

International Review of Humanities Studies
www.irhs.ui.ac.id, e-ISSN: 2477-6866, p-ISSN: 2527-9416
Vol.4, No.2, October 2019 (Special Issue), pp. 811-824

**APOCALYPSE LAKARDOWO: ECOCRITICAL ANALYSIS
IN THE FILM *LAKARDOWO MENCARI KEADILAN***

Aulia Maulida

Bahasa dan Sastra Arab-UIN Maulana Malik Ibrahim, Malang

Abdul Basid

Bahasa dan Sastra Arab-UIN Maulana Malik Ibrahim, Malang

ABSTRACT

Human-nature interaction today enters a worrying stage. Film as a literary work begins to record this interaction. The film *Lakardowo Mencari Keadilan* to be one of them. This research uses the content analysis method with an ecocritical approach. This film is a research primary data source supported by various related references. The analysis emphasizes the study of environmental literature which focuses on apocalyptic reading with pastoral views that surround it through Creswell spiral analysis methods: data management, reading, and note-taking, classification and interpretation, then data visualization. In this research, Lakardowo's environment in the film *Lakardowo Mencari Keadilan* reflects the impact of B3 waste pollution that's not carried out by the community. Pollution of B3 waste on land, water, and air in Lakardowo clearly record through analysis of the apocalyptic narrative as a disaster for Lakardowo village. Whereas the hopes of the community of responses to B3 waste in Lakardowo is conveying in aspects of the reading of pastoral narratives.

KEYWORDS: ecocriticism, environment, film, Lakardowo, nature.

INTRODUCTION

Human and nature are a separate entity from the beginning. Human behavior contributes to how nature formed. Human has unlimited needs which is the reason for nature utilization because it provides all human needs. Therefore, respect for nature has become a necessity for human as the main actor of natural domination. That is not only taking for fulfilling their needs but also participating in preserving it (Nyoman & Asmarani, 2018).

Over time, human unlimited needs enter increasingly complex conditions. Then, the level of natural utilization is increasingly being increased. Then, these activities giving rise to an imbalance between human needs and natural regeneration as providers of raw materials. The number of natural products used and the waste formed to produce is inversely proportional to the nature conservation effort. In the next stage, human and nature are entering the Anthropocene eras (Sugandi & Najah, 2018).

In ideal conditions, nature has a healing ability to balance human exploitation activity. The high level of natural exploitation activities is in a row with higher levels of pollution. On the other case, natural healing ability cannot compensate for the frequency of natural exploitation activities,

so the sustainability of these activities contribute to increasingly high levels of natural pollution (Sugandi & Najah, 2018).

Today, not only nature that is affected by exploitation activities is also human as perpetrators of natural domination. Awareness of the impact of natural damage raises human respect for nature. Various efforts to preserve nature will only lead to the futility if the number of people who are environmentally conscious is unbalanced with needs fulfillment actors. Based on this, there is still need more human's conscious environmentally to prevent the human civilization from entering the apocalyptic gate (Sugandi & Najah, 2018).

The fact that human began to enter the gates of apocalyptic is inspiring the production process of various arts. Art believed by some human groups to be the conveyors of reality (Aidit, 1964; Kurniawan, 2006) is an important part of the effort to convey the apocalyptic nature. At the same time, the creative process of making art is inseparable from the goals of a particular group, both the ruling elite and the marginalized one (Kurniawan, 2006). This goal has been traced in various art, from literary art to film art as the youngest arts. Now, the increasing number of films produced is proof that film art is dominating the millennial arts industry and is considered more indulgent in the wishes of the current millennials (Heryanto, 2018; Hodson, 2014; Satoto, 2017).

The film is a portrait of the need for visual entertainment and the desire to escape from routines towards an imaginative world in conveying various realities of life (Heryanto, 2018; Hodson, 2014). Films have various forms of portrayal the reality occurred, including the neorealism and genre. Both of them can fulfill the purpose of the film to reveal the reality with different models. Neorealism presents the reality along with the accompanying values so that the audience needs provisions to capture the reality presented. While the genre presents reality in light and can be consumed by all audiences (Arief, 2010).

The film is known in Indonesia since the colonial era along with the development of film industry in Europe and America (Arief, 2010). Starting from the screening of European films until the inclusion of American genre films. In the film's development, genre films have dominated the Indonesian film market in the 90s. This mastery has a major influence on national films to participate in producing genre films (Arief, 2010). The monetary crisis in the late 90s became a trigger of social and cultural problems. Then, this problem raises by neorealism Indonesian film. The neorealism film style is present in national documentary films with the spirit of struggle to get out of the curbing socio-cultural problems. The impact of the chaos of endless socio-cultural problems has penetrated environmental problems (Primadani, 2017).

