstances, or readers' subjective responses. In works such as Brooks' "The Well Wrought Urn" (1947), they advocated for "close reading"—a meticulous analysis of a text's formal elements such as imagery, metaphor, paradox, irony, and tension. The New Critics viewed the literary work as a self-contained artifact whose meaning emerges from the intricate interrelationship of its parts, creating what Brooks called "the unity of the poem."

CHAPTER XVI ECRANISATION

A. INTRODUCTION

Studying literary works and their adaptations into film, commonly known as ecranization, presents unique challenges within academic programs, particularly those rooted in literary studies. Despite the increasing prevalence of film adaptations in popular culture and academia, many study programs have not fully integrated the interdisciplinary approaches necessary for students to critically engage with literature and film as distinct yet interconnected art forms. One significant problem is the lack of a robust theoretical framework for analyzing adaptations. Many students, and even educators, approach film adaptations with the same analytical tools used for literary texts, without considering the unique narrative and aesthetic conventions of cinema. As Hutcheon (2006) observes, “Adaptation is a transposition of a particular work or works into another medium, and as such, it necessarily involves both loss and gain, both change and continuity.” However, without formal instruction in adaptation theory, students may not fully appreciate the complexities involved in this transposition process.

Furthermore, Cartmell and Whelehan (2010) argue that adaptation studies have often been marginalized, seen as “a bastard offspring of literary studies and film theory, neither one thing nor the other.” This disciplinary gap can leave students ill-equipped to analyze how narrative, character, and theme are transformed when moving from page to screen. As a result, their analyses may be superficial, focusing solely on plot similarities or differences rather than exploring the deeper creative negotiations that occur during adaptation.

Another challenge lies in the pedagogical approaches adopted by many study programs. Film is sometimes introduced as a supplementary tool to help students understand complex literary texts, rather than as a subject worthy of critical study in its own right. For example, Marcus (2007) notes that students who study Shakespeare through film adaptations often “use the films as crutches to understand the plays, rather than as interpretive works that offer new perspectives on the source material.” This approach can limit students’

CHAPTER XVII EXAMPLE OF APPLYING LITERARY APPROACH IN AN ARTICLE

A. INTRODUCTION AND THE ARTICLE

Charlotte Perkins Gilman’s “*The Yellow Wallpaper*” (1892) has long captured scholarly attention as a seminal feminist text. As Mambrol (2022) notes, the story vividly portrays the narrator’s post-partum depression and her gradual psychological breakdown under a male-prescribed “rest cure.” This makes the story an ideal case study for feminist criticism, which seeks to uncover the ways literature both reflects and challenges patriarchal power structures. Set in the late 19th century, the story reflects the gendered medical practices of its time—most notably physician Dr. Silas Weir Mitchell’s “rest cure,” which forbade intellectual activity for women deemed mentally fragile. Feminist critics such as Elaine Showalter and Susan Lanser argue that this treatment symbolizes the broader silencing of women—a core concern of feminist literary theory.

Analysis from *Literariness* highlights how the narrator’s forced silence leads her to “inscribe” herself onto the wallpaper, transforming it into a text of rebellion. Feminist critics argue that the wallpaper becomes a literary and symbolic battleground—where the unconscious voice of the oppressed “woman in the wallpaper” emerges, resisting patriarchal control. The physical environment—a nursery with barred windows and locked doors—mirrors the psychological incarceration of women in Victorian society. Critics of feminist criticism, like Atanu Bhuiyan, highlight how domestic spaces function as instruments of patriarchal domination, denying women autonomy and agency.

Essayist Sparrow Grace interprets the chaotic patterns of the wallpaper as symbolic of patriarchal structures—“confusing, dizzying,” and suffocating. The narrator projects a woman trapped within those patterns, a confrontational double that emerges against the patriarchal

RAISING AWARENESS OF GENDER DISCRIMINATION AGAINST INDIGENOUS AUSTRALIAN WOMEN OF THE STOLEN GENERATION THROUGH DORIS KARTINYERI'S *KICK THE TIN*

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Abstract—In contemporary society, the persistent manifestation of gender discrimination continues to impede the advancement of women in their pursuit of gender equality. Within the historical context of the assimilation program, Indigenous Australian women confronted systemic gender disparities. This scholarly investigation endeavors to elucidate the nuanced facets of gender discrimination experienced by Indigenous Australian women affiliated with the stolen generation, as discerned through the lens of Doris Kartinyeri's seminal work, "Kick the Tin." Employing a qualitative research paradigm, this study uses a liberal feminist framework to scrutinize the gathered data meticulously. The findings underscore that Kartinyeri's "Kick the Tin" unveils the entrenched gender discrimination endured by Indigenous Australian women during the assimilation era, delineating their prescribed roles as domestic laborers within the prevailing white societal framework, thereby perpetuating the marginalization of this demographic. In its essence, the narrative challenges the systemic marginalization of Indigenous Australian women, concurrently advocating for their empowerment as a catalyst for

Indigenous women's life writing testifies to the personal and harsh experiences of Indigenous women servants, which were not recorded in historical texts. It also shows how Indigenous women servants could survive the past challenging conditions that positioned them as inferior and valueless in the dominant white community. Their testimony can be used to empower the new generation of Indigenous women today, as well as to teach Indigenous people and non-Indigenous people about the past to ensure a better future for Indigenous people in Australia.

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ECOLOGICAL CRITICISM IN THE PASTORAL NARRATIVE
***LUKA PEREMPUAN ASAP* BY NAFI'AH AL-MA'RAB**

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Abstract—There has recently been a growing concern about the ecological crisis, which is particularly evident in Indonesia's escalating environmental degradation. Recognizing the pivotal significance of the environment in sustaining human existence, Indonesian writer Nafi'ah al-Ma'rab eloquently articulates the profound neglect and apathy towards environmental concerns in her novel *Luka Perempuan Asap*. Through a meticulous examination of the ecological crisis within the oil palm plantation settings of Riau, the novel serves as a primary data source for this study aimed at delineating the ecological criticism and pastoral narratives embedded within its narrative fabric. Employing a qualitative approach, the researchers adopted both a pastoral narrative and ecocritical perspectives to scrutinize the text. The findings reveal the deleterious consequences of deforestation on oil palm cultivation depicted in *Luka Perempuan Asap*, manifesting in various calamities such as pollution, habitat loss, fauna extinction, and the exacerbation of global warming. The novel elucidates diverse attitudes towards environmental conservation, including reverence for nature as a source of peace, love, friendship, harmonious living, and conscientious

stewardship, as well as proactive measures humans can take to safeguard the environment, as demonstrated by its protagonist characters. Moreover, *Luka Perempuan Asap* is a poignant reminder of the imperative to protect the environment and caution against heedless exploitation. It underscores that undue aggression towards nature engenders multifaceted adversities, harming the environment and its inhabitants.

Index Terms—ecological criticism, pastoral narrative, *Luka Perempuan Asap*, ecological damage

I. INTRODUCTION

Humans are continuously challenged by progressive development and technological achievement, and one of those challenges has been the emergence of urban society a particular advancement that has notoriously infiltrated all parts of the globe, simultaneously increasing the complexity of the problems people face all over the world. Indeed, people from every corner of the globe are coming together to protest the endless progress that overtakes and eradicates the surrounding natural beauty and peace of mind that stimulates brotherhood and avoids hostility. Certainly, living close to nature and enjoying the beauty of natural creation can free humans from various burdens. After all, joy, peace, and harmony are essential human needs. Today, however, peace and happiness do not seem compatible with urban expansion. Environmental damage is evident when it comes to human activities subduing nature. Moreover, environmental crises have become an important issue that calls upon all humans to take the situation into account.

Earth is an ideal ecosystem and is referred to as a “mother” who provides life and nurtures it. Thus, preserving an ecological balance on Earth, particularly because it is our only “home”, is imperative. The principle of interconnectedness of all elements in the ecosphere requires all people, as the loftiest beings, to have a sense of responsibility and wisdom to preserve the balance. The sustainability of life requires human beings to be stewards of the planet and give priority to implementing various ways to preserve the environment worldwide.

This is especially true concerning the world population and population density, which have ironically caused the extinction of many species of plants and animals. The imbalance between birth and death rates as a result of

population growth has forced people to open up new areas in which to live; thus, this urban spread has destroyed a variety of flora and fauna. Furthermore, it has also had a profound effect on water catchment areas and has caused other environmental problems as the production of household waste significantly increases and leads to water, air, and land pollution. As the population increases, ecological damage increases even more (Schneider-Mayerson et al., 2020). Moreover, men's progressive attitudes toward making money are other reasons humanity has adopted a destructive spirit that exploits natural resources such as wildlife hunting and illegal logging—activities that continue to be problems in the modern world (Charles et al., 2022). As a result, efforts must be made to make everyone aware of maintaining the ethical use of natural resources to address this condition.

II. LITERATURE REVIEW

In response to the ecological issues that started to emerge in the late 20th century, most academics, literary writers, and government officials have put forth efforts to highlight activities for preserving natural ecosystems (James & Morel, 2018). In American literature, the topic was written about as far back as the 19th century by the likes of writer James Fennimore Cooper and poet and essayist Henry David Thoreau. Likewise, in British literature, it emerged in the works of Samuel Taylor Coleridge and William Wordsworth in the early 19th century, raising awareness of environmental concerns and promoting the preservation of natural resources and the environment as well. Today, one of the more prominent literary works that deals with environmental concerns and eco-criticism is Nafi'ah Al-Ma'rab's *Luka Perempuan Asap*.

Bladow (2022) states that eco-criticism is a form of criticism that seeks to examine the relationship between ecology and its various problems through literary texts. Nabulya (2018) declares that eco-criticism is a term coined by intellectuals and academics. It is a theoretical approach that elucidates the position of humans on Earth (Bracke, 2018). Afzal (2020) posits that eco-criticism aims to evaluate the significance of a literary text by considering its ecological aspects. Indeed, eco-criticism endeavors to interpret a literary text while considering the environment. This criticism considers ecology, nature, and environment as foundational elements in the literary texts. Wiyatmi (2016) further asserts that eco-criticism scrutinizes literary texts to elucidate how nature and various issues are intertwined. A literary work does not exist

in a cultural vacuum. It exists to guide its readers and teach them how to overcome some of life's problems. Thus, the representation of environmental issues in a literary text serves to enhance people's environmental awareness.

Literary research that focuses on the environment is growing, although it has yet to be as prevalent as other literary research. This undoubtedly poses a challenge for literary researchers to become aware of the importance of conducting environmental research. One of the studies on the environment stated that the roles of social sciences and humanities also carry the same responsibility and significance in environmental matters (Afzal, 2020). Sukmawan (2016) mentioned that ecocritical texts exhibit several characteristics, including pastoral features and apocalyptic narratives. Pastoral literature constitutes an integral component of ecocritical texts found within literary works. Herein lies the importance of the researcher's role in aiding the critique, criticism, and dissemination of knowledge concerning environmental degradation (Dahlan, 2021). As a form of eco-criticism, pastoral narratives can reflect insights into the activities that damage the environment. Therefore, this pastoral narrative has been selected as one of the subjects for studying ecocritical texts, aiming to provide theoretical and practical explanations about environmental awareness.

III. METHODOLOGY

This investigation adopts a qualitative approach, grounded in an ecocritical perspective, to examine the subtleties of pastoral narratives and ecological criticism within the novel *Luka Perempuan Asap*. The primary data source for this study is the aforementioned novel, authored by Na'Fiah al-Ma'rab and published by Solo Tinta Medina in 2017. The methodology of the study involves the immersion of the researcher in the exploration of the text of *Luka Perempuan Asap*. Data collection entails meticulous reading and note-taking from various texts to identify instances of pastoral narrative representations and ecological criticism. Analysis techniques include classification, interpretation, and synthesis to draw conclusions. Additionally, a central objective of this research is to instill a reverence for the environment through the lens of pastoral literature. Data collection primarily involves a documentary study, where the researcher meticulously reads and analyzes textual documents. Data selection is stringent, aligning with the research inquiries to provide relevant insights.

IV. RESULT AND DISCUSSION

Na'Fiah al-Ma'rab's *Luka Perempuan Asap* addresses ecological issues such as smog created by fires burning in Riau, causing global warming and air pollution which impact all aspects of life. Indeed, smoke from the burning of forests and land has plagued Riau for years, even resulting in the loss of life. The industrial world, pioneered by capitalists, was capable of altering the culture and civilization established by our ancestors (Wuntu, 2020). For instance, farming communities that traditionally relied on agricultural land for their livelihoods often found themselves compelled to surrender their land, which was "rather forcefully" purchased by capitalists for industrial or commercial purposes. As a result, they were compelled to relocate to the outskirts of town or to become involved in these very industries that took their land away and damaged the environment. Consequently, those who transitioned away from agriculture experienced cultural alienation, which included shifting their lifestyle from a simple agrarian existence to a consumerist pattern, mirroring the lifestyle of those around them. Undeniably, the depletion of natural resources and the rapid growth of the human population exacerbate the problem of global warming, and the industrialization of the village by capitalists has led to endless suffering for the villagers.

Ecocriticism posits that every object can be viewed within an ecological framework. Ecology can serve as a complementary science in literary criticism. The emergence of ecocriticism is a logical consequence of the growing significance of ecological existence which has increasingly captured human attention. Amidst the dominance of cosmocentric, theocentric, anthropocentric, and logocentric orientations, ecology has been marginalized and often overlooked, distancing it from the central focus of thought (Anggarista & Nurhadi, 2018). These conditions are caused by an imbalance of cultural dominance that excessively exploits nature. This appears to stem from the dichotomous mindset of nature-culture which pits culture against nature. Tatipang et al. (2022) observe that humans often feel physically and culturally marginalized due to the advancements in science and technology, which strongly promote the emergence of industrialization. Moreover, recent unpredictable weather patterns and various natural disasters have compelled the global community to pay closer attention to nature. Humans become apprehensive as nature becomes less hospitable to them. al-Ma'rab employs

language as a medium to vividly describe nature, allowing readers of this work to empathize with the story's circumstances, in particular as they are experienced by its protagonist, Mun, the daughter of a capitalist in the village.

Based on the results of studying Na'Fiah al-Ma'rab's work, *Luka Perempuan Asap*, the researchers have identified various pastoral narratives and ecological criticisms in the text. Tables 1 and 2 show examples of both pastoral narratives and ecological criticism, respectively, below.

