

**DISSERTATION**

**ECOLOGICAL RELATIONSHIP BETWEEN HUMAN,  
NATURE, AND GOD IN PAOLO COELHO'S SELECTED  
NOVELS**

**RELASI EKOLOGIS ANTARA MANUSIA, ALAM DAN TUHAN  
DALAM NOVEL-NOVEL TERPILIH KARYA PAOLO COELHO**

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**DOCTORAL PROGRAM OF LINGUISTICS STUDIES  
FACULTY OF CULTURAL SCIENCES  
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MAKASSAR  
2023**

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**Written and Submitted by**

**NAHDHIYAH**

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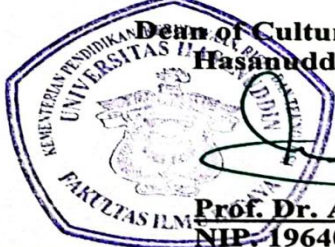


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Makassar, Januari 2023  
Yang menyatakan,



*Nahdhiyah*  
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## ABSTRACT

NAHDHIYAH. *Ecological Relationship Between Human, Nature, and God in Paolo Coelho's Selected Novels* (supervised by Fathu Rahman, M. Amir Pattu and Herawaty Abbas)

This research aims: (1) to explore the relationship between human, nature and God in Paolo Coelho's novels; (2) to investigate the extent of relationship between human, nature, and God in Paolo Coelho's novels; and (2) to uncover the ecological messages culturally conveyed in the relationship between human, nature and God in paolo Coelho's novels. The novels are *The Alchemist*, *Pilgrimage*, and *Brida*. Ecocriticism and genetic structuralism are theories used to uncover the relationship between human, nature and God in the three novels. Coding sheet is the instrument of this research. The result shows: (1) there is Harmonious relationship between human, nature and God in the three novels; (2) nature becomes a means between human and God; and (3) ecological messages are conveyed in symbols of nature and natural phenomena based on the author's socio-cultural background. This research proves that a harmonious relationship between humans, nature and God is beneficial for humans and nature, fulfills the physical and spiritual needs of humans, the realization of natural sustainability, and build human beings with environmental wisdom.

Keywords: Relationship, human, nature, God, Ecocriticism, Genetic structuralism



## ABSTRAK

NAHDHIYAH. *Relasi Ekologis Antara Manusia, Alam, dan Tuhan dalam Novel-novel terpilih Karya Paolo Coelho* (dibimbing oleh Fathu Rahman, M. Amir Pattu and Herawaty Abbas)

Penelitian ini bertujuan: (1) untuk mengeksplorasi hubungan antara manusia, alam dan Tuhan dalam novel-novel Paolo Coelho; (2) untuk menyelidiki sejauh mana hubungan antara manusia, alam, dan Tuhan dalam novel-novel Paolo Coelho; dan (3) untuk mengungkap pesan-pesan ekologis secara kultural yang disampaikan dalam hubungan antara manusia, alam dan Tuhan dalam novel Paolo Coelho. Novel-novel tersebut adalah *The Alchemist*, *Pilgrimage*, dan *Brida*. Ekokritik dan strukturalisme genetik adalah teori yang digunakan untuk mengungkap hubungan antara manusia, alam dan Tuhan dalam ketiga novel tersebut. Lembar koding adalah instrumen penelitian ini. Hasil penelitian menunjukkan: (1) terdapat hubungan Harmonis antara manusia, alam dan Tuhan dalam ketiga novel tersebut; (2) alam menjadi sarana antara manusia dengan Tuhan; (3) pesan-pesan ekologi disampaikan dalam simbol-simbol alam dan fenomena alam berdasarkan latar belakang sosial budaya pengarangnya. Penelitian ini membuktikan bahwa hubungan yang harmonis antara manusia, alam dan Tuhan memberi manfaat bagi manusia dan alam, yakni pemenuhan kebutuhan jasmani dan rohani manusia, terwujudnya kelestarian alam, serta membentuk manusia yang berkearifan lingkungan.