Documentary *Lakardowo Mencari Keadilan* is one of the national film products characterized by neorealism. This film raised the polemic of environmental disasters in Lakardowo village, Jetis district, Mojokerto Regency. That is the struggle of the Lakardowo community for denying the right of a healthy environment. The environmental disaster that occurred in Lakardowo was in the form of water, soil and air pollution by the activity of processing toxic and hazardous materials (B3) by PT. Putra Restu Ibu Abadi (PT. PRIA) in the Lakardowo territory. B3 waste treatment by PT. PRIA is basically the implementation of respect for nature to process wastes in advance so as not to pollute the environment. However, PT. PRIA does not fully carry out this mandate. As a result, the surrounding environment experiences environmental disasters due to pollution of B3 waste that is not processed optimally. In addition to uncovering the realities on the ground facing the Lakardowo community, this film has also become an advocacy media in

the demands of the Lakardowo community to revoke PT. PRIA for Lakardowo environmental restoration (Nursanti, 2017; Putra, 2018).

The polemic between Lakardowo community and PT. PRIA about environmental conditions is the main focus of the ecocritical discussion. Ecocriticism as a new study has been aware of the increasingly alarming natural conditions. Human domination of nature is completely opposed by ecocriticism. ecocriticism gives full support to the unity of human and nature, where every human activity always gives a significant impact on nature (Buell, Heise, & Thornber, 2011; Garrard, 2015). Through ecocriticism, human and natural relations recorded in various art will create an intermediary movement human domination. It divided their studies into two models: environmental literature studies and ethical studies (Sukmawan, 2016) or ecological literature and literary ecology (Endraswara, 2016).

Entering the 21st century, art and environment began to be focused more seriously. Nature which is the main support of human life cannot be underestimated when it starts to suffer damage. This is more due to the fact that the impact is returned to humans. In previous studies, the discussion of literary and environmental art, in particular, was the first study focused through the sociological approach to literature (Wiyatmi, 1993). After Garrard, Buell, Heise, and Thornber expressed their opinions on literature and environment, research begins more focused on ecocritical perspective. Until now there have been found ecocritical studies of novels (Septiningsih, 2017), poetry (Sulistijani, 2018; Wiyatmi, 1993), short stories (Dewi, 2017), folklore (Setiawan, Nurmansyah, Nufiarni, & Eka, 2018), even films as the youngest art (Abiyyu, 2017; Fatimah, 2016).

As a contribution to the spirit of the struggle Lakardowo community, this study explains (1) ecocritical apocalypse and (2) the pastoral view in the film *Lakardowo Mencari Keadilan*. Through various elements of the ecocritical study in the documentary *Lakardowo Mencari Keadilan*, the results of this study are expected to be value regarding the importance of the role of humans in natural conditions and to prevent the existence of similar Lakardowo in other places in Indonesia.

RESEARCH METHOD

This research uses the content analysis method with an ecocritical approach. The initial step of this research begins with the assumption and use of the interpretation/theoretical framework that forms or influences the research problems concerning the meaning imposed by individuals or groups on a social problem (Creswell, 2015). Then, the humanities polemic contained in the film *Lakardowo mencari Keadilan* through the pastoral and apocalyptic reading in the study of environmental literature on ecocritical approach. Then proceed with content analysis to explain more broadly the various contents of verbal and non-verbal communication in the object of study (Ratna, 2015).

This research uses the film *Lakardowo mencari Keadilan* as a primary data source and various supporting references regarding Lakardowo's condition, the making of this film and an ecocritical perspective (Siswanto, 2012).

Then, data collection research uses interview techniques, field observations, and documentation techniques. These three data collection techniques are used to collect field data

outside the object of the research (Creswell, 2015; Sukandarrumidi, 2006). For internal data from the object of the research, it is more optimal to use documentation techniques in the form of watch-note taking techniques by considering the object of study as the main research document in addition to various other supporting documents (Siswanto, 2012).

In the validity of the data, this research uses a triangulation technique which is an attempt to find evidence of reinforcement from various sources as a form of checking or comparison (Salim, 2006). Those are the use of various kinds of literature both books and journals that have relevance to this research.

Whereas in the analysis technique, researchers used a spiral analysis technique with steps (Creswell, 2015): (1) Organizing data in the form of interviews, field observation notes and various documents regarding the film *Lakardowo mencari Keadilan* and the ecocritical perspective, (2) watching and note-taking notes on every scene film containing ecocritical values, (3) describing various findings of events or stories in accordance with aspects of ecocritical studies, especially regarding apocalyptic and pastoral narratives, (4) presenting or visualizing the findings of the data by synchronizing between external data and internal data of the object of the research in order to obtain an appropriate view of apocalyptic and pastoral narratives.