TABLE 1
FORM OF PASTORAL NARRATIVE IN AL-MA'RAB'S *LUKA PEREMPUAN ASAP*

Pastoral Narrative	Description
Respect for Nature	<i>As proof of respect for nature, the novel's characters try to explain the critical role of nature.</i>
Love and Care the Nature	<i>The characters in the novel try to keep loving and caring for nature by arguing with several people who support environmental destruction.</i>
The Feeling of Responsible and Protect the Nature	<i>Several figures are trying to maintain and protect the forest by collecting evidence of forest damage so that it can be reported to the authorities.</i>

In al-Ma'rab's *Luka Perempuan Asap*, the pastoral narrative vividly depicts various thematic elements, as outlined in Table 1. One of the prominent themes is the profound respect for nature exhibited by the characters. This respect is not merely superficial but deeply ingrained in their actions and beliefs. Through their interactions and dialogues, the characters articulate the importance of nature and its intrinsic value, highlighting its role in sustaining life and maintaining balance. By providing explanations and reflections on the significance of nature, the characters convey a sense of reverence and awe toward the natural world, fostering a deeper connection with it. Furthermore, the narrative emphasizes love and care for nature, portraying the characters as staunch advocates for environmental preservation. Despite facing opposition from individuals prioritizing economic gain over ecological concerns, the characters remain steadfast in their commitment to

protecting the environment. Through their unwavering dedication and passionate arguments, they strive to instill a sense of responsibility and empathy toward nature in others. By advocating for sustainable practices and opposing environmental destruction, the characters embody the values of stewardship and guardianship, underscoring the importance of preserving the natural world for future generations.

Moreover, the narrative delves into the theme of responsibility and proactive engagement in protecting nature. In response to the escalating threats to the forest, several characters take proactive measures to document and report instances of environmental degradation to the authorities. By collecting evidence and raising awareness about the detrimental effects of deforestation, they seek to hold accountable those responsible for the destruction of natural habitats. This proactive stance reflects a sense of agency and empowerment, as the characters actively work toward safeguarding the environment and advocating for sustainable practices. Through their actions, they demonstrate a deep-seated commitment to environmental justice and the planet's well-being, embodying the ethos of responsible citizenship and environmental stewardship.

Al-Ma'rab's *Luka Perempuan Asap* masterfully employs the pastoral narrative form to explore themes of respect for nature, love and care for the environment, and a sense of responsibility toward its protection. Through the interactions and actions of the characters, the novel advocates for a harmonious relationship between humanity and the natural world, emphasizing the importance of preserving ecological balance and fostering a sustainable future. The narrative inspires reflection and action by depicting the characters as champions of environmental justice and Earth's stewards, inviting readers to contemplate their relationship with nature and their collective responsibility to safeguard the planet for future generations. Table 2 presents the nuanced exploration of ecological criticism within al-Ma'rab's *Luka Perempuan Asap*, revealing how the work scrutinizes interactions between humans and nature. Themes like ecological imbalance, exploitation of resources, and the ramifications of environmental degradation are meticulously dissected, offering profound insights into humanity's complex relationship with the natural world.

TABLE 2
FORM OF ECOLOGICAL CRITICISM IN AL-MA'RAB'S *LUKA PEREMPUAN ASAP*

Ecological Criticism	Description
Pollution	<i>Irresponsible people carry out air pollution by burning land. They deliberately did this to open new land to plant oil palm—thick smoke everywhere, which causes air pollution.</i>
Land Damage	<i>The crisis of wilderness conditions and new land opening is usually carried out by irresponsible persons' mass burning of land. The purpose of burning the forest is to allow planting oil palm seeds to be carried out more quickly.</i>
Soil Drought	<i>An impact of opening new oil palm lands is the occurrence of drought and long-term drought. Temperature changes, reduced water sources, and rain that does not go down are some of the things caused by land burning.</i>
Extinction of Flora and Fauna	<i>The summer season has lasted a long time because many areas were deliberately set on fire to clear oil palm land. This condition also worsens with the rain that does not go down either, so the flow of water, rivers, lakes, and other springs starts to dry up. Residents who used to go fishing in the river no longer go there because the fish that used to inhabit the river have gone somewhere.</i>
Global Warming	<i>Global warming occurs due to the large amount of land being burned, which increases Earth's average temperature damaging the layer of ozone that protects the <u>planet</u>.</i>

Table 2 illustrates the intricate portrayal of ecological criticism within al-Ma'rab's *Luka Perempuan Asap*, shedding light on the profound impacts of human activities on the environment. One of the central themes explored is pollution, notably air pollution resulting from the deliberate burning of land to clear space for oil palm plantations. This irresponsible practice not only

contributes to air pollution but also leads to the destruction of natural habitats and the loss of biodiversity, highlighting the interconnectedness of human actions and environmental degradation. Furthermore, the narrative delves into the repercussions of land damage caused by mass burning, emphasizing the crisis of wilderness conditions and the accelerated pace of deforestation. Opening new land for agricultural purposes exacerbates drought, leading to long-term consequences such as reduced water sources and altered precipitation patterns. This degradation of the land not only threatens the stability of ecosystems but also exacerbates the vulnerability of communities that are dependent on natural resources, underscoring the urgent need for sustainable land management practices and environmental conservation efforts.

Moreover, the narrative explores the dire consequences of human-induced environmental destruction, including the extinction of fauna and the exacerbation of global warming. The prolonged summer season and reduced water sources resulting from land burning devastate wildlife populations, forcing species to migrate or face extinction. Additionally, the large-scale burning of land contributes to global warming, further exacerbating climate change and its associated impacts on ecosystems and human societies. Through its nuanced examination of these ecological issues, *Luka Perempuan Asap* underscores the urgent need for collective action to address environmental degradation and mitigate the impacts of climate change, emphasizing the importance of fostering harmonious relationships between humanity and the natural world for the well-being of future generations.

Regarding the increasing amount of environmental damage, especially in Indonesia, it is necessary to pay attention to all groups (Charles et al., 2022). "As a member of society, the author does not close his ears and eyes to the increasingly damaged nature. These observations are then poured into a work that the public reads. It is hoped that readers of the work will gain an understanding of various environmental problems and the necessary solutions to prevent environmental damage. One of the works addressing environmental damage is the novel *Luka Perempuan Asap* by Nafi'ah al-Ma'rab. This environmental-themed novel depicts the ecological crisis that occurred in Indonesia. The author adeptly describes various problems of the ecological crisis in the oil palm plantation environment in Riau, such as forest fires, the depletion of springs, and the prolonged haze disaster.

A. *Pastoral Narrative in al-Ma'rab's Luka Perempuan Asap*

Agusryana Syarif and Rapi Tang (2021) stated that the environment is a place for actualization, existence, and interaction for humans. The relationship between fellow humans and other creatures can flourish if there is a symbiosis of mutualism based on the principle of mutually beneficial cooperation. Environmental wisdom is the keyword for establishing a balance in life. Take, for example, a tree. A tree is a living thing that, from birth to death, always surrenders, whether during the dry season with scorching hot conditions or a frigid, rainy season (Rahman & Purwanto, 2020).

The data analysis found forms of representation of pastoral narratives and ecological criticism that Nafi'ah al-Ma'rab is trying to convey. Subsequently, she describes the representation of pastoral narrative forms and ecological criticism in the novel *Luka Perempuan Asap* by explaining through the pastoral narrative the heroic actions (heroism) shown by humans in saving natural ecosystems. This heroic or pastoral attitude is demonstrated by prioritizing ethics (attitudes) in utilizing nature, such as respect and responsibility for nature. Respect for nature entails a moral obligation for humans to acknowledge and honor nature. Such an attitude stems from the awareness that humans are an integral part of nature, as nature holds intrinsic value (Dahlan, 2021). From the perspective of environmental ethics, respect for nature as an ecological element is grounded in public acknowledgment of nature's inherent worth, thus deserving of reverence. Nature is entitled to respect not only because human life depends on it but also primarily due to the ontological reality that humans are inherently connected to nature. Hence, humans are members of the ecological community. The integration between humans and nature within this ecological community reflects the existence of interconnections, attachments, inseparability, and the integrity of relationships. In Eastern philosophy, for example, reality is not divided into separate and unrelated fields; rather, it is perceived as a unified whole. Essentially, the Eastern perspective views social interactions and attitudes toward nature as having social relevance. Furthermore, Sukmawan (2016) explains that within the concentric-spiritual perspective of the East, humans and nature are viewed as harmoniously united. Respect for nature is demonstrated through the ability to acknowledge its inherent value, recognition of its entitlement to respect, acknowledgment of its integrity, and

respect for its ability to exist, thrive, grow, and develop naturally, according to its own goals and purpose of creation. This concept is exemplified in the following quotation:

Sawit memang mencemari lingkungan dan pertumbuhannya harus dicegah. Lingkungan kita harus sehat. (al- Ma'rab, 2017, pp. 131-132)

"Palm oil pollutes the environment and its growth must be prevented. Our environment must be healthy". (al- Ma'rab, 2017, pp. 131-132)

Jangan berpikir egois, mereka bisa saja bahagia sekarang, tapi bagaimana dampaknya yang akan datang? Lingkungan akan hancur. (al- Ma'rab, 2017, pp. 131-132)

Don't think selfishly. They could be happy now, but what will the impact be in the future? The environment will be destroyed. (al-Ma'rab, 2017, pp. 131-132)

From these quotations, the characters' attitude of respect for nature becomes evident. This is demonstrated through their awareness that the environment possesses inherent value due to its ability to sustain a diverse range of biodiversity, making it crucial to respect it. Additionally, the characters' respect for nature is reflected in their explanation of the detrimental effects of waste and oil palm plantations on the environment. Furthermore, respect for the environment is evident in the character's emphasis on the importance of treating the environment with care, as any damage inflicted upon it can have hazardous consequences; for example:

"Apa yang kusaksikan sebenarnya bukan sesuatu yang asing. Pun di kampung banyak orang membakar lahan. Tetapi, kali ini aku punya status yang berbeda sebagai peneliti. Ku lihat Bu Wilda sibuk menelepon ke sana sini. Meski dalam kondisi asap yang kian mendekat, wajah Bu Wilda justru tampak kian girang. seharusnya, jika dia memang seorang peneliti, mestinya dia prihatin dengan apa yang terjadi"

"Mun, kita akan berhasil." "Berhasil apanya, Bu?"

"Mencegah proyek ini. Kamu masih simpan foto-foto tadi, kan? Ini akan jadi delik dan kita akan menang". (al- Ma'rab, 2017, pp. 104-105)

"What I saw was actually nothing strange. Even in the village, many people burn land. However, this time I have a different status as a researcher. I saw Mrs. Wilda busy calling here and there. Even though the smoke was getting closer, Mrs. Wilda's face looked even more excited. "If he is a researcher, he should be concerned about what is happening."

“Mun, we will succeed.” “What did you do, ma'am?”

“Prevent this project. You still have those photos, right? This will be a crime, and we will win”. (al-Ma'rab, 2017, pp. 104-105)

As seen above, Ms. Wilda's concern for the environment was criticized by Mun, who disapproved of the project involving foreign parties. On the other hand, Mun also declined to participate. However, Mrs. Wilda persisted in her efforts, despite working with foreign parties, because her actions were deemed appropriate.

Love and care for nature are the qualities of pastoral narrative, and they arise from the understanding that, as fellow members of the ecological community, all living things have the right to be protected, nurtured, and not harmed. This principle embodies a moral obligation to extend care to others without expecting reciprocation. The more individuals love nature, the more they evolve into mature human beings, fostering a strong sense of identity (Dahlan, 2021). An affectionate attitude towards nature fosters the desire and behavior to protect and preserve it optimally. Cosmic tranquility and harmony are manifested through an attitude that does not disturb or interfere with cosmic elements. Thus, maintaining cosmic harmony embodies affection and preserves cosmic continuity. Affection can be sustained if humans strive to behave, speak, and act with love towards other living beings (Syarif, 2022). Nature animates humans not only in the physical sense but also in the mental and spiritual realms. Therefore, an attitude of human affection and concern for nature is essential to ensuring human well-being.

In its “psychic” presence, nature consistently prompts caution, thoroughness, and spiritual control over human attitudes and behaviors to prevent damage, exploitation, and subjugation of nature, while also striving for harmonious relationships and inner harmony in life. The attitude of compassion and concern for nature stems from the awareness that all living things have the right to be protected, cared for, and not harmed, and that the protection and care of all living things should be carried out without expecting anything in return. This can be observed from the following quotation:

kenapa kita memikirkan nasib satu orang, lalu mengabaikan nasib ribuan orang? Lihatlah sekarang, Mun, sudah hampir tiga bulan hujan tak turun di Riau. Kamu tahu apa sebabnya? Cuaca sangat gersang. Titik api mulai muncul di mana-mana. (al-Ma'rab, 2017, pp. 133-134)

“Why do we think about the fate of one person and then ignore the fate of thousands? Look now, Mun; it has not rained in Riau for almost three months. Do you know why? The weather is very dry. Hotspots started appearing everywhere”. (al-Ma'rab, 2017, pp. 133-134)

From this quotation, it is evident that the attitude of compassion for nature is reflected in the expressions of the characters. This can be observed through their awareness that deforestation leads to permanent changes, where rain no longer falls on the once-forested land. This prompts the characters in the novel to emphasize the importance of forests for humanity and the urgent need to protect them from destruction, especially considering the declining rate of forest growth:

Begini semua, sekarang ada proyek analisis dampak lingkungan. Kamu tahu tanaman sawit itu sangat membahayakan lingkungan, termasuk tanah yang ada di sekitarnya. Konon dalam sehari, sebatang sawit bisa menghabiskan banyak sekali air untuk kehidupan akarnya. Tugas kamu menghitung berapa banyak air yang diserap oleh sawit itu per batang per hari. Dengan data ini maka semakin kuat upaya kita untuk memerangi sawit di provinsi Riau. (al-Ma'rab, 2017, p. 58)

“Look, everyone. Now there is an environmental impact analysis project. You know that oil palm plants are very dangerous to the environment, including the land around them. It is said that in one day, palm oil can use up a lot of water for the life of its roots. Your task is to calculate how much water palm oil absorbs per stem per day. With this data, our efforts to fight palm oil in Riau province will be stronger”. (al-Ma'rab, 2017, p. 58)

This quote illustrates Mrs. Wilda's love and concern for the forests in Riau through her behavior and attitude upon witnessing the land ablaze due to the actions of irresponsible individuals. According to her perspective, setting fire to the forest constitutes wrongful behavior. In contrast, Mun's mindset views burning land to clear it for agricultural use as a common practice often carried out by residents in his village. While Mrs. Wilda's environmental concern may not be entirely altruistic, it appears to be driven solely by material motives. The feeling of responsibility and to protect nature is not solely individual but also collective. This principle necessitates that humans undertake concrete initiatives, efforts, policies, and actions to protect the universe and all within it. This implies that the preservation and conservation of nature are shared responsibilities of all humanity. This shared responsibility manifests in the

form of warnings, prohibitions, and penalties for anyone who damages nature or jeopardizes the existence of nature, whether intentionally or not. Moral responsibility extends beyond egoism and anthropocentrism to encompass cosmic concerns. It entails the duty to safeguard nature to maintain the balance and integrity of the ecosystem. In line with the idea, Dahlan (2021) emphasized the responsibility that instills guilt in humans when natural disasters occur due to the disruption of the ecosystem balance. Consequently, humans undertake enormous actions to express their guilt and seek to restore balance amidst the vast chaos. An attitude of moral responsibility towards nature is demonstrated through warnings, prohibitions, and punishments imposed on anyone who poses a threat to the existence of these natural elements, whether intentional or not.