Kata Kunci: Hubungan, manusia, alam, Tuhan, ekokritik; strukturalisme genetik

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# **CHAPTER I**

## **INTRODUCTION**

### **A. Background**

The world is consummated with various literary works that voice nature issues. Numerous literary works are inspired by nature. A great number of novels and poems portraying the interaction between human and nature. Nature is basically narrated and portrayed not only in the construction of its beauty, but also the beauty of nature as God's masterpiece that seemed to be endless inspired the writers in creating metaphor, symbol, and parable in works. Nature is also presented as an entity that is often threatened by human behaviour. Even far away, through the scriptures, natural phenomena that are damaged and destroyed due to human activities have been delineated. These phenomena of natural destruction are now reflected in the abundant flow of literary works. Writers are aware of the creative process based on the agenda of conveying phenomena to criticize various human negative actions and at the same time building human awareness.

Literary works that raise environmental phenomena become an interesting and relevant source of study in the midst of a global situation in which nature is increasingly exploited. The study of these works is the reading of various authors' messages, both implicit and explicit.

In romanticism period of history of English literature (1800-1850) is noted that a writer named William Wordsworth is called as the father of nature because of making nature as object in his verses. His belief on nature and children are seen in his verses *Tintern Abbey*, *The Rainbow*, *Ode to Duty*, *To A Highland Girl*, and *Michael* (Samekto, 1976). Wordsworth proposed that "Nature is the prime bringer of happiness. Nature is the best teacher of moral" (Agustina, 2011). Ahmad Tohari, Indonesian writer uses natural phenomenon as one of entrances into an aesthetic imagination in his works. Natural atmosphere that has not been touched by modernity is portrayed in the trilogy novel *Ronggeng Dukuh Paruk* (Hidayaty & Nurhayati, 2013). Seno Gumira Ajidarma glorifies a part of natural phenomena that is twilight as a sign of sincerity, sacrifice, and the greatness of love in his short story *Sepotong Senja Untuk Pacarku* (Ulya, et.al. 2020). Sapardi Djoko Damono plays on natural phenomenon and nature as aesthetic builder in his poem *Hujan Bulan Juni* (Setiaji, 2021). Thus literature considers nature as a sign that represents the meaning of the text. Nature as an object of sign is an inexhaustible source of inspiration for creating imagination and aesthetics in literary works.

The phenomenon of degradation of nature damage has received a response not only by writers, the public, but also academic circle. Natural objects that are carried by literary works invite and inspire various discussions, criticism, study, research, even scientific work whether it is a thesis or a dissertation. Among them *Kajian Sastra Ekologi (Ekokritik)*

*Terhadap Novel Sebuah Wilayah yang Tidak Ada di Google Earth Karya Pandu Hamzah* written by Ira Rahayu and Dian Permana Putri (2015), *Kritik Ekologi sastra Puisi “Perempuan lereng Gunung” Karya Ika Permata Hati dalam Antologi puisi Perempuan di Ujung Senja melalui Ekofeminism Susan Griffin* by Devi Nur Faridah (2017), *Kajian Ekologi Sastra dalam Kumpulan Cerpen Pilihan Kompas 2014 di Tubuh Tarra dalam Rahim Pohon* by Ande Wina Widiyanti (2017), *Manusia dan Lingkungan dalam Cerpen Indonesia Kontemporer: Analisis Ekokritik Cerpen Pilihan Kompas* by Novita Dewi (2015). A study by Nirmala and Ali analyze *Hubungan antara manusia dan alam dalam karya Jean Hegland Into the Forest* (2018), Fahmi and Fithriyah in an article *Devastation of Earth: an Ecocriticism Study in Cormac McCarthy’s The Road* which highlights the damage to the earth caused by humans (2003). Wawat R in his article *Pemerian Alam Sebagai Simbol Femininitas dalam Novel Hana wo Hakobu Imouto* highlighting the interaction of women with nature in which nature represents the symbol of nature (2018). An article *Interaksi Antara Manusia dan Alam dalam Novel Rahasia Pelangi (Pendekatan Ekokritik Greg Garrard)* by Rivai (2019).