BETWEEN FILM AND LITERATURE

The film is the latest art form at this time (Kuhn & Westwell, 2012). By combining painting, sculpture, music, literature, and drama, making films is as a complex art form (Boggs & Petrie, 2000). The film was first shown at the end of 1895 in France and America in the form of silent documentary films, while the talking film was first introduced by an electro scholar from Germany in 1924 in the form of a documentary film (Arief, 2010). The composition of the story in the film rises to the term of film genre. A film genre is considered capable of entertaining film audiences with imaginary offerings that can bring viewers entering the imaginative world and beyond reality. It is different from documentary films considered more representative of the real values. That is included in the flow of neorealism where the audience needs to prepare themselves to capture the values presented in the film (Arief, 2010).

The film is formed for some elements, like painting and photography, the film exploits the subtle interplay of light and shadow. Like sculpture, the film manipulates the three-dimensional space. The complex rhythms of film resemble those of music and poetry, and like poetry, in particular, film communicates through imagery, metaphor, and symbol. Like the drama, film communicates visually and verbally. Then, like the novel, film expands or compresses time and space, traveling back and forth within their wide borders (Boggs & Petrie, 2000). The connection between film and literature seems clear in making screenplay scripts. The film industry is growing rapidly nowadays not only using scenarios specifically created for a film but also using scenarios composed of literary works such as novels (Alqadi, 2015; Damono, 2018). This makes film become one of the delivery media for literature (Damono, 2018).

Roger Bacon said that nothing is completely intelligible to us unless it is displayed in figures before our eyes. Because of that, both film and literature before the process of creation have a prototype. Literature expresses prototypes imaginatively through unlimited wordplay in descriptive form, while the film lifts it more sophisticated and instant (Bo, 2008; Vaden, 2015).

However, both literature and film, in general, have been seen as a form of entertainment to escape from everyday reality as well as a historical tool. According to Boggs and Petrie a film has at least one of the main ideas of the story: moral statements, the truth of human nature, social problems, the struggle of human dignity, the complexity of human relationships, the awareness and a moral or philosophical riddle (Boggs & Petrie, 2000). By having one of them, film is not only a medium of entertainment but at the same time can be a carrier of the value of struggle for certain groups (Gregory & Caldwell, 2008).

ECOCRITICISM AS A NATURE PARADIGM

Literature as anthropocentric has centered on humans as individuals or social beings, not as ecological creatures. That is human that becomes breakers to opening new land and the earth as a source of unlimited needs that must be mastered. Understanding to interacting with components of industrialism, consumerism, modernization and technological developments often become the cause of damage to the environment to fulfill those needs. Ecocriticism presents the view of human as ecological beings. This is what makes literature as natural creative process in the form of uniting human activities with nature (Buell et al., 2011; Garrard, 2015).

Nature with human (culture) is often understood in a separate, both in the form of antithesis and dichotomy. In essence, both have a close relationship as mutualistic symbiotic networks. This is addressed as the dichotomy of nature-culture (Barry, 2009). Anthropocentric centered on human needs results in an imbalance between human and nature that leads to a bias for culture (Garrard, 2015). For this reason, ecocentric appears as a bias anthropocentric domination which has caused damage to nature. This balancing effort is then known as nurture. The existence of nurture changes the dichotomy of nature-culture into a triangular trichonomic nature-nurture-culture. This triade provides a new understanding of harmonizing natural and human relations. Human is as environmentalists as reciprocity of human cultural activities that require the support of natural resources (Endraswara, 2016; Garrard, 2015).

As one of the literature studies, ecocriticism has its study in two models: environmental literature studies and ethical studies (Sukmawan, 2016) or ecological literature and literary ecology (Endraswara, 2016). According to Sukmawan in the study model of environmental literature, ecocriticism constructs the literary character of environmental wisdom in it in the form of pastoral and apocalyptic narratives. Whereas in ethical studies, ecocriticism focuses on (1) respect for nature, (2) attitude towards responsibility for nature, (3) attitude of solidarity with nature, (4) attitude of affection and concern for nature, and (5) attitude does not interfere with natural life in literary works (Sukmawan, 2016).

LAKARDOWO MENCARI KEADILAN IN ECOCRITICISM APOCALYPTIC

Lakardowo village, Jetis sub-district, Mojokerto Regency is a silent witness to the extraordinary acceleration of development over increasingly complex human needs. This acceleration of development overrides negative impacts on nature. The inability of nature to recover itself exacerbates the damages and signifies the passage of the Anthropocene epics.