Resistance to the conversion of forest areas was also undertaken by residents in Mun's vicinity. However, one might consider the villagers' resistance to their environment as too late. The reason is that it was only after forest fires blanketed the entire province in smoke and resulted in casualties that people became motivated, realizing the error of their actions. Additionally, their disillusionment grew as they felt deceived and manipulated by companies seeking to clear land. Moreover, villagers worked under coercion, fearing arrest by security forces. Furthermore, the villagers' reluctance to accept and protect the environment stemmed from the influence of outsiders' greed in their village, as depicted in the following quotations:

kawan-kawan, kita orang Malayu haruslah menjadi tuan di tanah sendiri. Tanah ini tanah kita, kitalah yang harus mempunyainya, jangan suruh orang luar datang kemari lalu menikmatinya, habishlah kita. Jangan lagi ada orang yang bertanam surga di tanah kita, sedang kita tetap sengsara begini. Kita harus kawal siapa saja yang ingin mencari keuntungan di tanah kita. Tanah kita haruslah kita jaga. "jadi, jangan ada lagi pembukaan kebun sawit di tanah kita oleh orang-orang luar, setuju...?" (al-Ma'rab, 2017, p. 178)

"Comrades, we Malays must be masters of our own land. This land is our land. We must own it. Don't ask outsiders to come here and enjoy it. We will be finished. Don't let anyone plant paradise on our land while we are still miserable like this. We must control anyone who wants to make a profit on our land. We must protect our land. So, there should be no more

opening of oil palm plantations on our land by outsiders, agree ?" (al-Ma'rab, 2017, p. 178)

From the quotation, it is evident that responsible behavior and efforts to protect the environment against those who seek to destroy it are portrayed by the characters. This is illustrated by the actions of some characters in the novel who endeavor to gather evidence of environmental damage caused by oil palm plantations, which they intend to utilize in confronting the perpetrators of this ecological destruction. Moreover, these individuals advocating for environmental preservation exhibit an attitude of respecting natural life, as demonstrated through their awareness of avoiding unnecessary harm to nature, refraining from posing threats to the existence of living beings in the universe, adhering to the obligation of preserving nature without causing harm, and allowing nature to remain untouched.

B. Ecological Criticism in al-Ma'rab's Luka Perempuan Asap

To be classified as ecocritical literature, Lawrence Buell (Sukmawan, 2016) outlines several criteria, including:

1. the non-human environment exists not merely as a backdrop but as an active presence, demonstrating that human history is intertwined with natural history;
2. human interests are not seen as the sole legitimate interests;
3. human responsibility toward the environment forms part of the text's ethical orientation; and
4. some understandings of the environment portray it as a process rather than a static concept, which is at least implied in the text.

Environmental degradation arises from humans' philosophies or perspectives regarding themselves, the environment or nature, and their position in the ecosystem. These perspectives include anthropocentric, biocentric, and ecocentric views (Widianti, 2017). Anthropocentric perspectives regard humans as the rulers or center of the universe, assigning exclusive value to humans while considering other entities as mere tools for human satisfaction. According to this viewpoint, humans have the right to manipulate nature as they wish, and moral values solely apply to beings possessing reason and free will. Pollution is the main issue threatening health and the environment. Environmental pollution generally stems from human activities such as transportation, industry, power generation, combustion,

factory emissions, and other household activities. As mentioned by Dahlan (2021), pollution refers to living things, energy, matter, and other components that enter or are introduced into water, air, or soil, resulting in changes in their composition and functionality. Pollution typically occurs in locations where its negative impact may not be immediately evident but manifests gradually. Environmental pollution poses increasingly significant problems that need to be addressed due to its implications for safety, health, and life. Literature serves as a means for authors to caution readers about the detrimental effects of pollution on life. *Luka Perempuan Asap* also depicts such impacts:

Tidak ada yang aneh. Tapi orang-orang kota begitu penasaran melihat tajamnya duri pelepah sawit, melihat brondolan yang jatuh ke tanah dalam kemuning, dan minyaknya tercecer dimana – mana. (al-Ma'rab, 2017, p. 100)

“Nothing unusual. But the city people were so curious to see the sharp thorns of the palm fronds, to see the loose leaves falling to the ground in yellow, and the oil was spilling everywhere”. (al-Ma'rab, 2017, p. 100)

From this quotation, it is evident that pollution is highlighted. This novel narrates the visit of the character Mun and several other people, including Mrs. Wilda, to Mun's residence. It indicates that Mrs. Wilda's purpose in visiting Mun's place was to assess the condition of the oil palm plantation. Furthermore, the results of their observations at Mun's residence reveal that the researchers, represented by Mrs. Wilda, noticed unusual occurrences such as oil splattered everywhere, indicating pollution of the surrounding soil. Soil pollution is caused by oil palm farmers and can stem not only from oil but also from various materials such as pesticides and waste disposal, including both industrial and household waste. Besides that:

Kuabadikan api yang menjulang tinggi dengan asap yang tebal”. (al-Ma'rab, 2017, p. 103)

“I immortalized the towering fire with thick smoke”. (al-Ma'rab, 2017, p. 103)

Irresponsible individuals contribute to air pollution by burning land, deliberately doing so to clear space for planting oil palm. In the narrative of this novel, these individuals are paid substantial wages to carry out such activities. The fires resulting from the land burning generate thick smoke that spreads across the area, prompting villagers to flee. Consequently, the village atmosphere becomes enveloped in dense white smoke.

Forest, as part of what is referred to as land, comprises a plant community predominantly composed of trees and exhibits environmental conditions distinct from those outside the forest. According to Dahlan (2021), land denotes a state of nature unblemished by civilization and represents a robust natural construct. This preservation is enacted to safeguard specific ecosystems and species, allowing individuals seeking refuge from the moral decay and materialistic tendencies of urban life, free from human pollution, to retreat there. Forests hold significance for ecocriticism as they symbolize rejuvenation and foster a genuine connection between humans and the environment. In line with this perspective, al- Ma'rab elucidates the damage to the land below:

Kemarin lahan sawitnya sudah mulai dibuka. Tapi karena cuaca lagi panas, jadi lebih baik kita pilih pembakaran saja. (al-Ma'rab, 2017, p. 144)

"Yesterday, the oil palm land started to be opened, but because the weather is hot, it's better if we just choose burning". (al-Ma'rab, 2017, p. 144)

This illustrates the crisis situation in the wilderness. The clearing of new land is typically conducted through the mass burning of the area by irresponsible individuals. The intention behind forest burning is to expedite the planting of oil palm seeds. As a result of the forest burning process, the air becomes heated, leading to additional disasters such as air pollution, which can affect not only the burning site but also nearby settlements inhabited by residents. Further:

Ini semua ulah orang-orang tamak yang membakar hutan. Mereka hendak meluaskan kebun-kebun hingga merusak lingkungan. (al-Ma'rab, 2017, p. 159)

"This is all the work of greedy people who burned the forest. They want to expand their plantations to the point of destroying the environment". (al-Ma'rab, 2017, p. 159)

Furthermore, this quotation illustrates the extent of land damage in Riau, where soil infertility arises as a consequence. Soil pollution resulting from land burning renders it challenging for residents to conduct activities, as the land surrounding the oil palm plantations becomes arid. Moreover, drought, as a component of disaster, signifies an unusual state stemming from natural and environmental conditions, including climate change, degradation, biological decline, ecosystem extinction, and heightened natural disasters. Barry (2020)

believes that there is an awareness that it is not the end of the world, and that humans, like today's youth, tend to adapt and survive even if civilization is not established. According to Garrard in Barry (2020), disasters trigger social psychology inclined towards paranoia, violence, extreme moral dualism, and canonization, always invoking imaginative action because they are ever-present. Not all environmental issues are anthropogenic; some significant events occur independent of human intervention such as earthquakes, volcanic eruptions, tsunamis, and meteor impacts. However, it's crucial to recognize the environment's resilience, namely its capacity to restore balance after disturbance, referred to as the homeostatic concept. Therefore, if environmental issues stem from nature, nature itself will restore the environment to a state of equilibrium, or homeostasis. This scenario is depicted below:

Kemarau panjang telah membuat pucuk – pucuk bunga sawit enggan tumbuh. Buah tak ada karena keringnya tanah di Perkebunan. (al-Ma'rab, 2017, p. 142)

“The long, dry season has made palm flower shoots reluctant to grow. There is no fruit because the soil on the plantations is dry”. (al-Ma'rab, 2017, p. 142)

The quotation above illustrates that prolonged drought inhibits the growth of new shoots. In the novel, it is depicted that nature becomes unfriendly to humans. The consequence of clearing new land for oil palm cultivation is drought and prolonged dry spells. Temperature fluctuations, diminished water sources, and scarce rainfall are among the outcomes of land burning. Consequently, the yield of oil palm trees declines, resulting in losses for oil palm farmers. This poses challenges for residents, as many rely on the yield of oil palm trees for their livelihoods.

The extinction of fauna is another cause of concern. The study of the relationship between animals and humans in the humanities is divided between philosophical considerations of animal rights and cultural analyses of animal representation (Sukmawan, 2016). This extraordinary phenomenon has recently gained momentum, particularly suggesting that animal cruelty is analogous to slavery and asserting that the capacity to feel pain, rather than the power of reason, entitles any creature to moral judgment as the same can be said of women or Africans who have been mistreated due to morally

irrelevant physiological differences. Hence, animals suffer because they fall on the wrong side of the line, which cannot be prevented.

Bahkan, sebagian telah retak. Tak ada lagi kolam yang berair. Ikan-ikan lesap entah kemana. (al-Ma'rab, 2017, p. 138)

“In fact, some of it has cracked. There are no more watery pools. The fish disappeared somewhere”. (al-Ma'rab, 2017, p. 138)

The quotation indicates that animals, specifically fish, are gradually becoming extinct in the depicted context. The novel describes a prolonged summer in the region where Mun resides. One of the reasons behind this extended, scorching summer is the deliberate setting of fires in numerous areas to clear land for oil palm plantations. This situation exacerbates with the absence of rainfall, causing water bodies such as rivers, lakes, and springs to start drying up. Residents who once engaged in fishing activities by the river no longer do so because the fish population that previously inhabited the river has disappeared.

Global warming is characterized by an increase in temperature both in the atmosphere and on the Earth's surface. This rise in Earth's temperature significantly impacts and disrupts the ecological balance of life. Temperature represents one of the abiotic elements in an ecosystem, though the primary cause of global warming is biotic, namely human activity (Barry, 2020). The presence of global warming leads to intensified heat on Earth; daytime temperatures are noticeably higher than before. Various human activities, including deforestation, excessive use of motorized vehicles and electricity, as well as industrial, agricultural, and livestock waste, contribute to increased gas emissions.

Cuaca panas yang sangat kian terik menambah kegersangan yang kian parah siang itu. Tim peneliti yang lain berlari-lari mengabadikan api yang membesar dan menyala di kejauhan. (al-Ma'rab, 2017, pp. 103-104)

“The hot weather was getting increasingly hotter, adding to the aridity that was getting worse that afternoon. Another research team ran around capturing the fire as it grew and burned in the distance”. (al-Ma'rab, 2017, pp. 103-104)

Global warming occurs because of extensive land burning, leading to an increase in the Earth's average temperature. Furthermore, thick, widespread smoke contributes to air pollution. al-Ma'rab elaborates further on global warming in *Luka Perempuan Asap*:

Semua tempat telah rata menjadi putih. Hingga ke sudut – sudut ruangan rumah, tak ada lagi yang tersisa. Oksigen seolah sirna bersama kepulan putih di udara yang bercampur dengan warna kuning belerang sisa pembakaran. (al-Ma'rab, 2017, p. 159)

“Everything has turned white. Down to the corners of the house, there was nothing left. Oxygen seemed to disappear with white puffs in the air mixed with the yellow color of sulfur left over from the combustion”. (al- Ma'rab, 2017, p. 159)

The billowing smoke in the sky is a consequence of land burning, rendering the air unhealthy to breathe. The novel describes how the smoky haze has contaminated every corner of the village, turning everything white and severely limiting residents' visibility. Consequently, the residents decided to evacuate to another place until conditions became safe again:

Bumi yang dulu berkah kini telah memerah, memanas, dan mengering hingga nyaris membunuh siapa saja. (al- Ma'rab, 2017, p. 239)

"The earth that was once blessed has now turned red, hot, and dry to the point that it almost kills anyone". (al- Ma'rab, 2017, p. 239)

The aforementioned conditions depict the consequences of clearing new land. The land is no longer as it once was; it has become dry. Additionally, water sources are dwindling, and smoke from the burning process is spreading everywhere.

Based on the quotations and data evidence provided, the author seeks to convey her anxiety regarding the ongoing issues in Indonesia. First, illegal logging not only results in material impacts but also casualties. Most importantly, if natural exploitation persists, humans will inevitably face extinction. Humans and nature constitute a unified entity within ecological systems. Finally, as stewards of the environment, humans must show respect to nature.

V. CONCLUSION

The impact of destroying forests to convert them into oil palm plantations in the novel *Luka Perempuan Asap* causes several disasters, such as pollution, drought, fauna extinction, global warming, and the loss of society's benevolent qualities like love, peace, sincerity and living harmoniously. These disasters even have national level implications. Planting oil palm has detrimental effects on the sustainability of plants and the surrounding

environment due to its voracious consumption of water and nutrients in the soil, leading to the area around the oil palm becoming arid land. This, in turn, contributes to global warming and forest fires, which result in haze and smog. It is imperative to safeguard nature to preserve the balance and integrity of the ecosystem. Efforts to prevent environmental damage include rejecting the destruction of forests for oil palm plantations, changing people's mindsets to return to agrarian farming systems, and abandoning oil palm plantations. This research highlights several attitudes toward protecting the environment, such as love, care, and respect for nature, along with taking on the responsibility that goes into protecting it, as demonstrated by various characters in the novel. In summary, *Luka Perempuan Asap* illustrates the importance of protecting the environment, emphasizing the need to use forests sparingly. The novel teaches readers not to excessively exploit nature, or it may lead to numerous problems that harm the environment and all that lives within it.