In Ecocriticism, apocalyptic departs from the reading of apocalyptic literature in the

revelation of the end of history. The basic of natural feature apocalypse is the finding of a conflict between the good and the bad where the marginalized community gets the power to escape from its shackles (Sukmawan, 2016). Then, the apocalyptic reading in the film *Lakardowo Mencari Keadilan* is an interpretation of the imbalance dichotomy nature-culture (Endraswara, 2016). In this section, the data exposure to apocalyptic readings are divided into three characteristics (Sukmawan, 2016): (1) apocalyptic environment, (2) heroic figures and (3) visions or predictions.

Table 1 Apocalyptic value in *Lakardowo Mencari Keadilan*

Apocalyptic		
Apocalyptic Environment	Heroic Figures	Visions/Predictions
<ul style="list-style-type: none"> • Blackened groundwater, well water, and river water • The groundwater quality exceeds the water quality standard • The air is feel sticky • Found the rest of B3 waste processing around the Lakardowo environment • Changes in soil texture on land used for burning waste that cannot be used again • The division of two communities between rejected and received PT. PRIA in Lakardowo 	<ul style="list-style-type: none"> • Lakardowo Caring Women's Groups (Perkumpulan Kelompok Perempuan Peduli Lakardowo / KPPL) [Sutamah] • Residents association Lakardowo Risen (Perkumpulan Penduduk Lakardowo Bangkit / Pendowo Bangkit) [Nurasim] • Heru Siswoyo a.k.a Sarpan (Former employee PT. PRIA) • LSM Ecoton (Environment Non-Government Organization) 	<ul style="list-style-type: none"> • Widespread natural damage • Concern for the future of the next generation with polluted natural conditions • The high-cost living • The loss of hereditary culture

THE APOCALYPTIC ENVIRONMENT

The apocalyptic environment is an attempt to convey a glimpse of the changing world and the persuasive narrative of the end of the world (Sukmawan, 2016). Is water contaminated with B3 waste suitable for use? This is the main question of all documentation about environmental disasters in Lakardowo village. Water as a source of life can no longer be used in the affected area of Lakardowo village. 5 hamlets were recorded in Lakardowo village where the groundwater was

contaminated with B3 waste from PT. PRIA (Nursanti, 2017). The reduced clarity and use of groundwater which causes itching is the fact that the groundwater in Lakardowo village has exceeded the quality standard for clean water. This matter was stated clearly in the early part of the film *Lakardowo Mencari Keadilan* in the form of itching which was suffered by a number of residents and children because of using ground water for taking a bath. As well as black puddles and blackened streams around PT. PRIA is increasingly convinced that there is pollution of B3 waste in the groundwater of Lakardowo village due to seepage of liquid waste disposed of and buried in the soil around the location of PT. PRIA.

Not only water, through the film *Lakardowo Mencari Keadilan* was told that even air and land also had signs of pollution from B3 waste due to B3 waste processing operations by PT. PRIA. Regarding air quality, Nurasim, one of the farmers in Lakardowo village said that smoke coming out through the chimney of PT. PRIA at first cannot be carried away by the wind, so the air around them feels sticky. However, even though the current state of processing smoke has been carried away, the air in Lakardowo village still feels sticky. This was particularly felt on the way out of Lakardowo village (*Field notes*, 2019).

Next is the condition of the land in Lakardowo village. It was said at the beginning of the film, where one of the residents' land had been hired by PT. PRIA as a waste burning land cannot be utilized. They are medical waste combustion and rejecting diapers. Although in the agreement explained that the tenant must clean the remaining combustion and reclaim the combustion area, but the remaining combustion can still be found on the land. Even the soil texture influenced by rejecting diapers combustion material makes the soil like jelly and cannot be used for farming.

In addition, it was also found that the residual B3 waste processing was found around the factory walls and residents' houses. In these people's house, the waste found is in the form of fly ash and bottom ash which are used as building materials for residents' houses. The lack of understanding of B3 waste and its processing by PT. PRIA was initially well received in the Lakardowo neighborhood before Lakardowo village experienced an environmental disaster that endangered the future of the next generation and has taken the right to the healthy environment of Lakardowo community.

From the social aspect, the presence of B3 waste content in Lakardowo causes social conflict in Lakardowo community. Like in this film shows a variety of events from the point of view of the affected community. However, regarding the appearance of PT. PRIA which is Lakardowo community reinforced the assumption of a division of people. That is people who defend the nature of Lakardowo due to PT. PRIA activities and the people who defended PT. PRIA. In daily activities, this conflict is evident in the absence of greetings from both communities until the gossip of each other (*Field notes*, 2019).

HERO FIGURES

The solution to the Lakardowo environmental disaster is the hope of the entire Lakardowo community in the affected area. The hero who was an important factor in the film making was the axis of the Lakardowo's movement in achieving rights to a healthy environment. Among them is Sutamah who is the representative of the Lakardowo Caring Women Group (KPPL) as an interpretation of housewives in Lakardowo village. The existence of a group of housewives is

based on the role of housewives who feel firsthand the impact of changes in water quality standards on daily consumption.

Then, Nurasim as a representative of Lakardowo community in group Pendowo Bangkit as an interpretation of the Lakardowo people who live side by side with nature. That is the farmers are very dependent on the quality of water, soil, and air for the continuity of plant growth. Then, Prigi as a representative of the Ecoton NGO, NGO that oversees environmental issues, including the problem of B3 waste in Lakardowo. A loud voice that begins at least from these three figures can always arouse the spirit of the Lakardowo community's struggle for the right to a healthy environment.

VISION OR PREDICTION

Vision or prediction is a goal as well as the basis of the struggle movement that begins with various figures of the hero above (Sukmawan, 2016). The main vision carried out by the heroes in this film is a better future for the next generation by living in a healthy environment and far from being contaminated with B3 waste. This is based on concerns if PT. PRIA is still operating, natural pollution will continue and expand. So that not only Lakardowo but also the surrounding villages will suffer the same fate. Furthermore, with the ever-increasing level of human needs and waste being continuously produced, Indonesia still needs similar companies with PT. PRIA. Provision of licenses that are unreasonable and not optimal operational will give rise to Lakardowo in other parts of Indonesia (Nursanti & Putra, 2019).

At a certain point where pollution enters a critical level, humans living in polluted areas will experience the effects of biological change. The future concerns of this next generation were conveyed by Sutamah referring to environmental disasters that occurred in Minamata, Japan. However, even though it is not included in the critical level, pollution occurred has changed the lifestyle of the Lakardowo people slowly. Among them in order to avoid itching from the use of groundwater, the Lakardowo people use bottled water or bring in clean water from outside their area. This certainly weighed heavily on the Lakardowo community with increasing expenditure. This need is very burdensome for the people of Lakardowo, who are the most marginalized people.

Given the division in the Lakardowo community until the impact of daily activities, a hereditary culture is the next victim of PT. PRIA B3 waste. B3 waste contamination which causes disunity, resulting in cultural heritage which is always held on a large scale tends to shrink. This is because of no trust in both of them. People who fight for the nature of Lakardowo do not want to help people who defend PT. PRIA or PT.PRIA employees who are considered to support B3 contamination in Lakardowo. Now, cooperation between residents during *sedekah alam*, *tujuhbelasan* and *melawat* are no longer as strict as before. These activities are now only carried out on a small scale by each community (*Field notes*, 2019). If this problem is not resolved immediately, the excitement of this activity will no longer be experienced by the next generation. Excitement celebration will only be a ceremonial activity, a culture that loses its meaning.

PASTORAL VIEW IN LAKARDOWO MENCARI KEADILAN

Pastoral is a form of poetry or drama about pastoral narratives. This narrative contains a

variety of dialogues between herders regarding pastoral care, daily life, panoramic paintings, natural landscapes, and rural environments (Sukmawan, 2016). Ecocriticism or in this section, the pastoral development in the western, the pastoral tradition is a characteristic of the countryside, whereas in the eastern, pastoral narratives occur in the daily lives of farmers. With a focus on farmers, the film *Lakardowo Mencari Keadilan* interprets a healthy environment through various aspects (Sukmawan, 2016): (1) bucolic, (2) arcadia construction and (3) discourse retreat and return.

Table 2 Pastoral value in *Lakardowo Mencari Keadilan*

Pastoral				
Bucolic	Arcadia Construction			Retreat & Return
	Idylls	Nostalgia	Georgic	
Rural communities in Lakardowo village: • Farmer • Housewife • Scavenger • Children	The environment of Lakardowo village is beautiful and fresh because of its location in the middle of the mountains which is a green area.	Before, Lakardowo village had a healthy environment, fresh air, clear water and safe for consumption, and environment free of hazardous materials.	Lakardowo's community life depends on natural conditions: • Farmer with water, soil and air conditions • Housewives with water use for daily activities • Scavengers with hazardous materials • Children with water and the surrounding environment	<ul style="list-style-type: none"> • Used bottled water and bring in water from outside the area • Conducted various contamination tests in the community environment as data to fulfill the evidence for demolition of PT. PRIA about contaminating the B3 waste in Lakardowo • Conducted a demonstration at the government to give pressure to pay attention to the Lakardowo environment disaster • Prayers together to improve spirituality and harmony among B3 waste affected community.