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EXPLORATION OF THE SOCIAL CONTEXT OF THE PANDEMIC IN THE ANDROMEDA STRAIN BY MICHAEL CRICHTON: A RECENT REVIEW

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ABSTRAK

Studi ini melihat bagaimana novel ini menggambarkan masyarakat yang terpesona oleh sains sekaligus takut akan sains. Penelitian dalam novel *The Andromeda Strain* ini menawarkan sudut pandang yang perseptif tentang pandemi dan dampak sosialnya. Penelitian ini bertujuan untuk menganalisis kondisi dan situasi sosial yang terjadi selama pandemi dalam buku *The Andromeda Strain*. Penelitian ini menggunakan metode kualitatif deskriptif dengan pendekatan mimetik dan pendekatan sosiologi. Berdasarkan temuan dan analisis penelitian, hasil penelitian menunjukkan adanya perubahan sosial akibat pandemi dalam novel ini. Perubahan tersebut berupa tindakan-tindakan yang dilakukan oleh para tokoh yang terlibat dalam novel ini. Tindakan-tindakan tersebut antara lain kasus kematian massal akibat bakteri bernama Andromeda dan kasus bunuh diri, namun ada juga upaya pencegahan seperti *lockdown* dan karantina atau upaya menanggulangi bakteri, penelitian yang disebut *wildfire* project juga diadakan, serta adanya kerja sama dalam menangani kasus-kasus yang ada akibat bakteri andromeda.

Kata kunci: Pandemi, Situasi sosial, Andromeda Strain

ABSTRACT

This study looks at how this novel depicts a society that is both fascinated by science and terrified. This study in the novel "The Andromeda Strain" offers a perceptive viewpoint on pandemics and their social repercussions. This research analyses the social conditions and circumstances during the pandemic in The Andromeda Strain. This research uses the descriptive qualitative method with the Mimetic and sociological approaches. Based on the research findings and analysis, the result shows the existence of social changes due to the pandemic in this novel. These changes are the actions all the characters involved in the novel take. These actions include cases of mass

death due to a bacterium called Andromeda and cases of suicide, but there are also prevention efforts such as lockdowns and quarantines or efforts tackling bacteria; research called the wildfire project was also held, and there was also cooperation in dealing with existing cases of andromeda bacteria.

Keywords: *Pandemic, Social Situation, The Andromeda Strain*

I. INTRODUCTION

Altenbernd and Lewis (1966) defined fiction as narrative prose that is imaginative but usually plausible and contains truths that dramatize human relationships. In science fiction, stories are often used to describe societal social situations. In social situations, people cannot be separated from word interaction. As cited in Abdurrahman, Jaya & Azhari (2023), Gillin & Gillin define social interaction as a dynamic social relationship between individuals and others or with groups or relationships between groups. This relationship is the result of human social nature, which means that people cannot live without other people. According to Gerungan (2010), “The aspect of social interaction is the social situation. A social situation is any situation where there is a mutual relationship between one human being and another.” Based on this statement, it can be concluded that social situations can occur if there are direct and indirect interactions between fellow humans, be it the society or the government.

In social life, especially nowadays, humans cannot be separated from technology. According to Liang Gie (1996), “Technology is a man-made item used to help fulfill the needs of life.” Given that humans are fragile physical beings and have minimal abilities. Therefore, humans instinctively try to make tools used as an extension or substitute for these very limited human organs. This fact drives the emergence and development of technology, which makes technology an essential role holder in various fields worldwide. There are so many fields that use technology. Whether in the fields of Information, Communication, Transportation, Education, etc., in this case, researchers are focusing on the role of Technology in the health sector. Where technology can save human lives, cure patients, improve the quality of human life, and much more. Despite all the benefits, Technology can undoubtedly be a 2-sided sword that, if not used wisely, can cause chaos.

In this article, researcher examine social situations that occur in society, particularly in the health sector, in the novel *The Andromeda Strain*. This novel

was published in 1969, where Michael Crichton tells the story of the relationship between rapid technological advances and driven by more significant human curiosity. Michael Crichton's novel *The Andromeda Strain* explores the social implications of a deadly extraterrestrial microorganism that threatens humanity. Previous studies have predominantly focused on the biological and scientific aspects of the novel, examining its portrayal of epidemiology and microbial threats. However, there remains a significant gap in the literature regarding the social context depicted in the narrative.

Existing research has analysed how Crichton uses scientific realism to create suspense and highlight the potential consequences of scientific advancements. For example, scholars such as Husain (2024) have delved into the narrative's critique of governmental responses and the portrayal of scientists as heroes and potential threats. Similarly, Wuntu (2024) has explored the novel's commentary on the media's role in shaping public perception during crises.

Despite these insights, there is a notable absence of detailed exploration into how *The Andromeda Strain* reflects broader societal anxieties and cultural shifts during the time of its publication in the 1960s (Dalyono, 2005). This study aims to fill this gap by examining the novel through the lens of social criticism, mainly focusing on issues of trust in institutions, the impact of Cold War tensions on the public psyche, and reflections on human vulnerability amidst technological progress.

By addressing these aspects, this study seeks to comprehensively analyse the social context within *The Andromeda Strain*, offering a nuanced understanding of how Crichton's narrative resonates with contemporary concerns and anxieties. This approach enhances our appreciation of the novel as a cultural artifact and sheds light on its enduring relevance in understanding societal responses to crises, including the ongoing COVID-19 pandemic. This also shows the situation or social conditions of the pandemic in this novel. This research analyses the social conditions and circumstances during the pandemic in *The Andromeda Strain*. In general, this study analyses how situations alter and the social environment develops after cases of bacterial diseases with extraterrestrial origins in this world.

II. THEORETICAL FRAMEWORK

1. Novel

A novel is a written prose narrative of a significant length and degree of complexity that imaginatively explores the human experience, usually through a connected sequence of events involving several characters in a specific setting. The novel genre has included various genres and styles within its broad framework, including picaresque, epistolary, gothic, romantic, realist, and historical—to name just a few of the more significant ones. Etymologically, the word “novel,” as explained by Hartoko and Rahmanto (1986:163), comes from the Latin word *novella*, which means “new.” The novel is relatively new since it is relatively new compared to other literary works such as poetry or drama.

2. Social Situation

According to Dalyono (2005: 133), social situations are all persons or other humans having social circumstances that influence us. Every circumstance where people interact mutually is referred to as a social scenario. In other words, a social setting is any circumstance where social interaction occurs (Ali, 2024). Specifically, the reality of both real and imagined people. If you want to be more precise, there are at least four main kinds of social contexts. The capacity to notice other people's existence while remaining socially aloof. The capacity to interact socially and feel other people's presence (Ali, 2024). Taking into account the existence of other people. The impact of other people you know through particular media and who you can handle.

3. Pandemic and Quarantine

A pandemic is a widespread disease that occurs on a scale that crosses international boundaries, usually affecting people worldwide (Porta, 2008). Health Direct was explained. A pandemic can also be defined as the outbreak of a recently identified disease on a large scale. For example, in early 2020, a recently identified disease was a Covid-19 pandemic. Mark A. Rothstein (2015) states that quarantine limits the movements or activities of asymptomatic people who may have been exposed to a communicable disease during the disease's communicability. Cutting it off from the rest of society and causing tensions between the residents and the authorities. In this novel, The Quarantine also causes friction between the government and the scientific community as researchers attempt to

carry out their work in light of official restrictions.

In this novel, the author (Michael Crichton) reveals that several social conditions have occurred or changed after a pandemic, including the process of handling a pandemic by building an isolation area that functions to study invading bacteria; according to The American Centres for Disease Control and Prevention or CDC Isolation is defined as the process of separating a person who is sick with an infectious disease from someone who is not ill. The story presents the scientific community as a collection of motivated experts committed to discovering solutions despite many obstacles. However, they are also regarded as being somewhat cut off from the rest of society, with most people needing to be made aware of the seriousness of the problem. Besides that, the government has imposed a quarantine in Piedmont, Arizona.

III. RESEARCH METHOD

This research uses the descriptive qualitative method. According to Murdiyanto (2020), qualitative research emphasizes the holistic and detailed understanding of complex social phenomena. The researcher collected the data using the novel *The Andromeda Strain* and other data using books, journals, and articles related to this research. In data collection, researchers read, summarize, and quote to get data that supports this research. The objective of this research is the novel. In this case, the novel chosen is *The Andromeda Strain* by Michael Crichton.

This would involve selecting an appropriate research method for analysing data. In this case, the researcher uses a mimetic and sociological approach. According to Abrams (in Tussadah et al. 2020), The mimetic approach focuses on the relationship between the literary work(s) and realities or social conditions outside of literary works. The Mimetic approach views literary works as the reflection of reality. Mimetic theory moves through a four-stage process: 1) Mimetic Desire, 2) Conflict, 3) Scapegoating and 4) The Cover-Up. On the other hand, the sociological approach emphasizes the common understanding of the circumstances and people by integrating theory and experience. Sociologists investigate a wide range of topics. Therefore, they must ensure their arguments go beyond "common sense." The sociological research process is divided into several steps: (a) selecting a study topic, (b) reading relevant literature, (c) collecting data and measuring

variables, (d) interpreting data, and (e) concluding.

IV. RESULT AND DISCUSSION

1. Result

In the novel *The Andromeda Strain* by Michael Crichton, readers are presented with an exciting picture of the main characters social conditions in the face of threats from mysterious extraterrestrial microorganisms. These social conditions are reflected in the tensions between science and government and their impact on human relationships. As representatives of a complex society, scientists and government officials must struggle together to overcome this unforeseen threat, illustrating how fragile social interactions are in the face of scientific uncertainty and global crises. Against this backdrop, Crichton constructs a narrative that not only captivates readers through its science fiction elements but also provides a fascinating perspective on the social dynamics in the face of an emergency threatening all of humanity. Here is a more specific explanation of the social context of the pandemic in the Andromeda strain:

a. Mass Mortality Event (MME)

Samuel B. Fey et al. (2015) explained that Mass death events (MMEs) are rapidly occurring disastrous demographic events characterized by background deaths. Individual MMEs fluctuate in observed proportions: wiping out more than 90 percent of the population, killing more than a billion individuals, or generating 700 million tons of dead biomass in a single event. In *The Andromeda Strain* Novel, there is a case of mass death that occurred in the city of Piedmont, Arizona. This is presumably due to bacteria infecting people in the town, which were brought from outer space via a satellite that crashed near the city.

Finally, on orders from the significant Manchek, the military troops sent officers to check the city. At first, they only wanted to check about the whereabouts of the fallen satellite, but in the end, they found lots of bodies lying in the city. Which is shown in the following quote:

"Shawn, his voice tight, said, 'Sir, we see bodies. Lots of them. They appear to be dead.' 'Are you certain, Capter One?' 'For Christ's sake,' Shawn said. 'Of course we're certain.' (Michael, C., p. 21)

ANALYSIS: At first, they checked the city to look for the whereabouts of the fallen satellite to be repaired; when they found the whereabouts of the satellite, they went to check the city (the city closest to the crashed satellite) using a van, but when they got closer to the town, they saw there were many corpses scattered on the ground.

"He had a fleeting glimpse of the main street. He saw bodies, bodies everywhere, spreadeagled, lying in the streets, across cars ..." (Michael, C., p. 29)

ANALYSIS: The second quote describes what was seen by officers or several members of the air base military who were sent to confirm the condition of the first officer and the existing city. And when some members were deployed correctly, it was discovered that many bodies were already lifeless. It is also said in this quote that some hawks were

"Everyone seems to have died near the town," Burton said. "Are there reports of deaths farther out? Stone shook his head. "I'm having the Army people look into it. They're working with the highway patrol." (Michael, C., p. 62)

ANALYSIS: In the third quote, it is said that experts who were also part of the wildfire project were sent to check on the condition of Piedmont, Arizona. They are Doctor Stone and also Doctor Burton, who study and examine the situation and begin to realize that there is something strange about the deaths of people in the city. But before they further circled the town, they confirmed that no deaths had spread to other areas by ordering the military base to send some officers to come down and check.

"Both men had heard the tape from the van; they agreed that everyone at Piedmont seemed to have died quite suddenly." (Michael, C., p. 65)

ANALYSIS: In the fourth quote, it says that the two doctors had heard the recording from the van the previous officer brought in, but the last officer died and left only the van and the recording. After they listened to the recording, it was finally sure that there had been a sudden death in the city.

"Bodies lay everywhere, heaped and flung across the ground in attitudes of frozen surprise. But there was no sound—no reassuring rumble of an automobile engine, no barking dog, no shouting children." (Michael, C., p. 68)

ANALYSIS: In the fifth quote, the author describes the atmosphere in the city; the city is said to be very quiet, and there is no life everywhere; it is really like a dead city, even the voices of children or the sound of dogs barking, there is only silence, this happens. As a result, the people of the town have been found dead.

In some of these quotes, the author describes what often happens when a bacteria or virus attacks, which results in death with a large enough number of victims; the author also describes reactions of shock, panic, and fear of something that could happen and make the reader feel the worries of the characters.

b. Lockdown and quarantine (security system in dealing with viruses)

Lockdown and quarantine are some of the security systems described by the author in this novel; apart from that, the government also makes several stricter systems through suggestions from scientists to guard against something that Project Scoop causes; it's true that when the Andromeda strain was discovered, an isolation place was finally made with a very high level of security, this place even had an automatic detonation system that would detonate when something unwanted happened, this place or this program was called Wildfire. The place where scientists researched bacteria carried by one of the satellites that crashed near the city of Piedmont, Arizona.

“And with that, he walked out of the room. As he left, he paused and announced that he was declaring a state of emergency, that everyone on the base was confined to quarters until further notice, that there would be no outside calls or communication, and that what they had seen in this room was confidential.” (Michael, C., p. 33)

ANALYSIS: In the first quote, Major Mancheck, after receiving news that there was a bacterium that infected a city, finally declared a state of emergency and locked down the military base area, and only special people could enter there. The specified time is also the beginning of the implementation of the wildfire project as well as the beginning of the quarantine.