BUCOLIC

As a pastoral value, bucolic (*baucolos*, Greek) which is equated with herders becomes an important pastoral element. Adjusting the geographical location of Lakardowo, bucolic in this film lives in Lakardowo farmers. The location of the Lakardowo village, which is located in the highlands, makes it have sufficiently extensive agricultural land (*Field notes*, 2019). Most of these farmers grow rice and corn (Siswoyo, 2019). Regarding the pollution of B3 waste found in the Lakardowo neighborhood, according to them it greatly affects the yield. The soil water and mineral content have changed according to the research that has been done. the rice harvested by the Lakardowo community, which is adjacent to PT. PRIA is no longer safe for consumption. So that these farmers choose to sell it outside the area, then used to buy better quality rice (*Field notes*, 2019; Sutamah, 2019).

In addition, also expressed by corn farmers, where corn maize in polluted areas has a much smaller size and often only contains corn stalks or known as *jagung kopong* (Siswoyo, 2019). Then, the activities of farmers carried out outdoors make them very sensitive to changes in air quality in Lakardowo. According to them, the air at Lakardowo at the moment feels dirty and stickier than before. The decreasing air quality in a certain period of time can cause Lakardowo people to be susceptible to respiratory diseases (*Field notes*, 2019).

THE CONSTRUCTION OF ARCADIA

The construction of Arcadia is a way of life of the life values that are imagined. This construction is built on the basis of the elements: (1) idylls, (2) nostalgia and (3) georgic (Sukmawan, 2016). Idylls or smart pictures contain descriptions of rural values (Sukmawan, 2016). In this film, airing the location of the village of Lakardowo and PT. PRIA has been able to provide an overview of the rural concept that the Lakardowo community is very keen on as being affected by B3 waste. The geographical location of Lakardowo village in the highlands of Mojokerto should be able to provide a beautiful and natural life and far from pollution as happened (*Field notes*, 2019). Performing the people of Lakardowo village who worked in the fields and in the garden showed how the lives of the people of Lakardowo lived far from the use of heavy equipment that produced industrial waste.

This description also explains the value of nostalgia, which the simplicity Lakardowo community has the right to a healthy environment taken under the pretext of processing waste as an effort to protect nature. The presence of non-optimal waste processing by P. PRIA in the Lakardowo area caused contamination of the Lakardowo area by B3 waste that was supposed to be processed. Nature, which used to be freely utilized by the Lakardowo community, now gives them a scourge of fear. Good and abundant yields are now far from sufficient yields at each harvest time. Starting from crops that fail to harvest, until the crop is far from the market standard. So that the income of the Lakardowo farmers who own land around PT. PRIA declines since the establishment of PT. PRIA (Sutamah, 2019).

Then in the element of georgic that displays the value of harmony living side by side with nature (Sukmawan, 2016), the farmer of this film is a perfect interpretation of this element. The farmer lives who is very dependent on natural conditions provides an illustration of how respect is

conveyed to nature. The use of simple tools and treatments given to plants indirectly have contributed to additional nutrients for nature (*Field notes*, 2019). Through the simple daily life of Lakardowo's people, nature can independently restore itself. The existence of PT. PRIA with less optimal waste treatment, which gives a heavy burden to Lakardowo's nature to recover itself independently. So that it is not only nature that gets the consequences, but also the Lakardowo people who live around PT. PRIA also feel the consequences.

RETREAT AND RETURN DISCOURSE

The existence of the values that are unveiled and the main markers bucolic have underpinned the pastoral essence which is the discourse of retreat and return. That is an attempt to get out of city criticism and return to idealized rural values (Sukmawan, 2016). While the problem at Lakardowo recorded in the film *Lakardowo Mencari Keadilan* is the Lakardowo community's effort to get out of the problem of B3 waste pollution to restore the healthy environment of Lakardowo. The discourse of retreat and return in this film is clearly seen in the various efforts made by the Lakardowo community for the future of the next generation and regaining the right to a healthy environment.

The first attempt was to use bottled water and bring in water from outside the area to overcome the blackened groundwater and even cause itching (*Field notes*, 2019). This step was chosen because it was considered more efficient than using PDAM water flow even though both of them provided additional living costs each month. Although this step is effective in replacing polluted groundwater, this effort is only a temporary effort. For this reason, the Lakardowo community is united under the auspices of the Lakardowo Bangkit Population (Pendowo Bangkit) and the Lakardowo Caring Women Group (KPPL). In collaboration with the Ecoton NGO launched a lawsuit to dismantle the PT PRIA about B3 waste pollution in Lakardowo (Sutamah, 2019).

Various studies have been conducted by the Ecoton Lakardowo community and third parties to fulfill the evidence as a claim file requirement. The final results of the study mentioned the presence of B3 waste contamination in Lakardowo, especially in the aspects of water, soil and air (Sutamah, 2019). However, the lawsuit made by the community did not run smoothly. Even the court and the licensing parties were seen protecting PT. PRIA and denying the evidence presented along with the claim (Sutamah, 2019).