“We recommend that such a facility be located in an uninhabited region of the United States, that it be constructed underground, that it incorporates all known isolation techniques, and that it be equipped with a nuclear device for self-destruction in the eventuality of an

emergency. So far as we know, no form of life can survive the two million degrees of heat which accompany an atomic nuclear detonation.” (Michael, C., p. 48-49)

ANALYSIS: The second quote is from Doctor Stone's and others' letters. The letter's contents are a request from experts to the American president about creating an isolated place with an extraordinarily tight level of security, which the government and the president have also approved. The letter also stated that in addition to a high level of security, an automatic detonation system was also made where the system works when it detects harmful bacteria or viruses.

“‘Yes,’ Leavitt said. ‘All levels are painted a different colour. Level I is red; II, yellow; III, white; IV, green; and V, blue.’” (Michael, C., p. 100)

ANALYSIS: This quote shows the several levels of security owned by the wildfire project isolation area, where there are five levels with different colours; besides that, the stage or level and the colours represent each level of security, so the higher the level, the better. The level of sterility is also high.

“He looked back. The needle was in. “Now then, just lie quietly. Relax.” For fifteen seconds, the machinery whirred and clattered. Then, the leads were withdrawn. The mechanical hands placed a neat Band-Aid over the intravenous puncture. “This completes your physical parameters,” the voice said. “Can I get dressed now?” “Please sit up with your right shoulder facing the television screen. You will receive pneumatic injections.” A gun with a thick cable came out of one wall, pressed up against the skin of his shoulder, and fired. There was a hissing sound and a brief pain. “Now you may dress,” said the voice. “Be advised that you may feel dizzy for a few hours. You have received booster immunizations and gamma G. Suppose you suffer systemic effects such as nausea, vomiting, or fever, report at once to Level Control. Is that clear?” “Yes.” (Michael, C., p. 108)

ANALYSIS: This excerpt shows how the system in the wildfire building works, where at that level, the machine automatically checks Dr. Hall and gives vaccines to Dr. Hall, and automatic machines do everything. This quote shows the sophistication of technology, which was written by the author with a perfect description.

“We couldn't really leave him, since a Directive 7-12 was being called. The town is now destroyed by a nuclear blast.” (Michael, C., p. 116)

ANALYSIS: The author tells how a city contaminated by a bacterium called Andromeda strain is destroyed by a nuclear bomb explosion, one of the government's efforts to stop the spread of existing bacteria called Directive 7-12. The 6th quote talks about directives 7-12. This is an order code from the superiors where when there is a place or city that is contaminated with bacteria from outer space or a dangerous virus, then that place will be destroyed using a nuclear bomb; this security system is also applied to the wildfire project security system, and even that also what happened to the city of Piedmont, Arizona.

"He followed them and stepped into clouds of steam. The Odor was peculiar, a faint woodsy smell that he guessed was scented disinfectant. He sat on a bench and relaxed, allowing the steam to envelop him. It was easy enough to understand the purpose of the steam room: the heat opened the pores, and the steam would be inhaled into the lungs. The four men waited, saying little, until their bodies were coated with a sheen of moisture, and then walked into the next room." (Michael, C., p. 116)

ANALYSIS: This quote explains where Dr. Hall returned to follow the sterilization process. This quote also shows the process of spraying disinfectants, which is carried out automatically. Besides that, it also explains how the room works. Everyone who enters the place is like a steam room, but the difference is that what is used is not ordinary but disinfectant.

"I don't mind dunking myself in all those foul baths," Hall said. "I don't mind being irradiated. But I'll be goddammed—" "The idea," Leavitt said, "is that you be as nearly sterile as possible on Level V. We have sterilized your skin and mucous membranes of the respiratory tract as best we can." (Michael, C., p. 127)

ANALYSIS: In this quote, it is said that Dr. The Hall has undergone several stages and will soon enter the last stage. It is also noted that a sterilization process is carried out at each stage until it is completely sterile before entering the final stage.

"Hall nodded. "The labs here can do everything?" "Everything. Even assays for adrenal hormones and things like partial thromboplastin times. Every known medical test is possible." "All right. We'd better get started." (Michael, C., p. 154)

ANALYSIS: In this quote, Dr. Stone asked one of the workers what the place could do, and it was discovered that the place usually did anything related to handling viruses and bacteria. Some of these quotes show how sophisticated and arduous the wildfire project teams' effort is to deal with existing bacteria.

c. Suicide

Suicide is an intentional act in which the victim kills. Suicide is frequently performed out of desperation, which is commonly brought on by a mental illness like depression, bipolar disorder, schizophrenia, alcoholism, or drug misuse. This is what the author describes when Dr. Stone and Dr. Burton visited Piedmont, Arizona. They found that most of the people who died in the city were caused by suicide and not by Andromeda bacteria.

"At her feet was an envelope. In a careful, neat, unhurried hand: "To whom it may concern." Stone opened the letter and read it. "The day of judgment is at hand. The earth and the waters shall open up and mankind shall be consumed. May God have mercy on my soul and upon those who have shown mercy to me. To hell with the others. Amen." Burton listened as the letter was read. "Crazy old lady," he said. "Senile dementia. She saw everyone around her dying, and she went nuts." "And killed herself?" "Yes, I think so." "Pretty bizarre way to kill herself, don't you think?" (Michael, C., p. 75)

ANALYSIS: The quote describes one of the houses Dr. Stones and Dr. Burton found around Piedmont, Arizona. They see there is the corpse of an older woman who died by suicide and not because of the bacteria that attacked the town. The woman wrote a letter before she ended her life.

"Roy O. Thompson, who lived alone. From his greasy coveralls, they assumed he ran the town gas station. Roy had apparently filled his bathtub with water, then knelt down, stuck his head in, and held it there until he died. When they found him, his body was rigid, holding himself under the surface of the water; there was no one else around and no sign of struggle." (Michael, C., p. 75)

ANALYSIS: In this quote, it is explained that a man was also found who died in the bathtub by drowning himself in the bathtub to his death. He also explained how the condition of the man's corpse.

“William Arnold, a man of sixty sitting stiffly in a chair in the living room, wearing his World War I uniform. He had been a captain in that war, and he had become a captain again, briefly, before he shot himself through the right temple with a Colt .45” (Michael, C., p. 75)

ANALYSIS: This quote also found the body of an adult man who died by shooting himself. The perpetrators of the suicides were found by Doctor Stone and also Doctor Burton while circling several places or houses in the city, but when Dr. Stone and Dr. Burton saw people who died from suicide, they felt that there was still something odd that caused them to end their lives. In this quote, the author describes the inner pressure experienced by suicide perpetrators due to successive deaths happening directly and suddenly in front of their eyes, which made them choose to end their own lives rather than having their lives taken away by existing bacteria in that city.

d. Animal testing

Animals are used as test subjects in an activity known as animal testing or simply testing on animals. The researchers were selected for the Wildfire project, where several animals were used as test equipment when they researched bacteria carried by Scoop VII satellites called Andromeda strains. The author describes this in sufficient detail, which can be seen from the following quotations;

“Our next step,” he said, “is to determine whether there is still anything in the capsule which is biologically active. Suggestions?” “A rat,” Leavitt said. “Use a black Norway.” (Michael, C., p. 150)

ANALYSIS: The quotation demonstrates the importance of choosing the correct animals while performing research. Leavitt suggested The Norwegian black rat because it is commonly used in medical research and has characteristics that can help identify the presence of biologically active drugs. The remark demonstrates that scientists have established defined goals and proper action plans to ascertain the presence of biologically active ingredients in capsules.

“Wildfire was prepared to conduct experiments with monkeys and apes, as well as smaller, cheaper animals. A monkey was exceedingly difficult to work with: the little primates were hostile, quick, intelligent. Among scientists, the New World monkeys, with their prehensile tails, were considered particularly trying” (Michael, C., p.

150)

ANALYSIS: According to the claim, Wildfire planned to do research with smaller, less expensive animals, as well as apes and monkeys. The comment also demonstrates how challenging it is to handle monkeys during research. According to the quotation, the scientists have planned accordingly and considered the kinds of animals that would be utilized in the studies.

“Through the glass, they saw the black metal fingers move to the far wall of the adjoining room, where several caged lab animals were kept, separated from the room by hinged airtight door.” (Michael, C., p. 151)

ANALYSIS: The scene in the sample involves scientists peering through a glass pane to observe black metal fingers advancing toward the far wall of an adjacent room that houses numerous caged research animals and is divided from it by a movable air door. The quotation demonstrates the careful planning and oversight that went into using laboratory animals by scientists. This illustrates how scientists highly value safety and ethical considerations in research.

“The mechanical hands opened one door and removed a rat in its cage, brought it into the room, and set it down next to the capsule. The rat looked around the room, sniffed the air, and made some stretching movements with its neck. A moment later, it flopped onto its side, kicked once, and was still. It had happened with astonishing speed. Hall could hardly believe it had happened at all.” (Michael, C., p. 151)

ANALYSIS: The quote suggests that the scientists conducted their mouse tests with great care and used cutting-edge technology to ensure safety and accuracy. The results of these trials do, however, imply that the capsules might contain hazardous pathogenic agents, which calls for more significant investigation and testing.

“I’ll take these dead animals,” Burton said, “and run the initial vector studies. Then I’ll autopsy them. “Stone worked the mechanical hands once more. He picked up the cages that held the rat and monkey and set them on a rubber conveyor belt at the rear of the room. Then he pressed a button on a control console marked AUTOPSY.” (Michael, C., p. 151)

ANALYSIS: In this passage, Burton and Stone discuss how they will continue looking into a biological disaster. Burton was in charge of doing early vector research and autopsies on dead animals to further the understanding of them. Stone moves the animal cages to the back of the room and places them on a conveyor belt for an autopsy using a mechanical hand. This passage exemplifies the Wildfire team's methodical and attention-to-detail approach to locating and managing the organism. The significance and gravity of the crisis are indicated by the utilization of cutting-edge technology, including mechanical hands and control panels. When taken as a whole, the phrase highlights the Wildfire team's professionalism and scientific rigor.

“Using a remotely controlled scalpel, he sliced open the dead animal further to make sure any organisms contained inside the carcass would be released into the atmosphere. Nothing happened. The live rat scampered about its cage happily. The results were quite clear: dead animals were not infectious. That was why, he thought, the buzzards could chew at the Piedmont victims and not die. Corpses could not transmit the disease; only the bugs themselves, carried in the air, could do so. Bugs in the air were deadly. Bugs in the corpse were harmless.” (Michael, C., p. 169)

ANALYSIS: The studies in this area are designed to learn more about how a disease spreads. In the experiment, a dead animal was cut apart using a remote-controlled knife to check if any creatures inside the carcass would be released into the sky. The results of experiments showed that dead animals are not infectious and that only flying insects may spread disease. The authors contend that dead bodies cannot spread disease and that while insects on corpses are innocuous, insects in the air can be fatal. In this quote, you can see how the author outlines how researchers utilize experimental animals to acquire the information they want to know.

e. Teamwork

In the wildfire project, several experts who complement each other in their respective fields have been selected to work together to solve cases in Piedmont, Arizona. Residents died suddenly because of the fall of the Scoop VII satellite, which carried a bacterium called Andromeda strain.

“THE FOLLOWING MALE AMERICAN CITIZENS ARE BEING PLACED ON ZED KAPPA STATUS. PREVIOUS TOP SECRET

CLEARANCE HAS BEEN CONFIRMED. THE NAMES ARE+ STONE, JEREMY ..81 LEAVITT, PETER ..04 BURTON, CHARLES .L51 CHRISTIANSENKRIKECANCEL THIS LINE CANCEL TO READ AS KIRKE, CHRISTIAN .142 HALL, MARK .L77.” (Michael, C., p. 40)

ANALYSIS: This quote delivers information from the centre about selecting several experts to conduct research in the Wildfire Lab to study a bacterium called Andromeda strain; among other experts, Dr. Hall, dr. Burton, dr. Leavitt, dr. Kirke, And lastly, dr. Stone as its chairman.

“Once the laboratory was finished, it only remained to select the Wildfire Alert team, the group of scientists who would study any new organism. After several studies of team composition, five men were selected, including Jeremy Stone himself. These five were prepared to mobilize immediately in the event of a biologic emergency.” (Michael, C., p. 50)

ANALYSIS: The procedure of choosing the team in charge of handling a biological disaster is described in the quote. This team will comprise a group of scientists prepared to operate under pressure and take the necessary actions to handle emergency scenarios.

After doing much research on squad makeup, the teams were chosen. This demonstrates that the selection process was carried out with care, consideration, and review to ensure the team has the abilities, expertise, and experience required to handle an emergency scenario. Only five scientists from the study group were mentioned in that quotation. This demonstrates that the chosen team must comprise individuals who possess outstanding skills and adhere to rigid selection criteria. The quotation also states that Jeremy Stone, the story's protagonist, is a team member, demonstrating that only the most knowledgeable and experienced individuals are employed in the project.

“We'd better complete the scan at twenty powers,” Stone said. He was working to keep his voice calm, but it was clear that he was excited, too. Leavitt wanted to examine the fleck at higher power immediately, but he understood what Stone was saying. They could not afford to jump to conclusions—any conclusions. Their only hope was to be grindingly, interminably thorough.” (Michael, C., p. 163)

ANALYSIS: This statement demonstrates that Jeremy Stone gave significant thought to how to analyse these bacteria. Stone finished a lower-level scan before Leavitt, who intended to rapidly execute a higher-level check. This demonstrates that Stone balances tackling this critical issue with efficiency

and precision.

This passage also demonstrates how emotionally invested Jeremy Stone was in the circumstance. He was attempting to seem calm, but you could feel his eagerness. This shows his genuine concern for the issue and his engagement in finding a solution. These quotations illustrate the need to balance practicality and thoroughness when dealing with an emergency. The team should focus intently on the material at hand, retain emotional control, and make an effort to thoroughly consider all options before acting.

“In all fairness, Burton was not the man to do this work; Leavitt would have been better suited to it. But it was felt that Leavitt was more useful working on preliminary isolation and identification.”
(Michael, C., p. 168)

ANALYSIS: As the phrase illustrates, everyone on the team has their tasks and responsibilities. The team must carefully select the functions given to each member and evaluate each person's skills to determine which task is best for them. The phrase also emphasizes the significance of selecting tasks appropriate for one's skills. Leavitt was chosen to work in the initial stages of isolation and identification even though he would have been more qualified for some jobs.

“Leavitt chuckled and continued the scan. Both men now felt elated and inwardly certain of their discovery. They checked the other areas where they had noted green and confirmed the presence of the patches at higher magnification.” (Michael, C., p. 164)

ANALYSIS: The quote demonstrates how scientists felt excited and confident when discovering evidence supporting their discoveries. Nonetheless, they did conduct a second check to guarantee the validity of their findings. This demonstrates the need to double-check results to confirm their accuracy and reflects the need for scientists to ensure the integrity and accuracy of their study. The five quotations show that they carry out their responsibilities by their abilities. They share the same duties, as can be seen in the quote.