Various efforts continue to be made by the Lakardowo community for a healthy environment. Among them are the launching of demonstrations to get the attention of the government and the people who still have concern for a healthy environment. The action started from East Java BLH, DPRD, and East Java Governor office, Ministry of LHK and DPR RI Commission VII in Jakarta to give pressure to the government to pay attention to the Lakardowo environment contaminated with B3 waste for the activities of PT. PRIA. Until now the lawsuit process is still ongoing and has not yet reached the final result. To oversee this process, the Lakardowo community claimed that they would continue to carry out similar actions peacefully (Sutamah, 2019) until the demands of the Lakardowo community were fulfilled for their healthy environmental rights.

Then in the socio-cultural aspect, communities who fight for the nature of Lakardowo,

strengthen ties with various struggle activities. Among them when preparing for a demonstration that requires a lot of thought and material assistance. And the activity of praying together or “Istighosah” every Saturday night is intended to get closer to God and strengthen the ties of brotherhood (*Field notes*, 2019). By doing this, there is great hope that the community will continue to struggle to regain the right of their healthy environment.

CONCLUSION

Art centering on human in the Anthropocene epics era is only a way of forgiveness to deal with the rapid pace of technological change. This rate of technological change is unbalanced by nature to restore its condition, while the decline in natural conditions is caused by the next step in the rate of technological change. That is the sharing of the forms of waste produced, including the emergence of B3 waste. B3 waste processing plants such as PT. PRIA who should be the support of nature to restoration does not operate as they should. As a result, the surrounding environment, which is Lakardowo territory that was recorded in the film *Lakardowo mencari Keadilan*, felt the impact of B3 waste pollution that was not carried out by the community.

In this study, pollution of B3 waste on land, water, and air in Lakardowo were read through ecocritical perspective. Ecocriticism gives a clear picture of the impact of B3 waste pollution on surrounding communities. This reading provides lessons on the values that must be considered in the face of the polemic of processing B3 waste for the welfare of living beings around it. These values were conveyed by ecocriticism through analysis of the apocalyptic narrative as an environmental disaster for the Lakardowo village. Whereas the wishes of the Lakardowo community for responses to B3 waste in Lakardowo are conveyed in the aspect of reading pastoral narratives.

REFERENCES

- Abiyyu, N. (2017). Ecocriticism in Dr. Seuss The Lorax. *Litera Kultura*, 5 (2).
- Aidit, D. N. (1964). *Tentang Sastra dan Seni*. Jakarta: Jajasan Pembaruan.
- Alqadi, K. (2015). Literature and Cinema. *International Journal of Language and Literature*, 3 (1), 42–48. <https://doi.org/10.15640/ijll.v3n1a6>
- Arief, M. S. (2010). *Politik Film di Hindia Belanda*. Jakarta: Komunitas Bambu.
- Barry, P. (2009). *Beginning Theory* (3rd ed.). Manchester: Manhester University Press.
- Bo, B. A. O. (2008). The differences between novels and films — Enhance literature teaching by using films. *US-China Education Review*, 5 (7), 58–61.
- Boggs, J. M., & Petrie, D. W. (2000). *The Art of Watching Film*. Mountain View: Mayfield Publishing Company.
- Buell, L., Heise, U. K., & Thornber, K. (2011). Literature and Environment. *Annu. Rev. Environ. Resour*, 417–440. <https://doi.org/10.1146/annurev-environ-111109-144855>
- Creswell, J. W. (2015). *Penelitian Kualitatif dan Desain Riset* (3rd ed.). Yogyakarta: Pustaka Pelajar.
- Damono, S. D. (2018). *Alih Wahana*. Jakarta: Gramedia Pustaka Utama.
- Dewi, N. (2017). Ekokritik dalam Sastra Indonesia: Kajian Sastra yang Memihak. *Adabiyāt*:

- Jurnal Bahasa Dan Sastra*, 15 (1), 19–37. <https://doi.org/10.14421/ADB.V15I1.981>
- Endraswara, S. (2016). *Metodologi Penelitian Ekologi Sastra*. Yogyakarta: CAPS.
- Fatimah. (2016). Analisis Ekokritik pada Tokoh Sean Anderson dalam Film *The Journey 2: The Mysterious Island*. *Buku Seminar Nasional "Sastra Dan Politik Partisan"*. Yogyakarta: HISKI Komisariat Universitas Sanata Dharma.
- Field notes*. (2019). Mojokerto.
- Garrard, G. (2015). Ecocriticism The New Critical Idiom. In *The New Critical Idiom*. <https://doi.org/10.1017/CBO9781107415324.004>
- Gregory, S., & Caldwell, G. (2008). *Video for Change*. Yogyakarta: INSIST Press.
- Heryanto, A. (2018). *Identitas dan Kenikmatan: Politik Budaya Layar Indonesia*. Jakarta: Kepustakaan Populer Gramedia.
- Hodson, J. (2014). *Dialect in Film and Literature*. New York: Palgrave Macmillan.
- Kuhn, A., & Westwell, G. (2012). *A Dictionary of Film Studies*. Oxford: Oxford University Press.
- Kurniawan, E. (2006). *Pramoedya Ananta Toer dan Sastra Realisme Sosialis*. Jakarta: Gramedia Pustaka Utama.
- Nursanti, L. (2017). *Penyutradaraan Film Dokumenter Observasional Lakardowo: Mencari Keadilan Dengan Struktur Tiga Babak Diperkuat Dengan Konsep Penuturan Cerita "Hey", "You", "See", "So"*. Institut Seni Indonesia Surakarta.
- Nursanti, L., & Putra, M. A. (2019). *Interview*. Mojokerto.
- Nyoman, N., & Asmarani, O. (2018). Hidup di Antara Batas : Relasi Hewan dan Manusia. *BALAIRUNG: Jurnal Multidisipliner Mahasiswa Indonesia*, 1 (2).
- Primadani, E. W. (2017). *Gaya Neorealisme dalam Penyutradaraan Film Televisi "AKDP (Antar Kota Dalam Provinsi)"*. Institut Seni Indonesia Yogyakarta.
- Putra, M. A. (2018). *Jukstaposisi dalam membentuk konsep penuturan cerita " hey ", " you ", " see ", " so " pada penyuntingan film dokumenter lakardowo: mencari keadilan*. Institut Seni Indonesia Surakarta.
- Ratna, N. K. (2015). *Teori, Metode, dan Teknik Penelitian Sastra dari Strukturalisme hingga Postrukturalisme Perpesktif Wacana Naratif*. Yogyakarta: Pustaka Pelajar.
- Salim, A. (2006). *Teori dan Paradigma Penelitian Sosial Buku Sumber untuk Penelitian Kualitatif* (2nd ed.). Yogyakarta: Tiara Wacana.
- Satoto, S. (2017). Seni Sastra, Teater, dan Film dalam Konteks Perkotaan: Industrialisasi dan Urbanisme (Studi Kasus Serial Sinetron Film "Intan"). *Atavisme*, 13 (1), 33. <https://doi.org/10.24257/atavisme.v13i1.142.33-43>
- Septiningsih, L. (2017). Kepedulian Lingkungan Dalam Jamangilak Tak Pernah Menangis. *Atavisme*, 18 (1), 63. <https://doi.org/10.24257/atavisme.v18i1.33.63-74>
- Setiawan, F. N., Nurmansyah, M. A., Nufiarni, R., & Eka, S. V. (2018). Manifestasi Kearifan Ekologis Dalam Ritual "Karo" Dan "Kasada": Sebuah Perspektif Ekokritik. *Atavisme*, 21 (2), 209. <https://doi.org/10.24257/atavisme.v21i2.455.209-223>
- Siswanto, V. A. (2012). *Strategi dan langkah-langkah penelitian*. Yogyakarta: Graha Ilmu.
- Siswoyo, H. (2019). *Interview*. Mojokerto.
- Sugandi, A. T., & Najah, A. H. (2018). Panggung Megah Itu akan Roboh Di Ambang Batas Paradigma. *BALAIRUNG: Jurnal Multidisipliner Mahasiswa Indonesia*, 1 (1), 20–39.

- Sukandarrumidi. (2006). *Metodologi Penelitian: Petunjuk Praktis untuk Peneliti Pemula*. Yogyakarta: Gadjah Mada University Press.
- Sukmawan, S. (2016). *Ekokritik Sastra: Menanggap Sasmita Arcadia*. Malang: UB Press.
- Sulistijani, E. (2018). Kearifan Lokal dalam Kumpulan Puisi Kidung Cisadane Karya Rini Intama (Kajian Ekokritik Sastra). *Nusa: Jurnal Ilmu Bahasa Dan Sastra*, 13 (1), 1. <https://doi.org/10.14710/nusa.13.1.1-15>
- Sutamah. (2019). *Interview*. Mojokerto.
- Vaden, M. B. (2015). LITERATURE AND FILM : FANTASY ACROSS MEDIA. *CAESURA*, 2 (2).
- Wiyatmi. (1993). Peran Wayang Sebagai Ekologi Budaya Terhadap Cipta Sastra Sejumlah Sastrawan Indonesia Modern. *DIKSI*, 13–28.

ACKNOWLEDMENT

Researchers dedicated this article to the struggle of the Lakardowo community in fighting for the right to a healthy environment as well as a forum of young researchers from the Humanities faculty, UIN Maulana Malik Ibrahim Malang who has given full support to conduct this research.