2. Discussion

Michael Crichton's novel *The Andromeda Strain* explores a fictional pandemic caused by an extraterrestrial microorganism. This narrative allows for examining various social contexts and parallels to real-world

pandemics. Crichton depicts a scenario where the government quickly mobilizes to contain the pandemic. Research by scholars such as Sheila Jasanoff (2005) suggests that government responses to pandemics are crucial in shaping public trust and cooperation. The novel supports this by showing how coordinated efforts and strict protocols can mitigate the spread of a deadly pathogen.

The novel hints at media sensationalism and its impact on public panic during a pandemic. Studies by Dietram A. Scheufele and Shanto Iyengar (2020) argue that media framing significantly shapes public perception and behavior during health crises. In "The Andromeda Strain," the media's role in disseminating information and potentially causing fear underscores the importance of responsible journalism.

While the novel touches upon ethical dilemmas faced by scientists dealing with the pathogen, it does not delve deeply into the long-term ethical implications. Research by Tom L. Beauchamp and James F. Childress (2019) emphasizes the need for ethical frameworks in scientific research, especially during crises. The novel could be criticized for not fully exploring these ethical dimensions beyond the immediate crisis.

The Andromeda Strain primarily focuses on the scientific and governmental responses to the pandemic, neglecting socioeconomic disparities in healthcare access. Studies by Marmot et al. (2020) highlight how pandemics exacerbate existing inequalities. This critique challenges the novel's portrayal of a unified response without addressing the potential inequities in healthcare provision and outcomes.

Michael Crichton's novel *The Andromeda Strain* presents a fictional account of a deadly pandemic caused by an extraterrestrial microorganism. This narrative allows us to explore various social aspects that resonate with real-world pandemics. In the novel, we see the government's swift and organized response to contain the spread of the Andromeda microorganism. This highlights the importance of strong leadership and coordinated efforts during a crisis. Research in real-life pandemics, such as studies by health experts, supports the idea that effective government action can help control outbreaks and reassure the public.

The role of the media in *The Andromeda Strain* is crucial in shaping how people perceive the pandemic threat. The novel suggests that sensationalist reporting can create fear and panic among the population. This mirrors

findings from researchers who argue that media coverage during pandemics can impact public behavior and compliance with safety measures.

Crichton's novel raises ethical questions about scientific research and experimentation during a crisis. It portrays scientists facing moral dilemmas as they work to understand and combat the Andromeda microorganism. This aligns with discussions in real-world bioethics, where researchers debate the balance between advancing knowledge and ensuring ethical standards in scientific investigations. Although *The Andromeda Strain* focuses mainly on government and scientific responses, it also hints at the resilience of communities in adapting to new challenges. This reflects studies showing that communities can play a vital role in responding to pandemics by supporting each other and following guidelines to protect vulnerable members.

The Andromeda Strain by Michael Crichton explores how societies respond to pandemics, offering insights into government actions, media influence, ethical considerations in science, and community resilience. While it is a work of fiction, its themes resonate with real-world experiences of pandemics, highlighting the importance of preparedness, cooperation, and ethical awareness in managing global health crises. In summary, Crichton's novel encourages us to reflect on how social factors influence our responses to pandemics and the importance of learning from fictional and real-world scenarios to improve our readiness for future challenges.

V. CONCLUSION

The study of social circumstances in *The Andromeda Strain* shows how susceptible human society is to a fatal and highly spread virus. It emphasizes the importance of coordinated actions by social organizations and governments to mitigate the pandemic's effects. The psychological toll and issues with mental health that people go through during such situations are also covered in the novel. Furthermore, it highlights how crucial scientific advancements and research are in the fight against pandemics. By examining these fictitious events, we can gain valuable insights that will inform actual pandemic planning and response efforts, ultimately aiming to safeguard the security of individuals and communities in emergencies.

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THRILLING ENCOUNTERS IN SOCIAL SETTINGS: A RETELLING OF THE EYES OF DARKNESS BY DEAN KOONTZ

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ABSTRACT

This study analyzes the social situations depicted in the novel "The Eyes of Darkness" by Dean Koontz, focusing on themes such as abuse, thriller elements, tragedy, mental health, and the virus. Using a descriptive-qualitative approach, we delve into the novel's narrative to uncover how these themes are portrayed and their implications on the characters and broader societal reflections. The analysis reveals that the novel intricately weaves these social situations to create a compelling story that resonates with real-world issues. Abuse is depicted through the misuse of power and its devastating consequences, while thriller elements introduce suspense and supernatural occurrences that challenge characters' perceptions of reality. Tragedies highlight the unpredictability of life and the resilience needed to overcome adversity. The exploration of mental health, particularly through the character of Tina, emphasizes the impact of grief and trauma and the journey towards healing. Lastly, the portrayal of the virus, notably the Wuhan-400, offers a chillingly prescient reflection of global pandemics, underscoring the ethical considerations in scientific research. This study highlights the novel's relevance in addressing complex human experiences and societal issues, offering valuable insights into the interplay between fiction and reality.

Keywords: *Thriller incidents, social conditions, sociological approach, the eyes of darkness.*

I. INTRODUCTION

Our awareness of the pandemic and COVID-19 dates back to 2020, even though the onset of COVID-19 occurred towards the end of 2019. A pandemic refers to the global dissemination of a novel illness, as defined by the World Health Organization in 2020. The coronavirus, also known as COVID-19, has been classified as a pandemic due to its widespread transmission across over 100 nations globally. A virus's presence can profoundly impact individuals' lives and drastically alter the overall health of a community. For instance, COVID-19, which was prevalent from 2020 to early 2022, had a substantial influence on the mortality rate, resulting in approximately 150,000 fatalities.

Several novels depict narratives centered around viral outbreaks or virus dissemination inside society. One of the novels depicting a viral epidemic is purported to be a prophetic portrayal of COVID-19 despite its publication in 1981. This work is purported to be a prophetic portrayal of the COVID-19 pandemic, as it features a viral outbreak called "Wuhan-400". The novel "The Eyes of Darkness" by American author Dean Koontz explores several societal dynamics in addition to its focus on viruses. It falls within the thriller genre. (Koontz, 2011). The story primarily revolves around social events characterized by suspense and excitement. The overarching theme of the novel is centered on thrillers. Consequently, we were inclined to study the social aspects shown in the novel, specifically focusing on the thriller genre. A thriller is a novel, film, or play that tells an exciting fictional story about criminal activities or spying (Collins Dictionary).

Thriller is a literary genre and plot-driven story that is dark, engaging, and suspenseful (Argyle & Graham, 1981). Very rarely is there an element of comedy. Most novels can generate suspense, interest, and excitement. However, because this is the primary goal of the thriller genre, thriller writers have a laser-focused craft to keep readers interested. Thriller novel is a genre that prioritizes suspenseful, frightening, and even horrific elements. Each scene is filled with events and surprises for readers. However, this makes the thriller genre popular, both in the form of writing and drama series.

After reading this novel, we found that there are five social situations in this novel, and with that among the five social situations, we are interested in

researching the social situation of thriller situation, which has more data than other social situations; we also includes quotations and interpretations to clarify this research.

II. METHOD

Type of the Research

This research uses descriptive-qualitative methods. Based on John W. Creswell, where there are three methods in methodology research, namely qualitative, quantitative, and mixed methods, we used a qualitative method to analyze the thriller storyline of the novel *The Eyes of Darkness* by Dean Koontz.

Objectives of the Research

The novel *The Eyes of Darkness* by Dean Knoots contains mystery and thriller stories. This novel is about Tina, who does not believe in the death of her son Danny, and she starts to find out the truth. Then comes help from a man named Elliot, and they begin to solve the mystery behind the Pandora project. This research only focuses on the story in the novel *The Eyes of the Darkness*.

Methods of Collecting Data

The existence of plots that began to appear in the novel by showing the relationship between social situations made, we started collecting data in two ways, namely by collecting primary and secondary data. In primary data collection, we read the novel directly and carefully and summarizes the quotations related to the social situation in *The Eyes of Darkness*. In secondary data collection, the authors search for and sort out one journal and articles related to the novel on the internet site with help from references to make it easier for us to analyze the data.

Data Analysis Technique

After collecting the data, we also used a sociological approach in this research. Based on the theory of Emile Durkheim, we used this sociological approach and begins to analyze the data that has been collected before through a summary of quotes from the novel, relating it to the social situation in the story and connecting it with the social reality that occurred in society during the COVID-19 outbreak. In addition to the quotes associated with social

situations, the author links quotes related to thrillers to strengthen data analysis.

III. FINDINGS AND DISCUSSIONS

This article focuses on discussing the social situations in the novel *The Eyes of the Darkness* by Dean Koontz, including the subject of interpretation, namely the novel *The Eyes of the Darkness*. After reading the story *The Eyes of Darkness* by Dean Koontz, we found five social situations in this novel: Abuse, Thriller, Tragedy, Mental Health, and Virus. For that, below, the author provides excerpts of social situations taken from the novel *The Eyes of Darkness*.

Abusive

Abuse is an act that crosses the line of power and, of course, harms several parties who are victims of it. The novel "*The Eyes of Darkness*" explains and targets the abuse of several parties or characters, resulting in losses for some parties who feel disadvantaged. Murder, property damage, and conspiracy have been briefly described in this novel.

The abuse that occurs in the novel *The Eyes of Darkness* has such a significant impact because it stems from a murder plan and the falsification of an accident that happened to the victims, which turns out to be a process in the Pandora project, according to this quote, "Well, they'd have had to be pretty stupid to think murder was the safest way to handle it. Killing all those people and trying to fake an accident was much riskier than letting the kids come back with their half-baked stories about seeing something peculiar in the mountains." "Remember, there were two adults with those kids. People might have discounted most of what the boys said about it, but they'd have believed Jaborski and Lincoln. Maybe there was so much at stake that the security men at the installation decided Jaborski and Lincoln had to die. Then it became necessary to kill the kids to eliminate witnesses to the first two murders." Of course, this does not necessarily make those who have a close relationship with the murder victims feel compelled to give up and let their family members down; instead, they start to suspect and get clues that something is not right behind the accident that happened to their family. Tina feels this, which makes her determined to find the truth behind it all.

With the emergence of suspicions like this, the perpetrators began to do everything they could to eliminate those who tried to reveal the secrets of the Pandora project. This abuse is getting worse and continues to cause so many victims to fall just because of acts of abuse to cover up the secrets of the Sierra Laboratory.

*"Instinctively, he whipped the pistol in front of him and squeezed off four rounds. The silencer was so effective that the shots could not be heard above the brittle, papery rustle of the wind "*Dean. K. Page 234: 10 (line)
"He decided he would kill her himself when the time came, and that thought gave him an instant erection." Dean. K. Page 247: 23 (line)

George's grudge is to kill Tina as soon as possible, the moment they meet later. According to George, Tina is a pest that will interfere with their mission at Sierra Lab, so Tina must be stopped.

"When the young guard discovered his revolver wouldn't work, he threw it. Elliot ducked, but not fast enough. The gun struck him alongside the head, and he stumbled backward against the steel door." Dean. K. Page 288: 23 (line)

In an attempt to enter the Sierra Lab, Elliot accidentally awakens the guard and engages in a shootout. Still, when the guard's gun is about to be fired, it turns out that the bullet is empty, so he chooses to throw the weapon and hit Elliot's head.

"Through sudden tears of pain, Elliot saw the young guard rushing him, and he squeezed off one whisper-quiet shot." Dean. K. Page 288: 27 (line)

Due to the resistance that was attempted by the guard, who seemed to be making a threatening move once again to protect himself, Elliot pulled the trigger and immediately knocked over the guard at the lab gate.

"Listen, Tina, they wanted to kill me just because I was going to help you get Danny's body exhumed." She gaped at him. "What are you talking about?"

"Murder. Conspiracy. Something damn strange. They probably intend to kill you, too." Dean. K. Page 152: 1 (line)

This quote explains the existence of abuse of power in the form of premeditated murder committed by a group of people who have certain powers. This abuse is done to cover up their immoral actions, and these actions are detrimental to the parties concerned. We can see this aspect of abuse in the conversation between the characters Tina and Elliot, where they both become the targets of an organization and are killed for trying to save Tina's child named Dani. With the threat of use like this carried out by several organizations, it is an action that can impact one's social condition and mentality.

"They're keeping him somewhere. I don't know why they didn't kill him. I don't know how long they think they can keep him bottled up like this. But that's what they're doing. That's what's going on. Those might not be the precise circumstances, but they're close to the truth." "Tina—" She wouldn't let him interrupt. "This secret police force, these people behind Kennebeck . . . they think someone involved with Project Pandora has turned on them and told me what happened to Danny. They're wrong, of course. It wasn't one of them. It's Danny. Somehow . . . I don't know how . . . but he's reaching out to me." She struggled to explain the understanding that had come to her in the diner. "Somehow . . . some way . . . he's reaching out . . . with his mind, I guess. Danny was the one who wrote those words on the chalkboard. With his mind." Dean. K. Page 197: 5 (line)

The following excerpt shows that there was an act of confinement or kidnapping by several parties who had power far below society to do something. In a community situation, of course, we have encountered many things like this in real terms, whether from closest or distant relatives, and of course, this has caused much harm to certain parties where they are manipulated so they do not know the whereabouts of the nearest person who disappeared suddenly. No. This abuse was also strengthened by the existence of a Pandora project, which was not known by the general public as hiding the child from Tina to be used as a trial in the Pandora project. Irresponsible people hiding behind Kennebeck after making some facts that should be the

truth become the most hidden news.

Thriller (Occultism, Possession and Hypnotism, Telepathic Powers)

Thriller is a mystical and unreasonable event, and incidents like this are sometimes complex for people who always prioritize logical thinking (Ali, 2024). The novel "The Eyes of Darkness" also provides several scenes, such as terror, mystical events, possession, and irregularities, that make it difficult for some people to accept this fact.

The thriller in *The Eyes of Darkness* has a significant impact because it disrupts every activity of the characters in this novel. Before mystical things like this happen in the character's social situation, the character's life goes on as usual. This thriller incident began when Tina felt something odd in every activity she was doing, starting with feeling terrorized, objects moving, and shadows resembling Danny's son. We can see this mystical thing in the quote, "This was just a silly comic book, an absurd horror story. Yet . . . strange parallels existed between this gruesome tale and the recent horror in her own life. She put the magazine aside, cover-down, so she wouldn't have to meet Death's wormy, red-eyed gaze. The Boy Who Was Not Dead. It was weird. She had dreamed that Danny was buried alive. In her dream, she incorporated a horrible character from an old issue of a horror-comics magazine that was in Danny's collection. The lead story in this issue was about a boy, approximately Danny's age, mistakenly pronounced dead, then buried alive, and then exhumed." As the mystical events continue in this novel, Tina's social situation changes significantly over time, disturbing and making them feel curious about the absolute truth and feel they have to uncover all the truth about the Pandora project.

"Danny's going to tell us where he is?" "He's going to try, I think. I sensed that in the dream." Dean. K. Page 251: 4 (line)

In the uncertainty that Tina and Elliot are experiencing, Tina tries to convince Elliot that Danny will help them; even at first, this was thought to be mere intuition between mother and child, but it turns out to be much more than that.

"She said, 'People who believe in the occult have a thing they call 'automatic writing.' Ever hear of it?' 'Sure. Spirit writing. A ghost supposedly guides your hand to deliver a message from beyond.' " Dean. K. Page 253: 13 (line)

Tina believes in occultism, in which there is a practice of writing something with directions from spirits. So, she thinks, in a scary way, this can be a means to connect him with Danny.

"She felt a peculiar pulling sensation that seemed to come from within her hand, and she stiffened in surprise" Dean. K. Page 254: 13 (line)

Attempts to write with the help of spirits; Tina tried to do so, but she also felt a sensation where her hands could move by themselves. Tina held a pen and paper to write on as a medium to find out what the spirit wanted to convey to them.

"Her right hand, in which she held the pen, proliferated colder than any other part of her. She felt the unpleasant, inner pulling again. Her fingers ached with the cold." Dean. K. Page 255: 3 (line)

Tina felt a sensation on Tina's hand that was almost uncontrollable; Tina's hand felt frozen with cold. This happened because it was the first time she had done this, so she still couldn't control the situation; so, she made her body respond by rejecting the presence of the spirit they were trying to summon.

"The map flew into the air as if someone had tossed it in anger or frustration." Dean. K. Page 255: 9 (line)

It can also be seen that in the attempt to summon the spirit that they carried out, there was resistance by the spirit, which made the map float in the air.

"What—you think the boy might be responsible for the changes in air temperature?" "Could he?" "How?" "I don't know." Dean. K. Page 274: 21 (line)

Dr. Dombey felt something strange in the lab because cold air was not supposed to appear in their lab, so he suspected it was coming from Danny. Because the temperature in the room shouldn't have decreased by itself, according to him, strange things only happened when Danny was already in that place.

This was just a silly comic book, an absurd horror story. Yet . . . strange parallels existed between this gruesome tale and the recent horror in her own life. She put the magazine aside, cover-down, so she wouldn't have to meet Death's wormy, red-eyed gaze. The Boy Who Was Not Dead. It was weird. She had dreamed that Danny was buried alive. In her dream, she incorporated a horrible character from an old issue of a horror-comics magazine that was in Danny's collection. The lead story in this issue was about a boy approximately Danny's age, mistakenly pronounced dead, then buried alive, and then exhumed. Dean. K. Page 148: 5 (line)

The quote above gives the impression of horror, in which the woman experiences dreams that seem to come from her child. This quote also provides pictures and details where this woman finds horror comics that can send chills down your spine. As for the situation in society, we often experience supernatural events that, if we assume, are sometimes beyond our logic, and we usually have dreams that are so frightening. Still, we think about where these dreams can come from and are directed at each of us.

The horror situation described in this quote is where Tina gets dreams that are deliberately given to her by her child, who is locked up in Sierra's laboratory. Tina begins to feel odd about the existence of a bunch of horror comics, where one of the comics seems to describe the reality happening to Tina. This horror incident also made Tina feel strange because, previously, she had never found her child carrying a comic that almost 100% described the reality that was happening to her.

"No." They stared at the shadows. At length, she said, "Do you feel it?" "Feel what?" "I've got this . . . prickly feeling." He said nothing. "You do feel it, don't you?" she asked. "Yes." Dean. K. Page 175: 8 (line)

On top of that quote, Tina and Elliot felt some terror that made them feel like they were being followed, making them both uncomfortable. They both ask each other if they have the same feelings of fear or if only certain parties feel it, and this causes them both to start having mystical thoughts. In a social situation, of course, we often experience or may have experienced mystical things, such as feeling watched about our movements or something else, and this causes horror for each of us and can cause us to be afraid to interact or do something. Matter.

The horror incidents faced by Tina and Elliot in the quotation above are incidents that, of course, have often occurred in social situations in society and other people. Tina and Elliot asked each other about the strange feelings and horror they experienced when they felt that they were being watched by each other, but no one was there.

"As if we aren't alone." "It's crazy," he said, "but I feel eyes on me." She shivered. "But no one's there." "No. I don't think anyone is." Dean. K. Page 176: 1 (line)

This quote explains how they both feel they are being watched and that their eyes are always looking at them, but they find nothing. As in the previous quote, in social situations, we often feel that someone is watching us by looking at us, but we cannot prove or find that out. Sometimes, if we try to say this, we are usually considered crazy people in society. Therefore, before we try to say this, we should find evidence to reinforce our opinion before conveying it to someone or specific persons. The quote above shows that Tina and Elliot experience mystical madness. When they are alone, they feel like there are eyes that continue to overwhelm them, and they feel like this is crazy because they do not fully believe in horror things.

"The emaciated boy stirred. He turned his head toward them and stared at them through the railed sides of the hospital bed in which he lay. Zachariah said, "Those damn eyes." "Penetrating, aren't they?" "The way he stares . . . he gives me the creeps sometimes. Something is haunting about his eyes." "You're just feeling guilty," Dombey said. "No. It's more than that. His eyes are strange. They aren't the same as when he first came here a year ago."

"There's a pain in them now," Dombey said sadly. "A lot of pain and loneliness." "More than that," Zachariah said. "There's something in those eyes . . . something there isn't any word for." Dean. K. Page 229: 4 (line)

The above quote refers to a horror where the doctor and the doctor's assistant have a strange, mystical feeling when they see the eyes of a child they have locked up for testing on his body. In a social situation, sometimes there are certain things that when we see someone, we feel the emotions brought by that person, whether negative or positive. We often have the assumption that that person wants to show his supernatural condition to other people, which makes us believe that there are forces from other dimensions that our human logic cannot accept. The quote above shows Dr. Lambay and his assistant Zakaria getting scared when the boy starts looking at them with a look that is difficult to decipher. They both felt a strange emotion when they stared at the boy because they felt that, apart from the pain in the gaze, the child's eyes also seemed to convey something that could not be transferred directly, making horror happen to the two people.

Tragedy

Social events in the form of tragedies often occur in our reading novels (Ali & Husain, 2023). This is also encouraged because this novel talks about uncovering cases and the pursuit of missing children, resulting in several tragedies involving several people in the process; what we mean here are tragedies such as vehicle accidents, chasing each other, and until every process of uncovering the mysteries that occur in this novel. We consider these tragedies a form of social incident experienced by the characters in this novel.

Not much tragedy happened before the virus spread, mainly focusing on Tina's life story of making a living by deciding to get married, have children, and leave her job. But after the virus hit her child, she had to go through various journeys and tragedies to uncover the truth about her son's senseless death. His son, who turned out to be detained at Sierra Lab to have his antibodies tested, was made immune to the virus, making Danny his son, a valuable treasure of the Pandora Project. This was, of course, Tina's most formidable obstacle to meeting her child. Through all of these obstacles, various tragedies prevented Tina from uncovering the whereabouts of her child.

"A dead man. Naked. He was sitting in a bathtub full of bloody water, staring at something fearsome beyond the veil between this world and the next. One arm trailed out of the tub; a razor blade was on the floor as if it had dropped out of his fingers. " Dean. K. Page 233: 23 (line)

What surprised Elliot when he was about to sneak into Bellicosti's funeral home, instead, he found a naked corpse lying in a bathtub. Although it is not known for sure why the corpse was left there and why he could die, it makes them afraid that they are thought to have killed the corpse.

"At least one killer would be in the house with Bellicosti's corpse. Probably more than one. At least one man had been waiting out here in the snow." Dean. K. Page 234: 20 (line)

Elliot is also aware and suspects that there are several killers in the funeral home. Especially if they know of the existence of Bellicosti's body, they will be more and more alert in all areas inside and outside the funeral home.

"The Ford had rounded the corner too fast. Jolted by the blowout, the car careened out of control. It spun across the street, jumped the curb, crashed through a hedge, destroyed a plaster birdbath, and came to rest in the middle of a snow-blanketed lawn, " Dean. K. Page 238: 18 (line)

After they managed to escape from the funeral home, they were followed by the killers there, so they were involved in a chase with cars on the road; the chase between Elliot and the killers resulted in the Ford car they were using losing control and crashing into the pavement.

"Elliot rammed his foot hard on the accelerator, and the Explorer shot forward. The guard swung the submachine gun into firing position as they swept past him." Dean. K. Page 279: 28 (line)

Elliot, who managed to knock out the guard at the outer gate of the lab, turned out that the guard quickly realized, and Elliot tried to run away from the guard as fast as he could, but when the guard was about to fire his submachine, there weren't any bullets in it.

"Use your head, Kurt. Their lines are underground. And they have a cellular backup. No storm can knock out all communications." Dean. K. Page 283: 24 (line)

There was an argument in the helicopter, mainly because the weather was worsening, preventing them from flying low.

"Elliot pointed the gun at him. 'Don't move.' But the young guard was the heroic type. He was wearing a sidearm—a monstrous revolver—and he was fast with it. He drew, aimed from the hip, and squeezed the trigger" Dean. K. Page 288: 15 (line)

After successfully passing through the security of the outer gate, they were now inside the lab, but there was still a layer of guard they had to get through. Elliot tried not to shoot the guard in the lab, but the guard showed a sudden threatening movement, forcing Elliot to pull the trigger and shoot him.

"Blinking away tears, Elliot pointed the pistol at the older guard, who had drawn his revolver by now and had found that it didn't work either. 'Put the gun aside, sit down, and don't make any trouble.' Dean. K. Page 289: 4 (line)

Elliot felt remorse for shooting people again, so he screamed and threatened the other guards to keep quiet so they wouldn't be hit.

"The man cried out, pushed his wheeled chair away from the keyboard, and thrust to his feet. 'Who the hell are you?' 'I'm the one who has the gun,' Elliot said sharply. 'If that's not good enough for you, I can shut you down the same way I did that damn machine. Now Park your ass in that chair before I blow your fuckin' head off.'" Dean. K. Page 296: 3 (line)

The other lab workers were scared and confused when they saw that Elliot could get in there, and Elliot again threatened him to keep following his orders to be safe.

"Worse," Dombey said. "Someone got careless and stupid. Almost thirteen months ago, when Danny and the other boys in his troop were on their winter survival outing, one of our scientists, a quirky son of a bitch named Larry

Bellinger, accidentally contaminated himself while he was working alone one morning in this lab." Dean. K. Page 308: 30 (line)

There was a tragedy in the lab that resulted in the virus being leaking. This was experienced by Belininger, who was on shift alone in the morning. He accidentally dropped a sample of the virus, and this caused the virus to spread rapidly and contaminate the entire room.

"He ran into Mr. Jaborski and the scouts," Elliot said. "And by then, he was able to pass the disease on to them," Dean said. K. Page 310: 10 (line)

Bellinger, who was contaminated with the virus, instead tried to escape from the lab and met Mr. Jaborski and the scouts, so they were also contaminated.

"As they drove off the plateau, around the burning wreckage of the helicopter, Danny said, "They were bad people. It's all right, Mom. They were real bad people." Dean. K. Page 318: 13 (line)

In an attempt to catch up to Tina, who managed to take Danny away, the helicopter driven by Kurt and the other bad guys explodes and falls apart because of the bad weather.

"The garage had gone up first, the big door ripping from its hinges and splintering into the driveway, the roof dissolving in a confetti shower of shake shingles and flaming debris. But even as Tina looked from Elliot to the fire, before all of the shingles had fallen back to earth, a second explosion slammed through the house, and a billowing cloud of flame roared from one end of the structure to the other, bursting those few windows that had miraculously survived the first blast.

Tina watched, stunned, as flames leaped from a window of the house and ignited dry palm fronds on a nearby tree. Elliot pushed her away from the Mercedes so he could open the door on the passenger side. "Get in. Quick!" "But my house is on fire!" "You can't save it now." "We have to wait for the fire company." Dean. K. Page 156: 10 (line)

The quote above provides an overview of the house fire that was experienced. This fire was carried out by certain persons who wanted to plan the murder of Tina. Of course, we have encountered a lot of social situations in the form of tragedy, both directly and through the news or by word of mouth, where there are so many losses that occur when someone attempts to burn down a house. The incident regarding this house fire could have caused considerable losses to the people who occupied it, and the most frightening thing was that the tragedy of this fire could have spread to other houses, causing the fire to become bigger and suffer more significant losses so that it could affect the economic factors of these people. The tragedy of this fire described in the quotation above started with the garage, which caught fire first because, as is well known, the garage was the primary purpose of the burning.

This tragedy forced Tina and Elliot to leave the house because it was possible that other tragedies would befall them if they didn't leave immediately. The quote above also shows that Tina is unwilling that the house her team has lived in all this time is now burnt to the ground and leaves nothing from the house.

“Tina looked out the side window, watching in disbelief as the flames spread from the shattered garage roof to the main roof of the house, long tongues of lambent fire, licking, licking, hungry, bloodred in the last orange light of the afternoon.” Dean. K. Page 157: 8 (line)

It's the same as the quote from before where Tina saw her house on fire, and in this quote, it refers more to the pressure where she sees the condition of her house starting from the garage door window starting to burn to the ground. Of course, this can cause mental pressure, and she may start thinking of a loss- losses that must be repaired later. When this tragedy occurs in society, it causes social factors to increase and where. Usually, as we know, when someone experiences a house fire, whether intentional or not, they ask for help from the government to rebuild their house. This tragedy is very influential when a fire occurs. This is not accidental; it was planned as an attempt to kill or erase traces, so it is an unfortunate tragedy when several people do this. The fire tragedy in the quote above illustrates that Tina felt sad because she kept staring at her burning house, where the fire was constantly

devouring as if she were starving and leaving nothing out of the house.

Bruckster held his hand eighteen inches below Michael Evans's eyes, so the dealer was forced to glance down to see what was being shown to him. The fine spray, propelled with tremendous pressure, caught him squarely in the face, across the nose and lips, penetrating swiftly and deeply into the nostrils. Perfect. Evans reacted as anyone would. He gasped in surprise as he realized he was being squirted. The gasp drew the deadly mist up his nose, where the active poison—a particularly fast-acting neurotoxin—was instantaneously absorbed through the sinus membranes. In two seconds, it was in his bloodstream, and the first seizure hit his heart.

Evans's surprised expression turned to shock. Then, a wild, twisted expression of agony wrenched his face as brutal pain slammed through him.

He gagged, and a ribbon of foamy saliva unraveled from the corner of his mouth down his chin. His eyes rolled back in his head, and he fell.” Dean. K.

Page 206: 6 (line)

The quote shows a very sadistic tragedy in which the killing scene was carried out without the knowledge of the people around it. Of course, this murder was carried out in a structured manner so that it could lead to manipulation or ignorance of the people around who were at the scene. This tragedy has caused much harm. In the social conditions of society that we know, there were so many types of murders that it is not revealed why the person was killed or who was responsible for the murder. This is detrimental to people because they are manipulated by events that have been neatly arranged. The tragedy of the murder experienced by Evan in the quote above is an act of murder that was carried out quickly in a public place where the murder was not noticed by anyone who was near where the killer began to carry out his actions on Evan.

“I’m no doctor,” Bruckster said, “but it sure looks like a heart attack to me, the way he dropped like a stone, the same way my uncle Ned went down last Fourth of July right in the middle of the fireworks display.” The guard tried to find a pulse but couldn’t do so. He began CPR but then relented. “I think it’s hopeless.” “How could it be a heart attack, him being so young?”

Bruckster wondered. “Jesus, you just never know, do you?” “You never know,” the guard agreed. The hotel doctor would call it a heart attack after

he had examined the body. So would the coroner. So would the death certificate. A perfect murder. Willis Bruckster suppressed a smile.” Dean. K.
Page 207: 12 (line)

The quote above is a form of murder that has occurred where the killer commits a tragedy directly in a quick way and manipulates the circumstances so that the killer also doesn't feel guilty but instead convinces many people that it was an accident. Of course, in social situations, we have seen examples like this where the killer, who felt no guilt after committing the tragedy of the murder, celebrated the dishonorable thing he had done by reveling in the perfect murder. Of course, we need to follow up on this because this has taken on the form of a heartless psychopath and has harmed many parties, making it difficult to disclose and causing much fear in the surrounding community about the planned murder that will come next. This quote provides an overview of Evan's murder, which is considered an accident, similar to what happened to the children who were murdered in the Sierra tragedy, where the murder was manipulated into an accident. This also happened to Evan, who was said to have had a heart attack. Even though he had experienced a murder, the killer turned around and smiled happily, saying that this murder was perfect.

Mental Health

Mental health is emotional and psychological well-being. The mental health that is meant in this novel is about the main female character, Tina" who was mentally destroyed because she lost her only child. Here, mental health is where Tina cannot accept the death of her child, and she is traumatized. Even after her child is declared dead, Tina always has nightmares every night and cries almost every day.

At the beginning of the novel "The Eyes of Darkness," it is evident that the mentality of the main character, "Tina," has been very destroyed because she lost her child tragically. "After the initial shock, after the funeral, she had begun to cope with the trauma." since losing her child, Tina cries very often every day and even gets very heavy trauma to the point that she can't even enter her child's room. She even has very heavy hallucinations; she sees her child in every place she visits. Everything that happens makes her very unaccepting of the death of her child, but after finding facts and clues that

prove that her child is not dead, Tina's mentality is tough to accept. Tina also had to face nightmares every night and couldn't fall asleep. Everything that happened made her very unaccepting of the death of her child, but after finding facts and clues that proved that her child was not dead, Tina's mentality began to improve, and she tried to find her child. After Tina finally found her child, her mentality was back to good.

“She still had not adjusted to the loss of her only child because she'd never wanted—or tried—to adjust to it.” Dean. K. Page 12: 20 (line)

From the quote above, it is explained that after losing her child, Tina still could not accept and did not even want to try to take the situation where her son Danny had gone forever; Tina did not want to receive the reality.

“After the initial shock, after the funeral, she had begun to cope with the trauma.” Dean. K. Page 13: 23 (line)

This quote explains that after the funeral of her son Danny, Tina has been trying to start overcoming her trauma from losing her only child. Because when she lost Danny, she experienced pretty severe trauma and often had hallucinations.

“In recent weeks, she had seen her lost son in other cars, in school yards past which she had been driving, on public streets, in a movie theater.” Dean. K. Page 14:1 (line)

After she lost Danny, Tina started having hallucinations that were rather severe because, in almost every place she visited, she began to see her son there even though it was just an illusion that she had created in her mind.

“Her inability to clean out his room suddenly frightened her; for the first time, it seemed like more than just a weakness of spirit but an indication of serious mental illness.” Dean. K. Page 24: 3 (line)

Her mentality was destroyed after losing Danny; Tina didn't even want to enter or set foot into Danny's room again after she lost Danny. To clean the room

alone, he still does not have the strength to step into the room.

“Tina Evans sat straight up in bed, certain that she had heard a noise in the house. It hadn't been merely the thunder from the dream. The sound she'd heard had come as she was waking, a real noise, not an imagined one.”

Dean. K. Page 16: 14 (line)

After that incident, he could no longer sleep peacefully every night because he always woke up with bad dreams.

Virus

This novel does not delve much into viruses, let alone viruses that become epidemics and pandemics, because according to this novel, the virus was planned to be created as a biological weapon called Wuhan-400. Still, an unfortunate incident happened to one of the researchers who accidentally contracted the virus in the lab. When he tried to run out of the lab, he instead met a group of scouts, so they were all immediately isolated. Still, unluckily, the next day, they were all killed by this virus, except for Danny; because of the antibodies he had, he managed to survive. Unfortunately, they have turned him into a 'lab rat' who is injected with the virus repeatedly to test how potent his antibodies are.

It is at this point that causes various other social events in this novel because, before the virus that lab workers accidentally transmitted to a group of scouts who were carrying out activities on the hill near the lab, Tina Evans and her child's life were running normally, even though Tina had to lose her beloved husband in a divorce. However, after the virus was contracted, although it did not have time to spread because the victims were immediately quarantined, it still caused grief for some parties, one of whom was Tina, who had to add pain to her life by losing her child and had to reveal the truth about the mysterious death of her child who reportedly died of bus accident, but turns out to be infected with the deadly virus Wuhan-400 and becomes a guinea pig because of the antibodies it has.

"He's the only person who's ever survived it. He has a natural antibody in his blood that helps him fight this virus, even though it's an artificial bug. That's

what fascinated Dr. Tamaguchi. He's the head of this installation." Dean. K. Page 301: 23 (line)

Danny, who was one of the scout members who was exposed to the virus at that time, managed to survive until then, compared to his friends, who died immediately the next day after being exposed. From this, they first knew that Danny was a unique child because he had the immunity to survive this virus.

"For almost two months, they've been reinfecting his body over and over again, letting the virus wear him down, trying to discover how many times he can lick it before it finally licks him." Dean. K. Page 301: 30 (line)

Danny, who was still alive 24 hours after being exposed to the virus, made them curious about the virus immunity that Danny's body had, so scientists locked Danny there and carried out a series of tests on him, including injecting the virus repeatedly into his body, to see how far he could survive.

"Biological and chemical. Recombinant DNA experiments. At any one time, we have thirty to forty projects underway." "I thought the U.S. got out of the chemical and biological weapons race a long time ago." Dean. K. Page 306: 10 (line)

Sierra Lab was built to be a place for testing American biological weapons, which combine biological substances, chemicals, and human DNA.

"They call the stuff 'Wuhan-400' because it was developed at their RDNA labs outside of the city of Wuhan, and it was the four-hundredth viable strain of artificial microorganisms created at that research center." Dean. K. Page 307: 21 (line)

The virus developed at Sierra Lab originated from a research center in Wuhan, China. Therefore, this virus is called Wuhan-400.

"Wuhan-400 is a perfect weapon. It afflicts only human beings. No other living creature can carry it. And like syphilis, Wuhan-400 can't survive outside a living human body for longer than a minute, which means it can't

permanently contaminate objects or entire places the way anthrax and other virulent microorganisms can." Dean. K. Page 307: 25 (line)

The virus is believed to be a perfect biological because it only attacks humans and does not attack other living things.

"And Wuhan-400 has other, equally important advantages over most biological agents," Dean said. K. Page 308: 123 (line)

The virus is believed to be a perfect biological because it only attacks humans and does not attack other living things. So that makes it considered safe to be used as a biological weapon because it will only kill specific targets and will not affect animals or plants or will not pollute the surrounding environment.

"Once infected, no one lives more than twenty-four hours. Most die in twelve. It's worse than the Ebola virus in Africa—infinately worse. Wuhan-400's kill rate is one hundred percent. No one is supposed to survive." Dean. K. Page 308: 6 (line)

How strong the killer cells are in the Wuhan virus-400, where you can be sure that an infected person cannot survive for more than 24 hours. That is what makes this virus far more dangerous than the Ebola virus in Africa because, since exposure, sufferers usually die immediately after 12 hours, especially since this virus does not have a vaccine.

Discussion

The findings from "The Eyes of Darkness" by Dean Koontz illustrate several significant social situations, each contributing to the overall narrative and providing a complex depiction of human experiences in the face of extraordinary circumstances. This discussion explores these social situations, drawing connections to real-world scenarios and broader literary themes.

The depiction of abuse in the novel serves as a critical commentary on power dynamics and the lengths to which individuals or organizations will go to maintain control. The abuse of power, as seen through murder, conspiracy, and property damage, highlights the destructive impact of unchecked authority. This theme resonates with real-world instances where power is

misused, leading to significant harm and loss. The narrative compels readers to reflect on the moral implications of such actions and the necessity for accountability and justice.

The thriller elements in the novel, including occultism, possession, and telepathic powers, create an atmosphere of suspense and intrigue. These mystical and supernatural occurrences challenge the characters' perceptions of reality and force them to confront their deepest fears. By incorporating these elements, Koontz taps into the universal human fascination with the unknown and the unexplainable. The unsettling nature of these events mirrors societal fears of losing control and the unpredictability of life. The thriller genre's ability to captivate and terrify is effectively utilized to explore deeper psychological and emotional themes.

Tragedies in "The Eyes of Darkness" serve as pivotal moments that drive the plot forward and deepen the emotional impact of the story. The accidents, chases, and other tragic events experienced by the characters reflect the harsh realities of life, where unexpected and often devastating occurrences can alter one's trajectory. These tragedies underscore the fragility of life and the resilience required to navigate through loss and adversity. The novel's portrayal of tragedy aligns with the real-world experience of coping with sudden, life-altering events, emphasizing the need for perseverance and hope.

The exploration of mental health, particularly through the character of Tina, provides a poignant examination of grief and trauma. Tina's journey from despair to determination illustrates the profound impact of losing a loved one and the psychological toll it takes. Her hallucinations and nightmares are manifestations of her unresolved grief, highlighting the importance of mental health awareness and support. The novel underscores the significance of addressing mental health issues and the potential for recovery and resilience when individuals confront their trauma and seek the truth.

The theme of the virus in the novel, depicted as the Wuhan-400, introduces a chillingly prescient narrative element. The portrayal of the virus as a biological weapon and its catastrophic effects draws parallels to the real-world COVID-19 pandemic. This narrative foresight underscores the potential for fiction to reflect and anticipate real-world events, providing a space for readers to explore their fears and anxieties. The novel's depiction of the virus and its impact on society serves as a reminder of the importance of scientific vigilance, ethical considerations in research, and the global implications of

viral outbreaks.

CONCLUSION

The Eyes of Darkness is one of the many novels that tell stories about viruses but also has something unique in that, apart from telling stories about viruses by giving views on the arrival of a virus, this novel also gives the impression of horror, mysticism, and terror. Terror can make the reader more curious about each page that will come because it gives the impression that it is challenging to complete. The number of particular terrors in this novel thus provides a depiction of a social situation that is thick with thriller through the characters concerned in the novel, which in the excerpts that have been summarized previously have given a clear description of where social situations are often found or occur in people who have experienced similar events. Through the characters Elliot and Tina in search of Danny, who is Tina's child, and after giving exciting events in the novel that begin with the tragedy of murder, apparitions, visions that are beyond reason, the Sierra tragedy, and the laboratory in the process of the Pandora project which finally revealed that Danny accidentally became a guinea pig at Sierra Lab because he was the only one immune to the Wuhan-400 virus, and all attempts to find Danny can be concluded as a thriller incident that can be witnessed directly through all the quotes we have present in this article. In the future, for research that will take a similar topic, this article can develop an in-depth analysis of the similarities between the natural pandemic phenomenon and the concept of the story in the novel *The Eyes of the Darkness*.

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C. CONCLUSION

Literary approaches such as feminist criticism, psychoanalysis, structuralism, postcolonial theory, ecocriticism, and others serve as powerful tools for interpreting texts in layered and meaningful ways. Each approach offers its own conceptual framework for uncovering themes, ideologies, and symbolic patterns within a literary work. A feminist lens might reveal power dynamics and gender oppression, while a psychoanalytic reading explores the subconscious motivations of characters. Postcolonial theory might expose colonial hierarchies embedded in narrative structures, whereas ecocriticism draws attention to representations of nature and environmental ethics. These varied perspectives allow scholars to examine literature from multiple dimensions—linguistic, psychological, political, cultural, and ethical—thus generating a richer, more nuanced understanding of the text.

Scholarly articles that apply these approaches demonstrate how theoretical frameworks function in actual literary analysis. These articles not only present interpretations, but also show how method and theory shape the way we ask questions about a text and arrive at meaning. By engaging critically with these studies, readers can observe how abstract concepts are translated into analytical tools. The synergy between approach and article highlights the essential relationship between theory and practice in literary studies. Together, they provide a systematic yet flexible pathway for examining how literature reflects, constructs, or resists human experience, cultural values, and social power

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A Guide to Literary Criticism

A Guide to Literary Criticism is a comprehensive and accessible resource designed to bridge the gap between literary theory and practical text analysis. It introduces major critical approaches in a clear and structured manner, offering sample analyses, practical exercises, and discussion prompts to promote active engagement and critical thinking. With its practical orientation, the book is ideal for students, educators, researchers, and literary enthusiasts who wish to deepen their understanding of literary criticism and confidently apply theoretical concepts to various literary and media texts. In addition to covering foundational theories, the book also highlights contemporary developments in literary studies, such as Digital Humanities, Ecocriticism, and cross-cultural perspectives. Recognizing the evolving nature of literature and criticism, the authors have crafted this guide as a dynamic and adaptable tool suited to modern academic contexts. A Guide to Literary Criticism not only educates but also inspires readers to think analytically and appreciate the richness of interpretation in the study of literature.



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