Another article is written by Sahu entitled *Ecocriticism- Understanding the Relationship between Literature and Environment in Indian English Novels* focuses on the relationship between humans and the physical environment (2014). Similar article is written by Sufi Ikrimah and Azizah entitled *An Ecocritical Analysis of Young Adult Dystopian*

Novels In Veronica Rossi under *The Never Sky* focuses on the representation of nature and the interaction of Aria and Peregrine as main characters with nature (2017). Meanwhile, Social Movement Institute (SMI) held a discussion on the issue of ecological damage Departing from a book collection of poetry works of Sitor Situmorang, *Air dan Angin Danau Toba*. Sitor Situmorang described his anxiety about nature which he poured into a collection of poems entitled *Angin dan Air Danau Toba*. Sitor brings understanding of ecosystems into literary works which are referred to as eco-criticism. (Azzahra & Revanda, 2019)

The research, article and discussion above are interesting studies and they are very beneficial to the audience about how the relationship between humans and nature, how the tendency of human relations and nature are imaged in a number of literary works, both of which highlight exploitation of natural damage caused by human activities, as well as harmonious relations between humans and nature. Looking at ecological studies of literary works from several studies and articles, researcher considers that there is something important to be revealed but forgotten in discussing the relationship between humans and nature. Researcher generally assesses research and articles that focus on ecological studies or known as Green Studies in literary works stop at the interrelationship between humans and the environment, namely nature. Ecological studies from several studies and articles also highlight a lot of natural damage caused by human activity. Yet in researcher's opinion when we try to

examine the relationship between humans and nature it should not stop there but rather it must involve God as creator of creatures (man and nature). This is the basis of this research where the researcher really wants to see, explore and examine what and how forms of relationships and ecological messages are in the relationship between humans, nature and God in three novels by Paul Coelho.

In Islam perspectives, God's involvement in human relations and nature appears in the history of God's seeking by the Prophet Ibrahim AS. It is narrated that God, nature, and humans are the main themes in the effort of Prophet Ibrahim to seek God. As a human, he sees himself in the landscape and tries to seek God in nature, that is the sky he witnessed. He sought God through reflection on nature, namely the stars, the moon and the sun. After a long reflection, with his critical reasoning he found that God is neither the star, the moon nor the sun. God is the one who created and arranged all this. For this period, this was an extraordinary philosophical reflection. Ibrahim's reflection reflects the collective reflection of Ibrahim's religions: Judaism, Christianity, and Islam. In tahiyyat prayer, Prophet Muhammad is always associated with Prophet Ibrahim. This shows the relevance of these themes in the monotheistic prophetic tradition. (Sahidah, 2018)

The triangular relationship between God, Man, and nature is described by Sahidah (2018) as a close and inseparable relationship. According to him, humans cannot just consider nature without paying



attention to what God has said about the environment. The position of nature is equal to humans. This shows that humans cannot treat nature arbitrarily because of its position as caliph on the earth which is not automatically granted the power to exploit the wealth of the earth without regard to ecosystems and balance.

In surah Al-Baqarah verse 30 Allah says *“Ingatlah ketika Tuhanmu berfirman kepada para malaikat, “Sesungguhnya Aku hendak menjadikan satu khalifah di muka bumi”*. Meanwhile in surah Al-Anbiya' verse 107 Allah says *“Dan kami tidak mengutus engkau (Muhammad) melainkan untuk menjadi rahmat bagi seluruh alam”* (Al-Quran & Terjemahan, 2007). These two verses explain that in Islam perspectives, humans are created to have a certain position, namely as a caliph on the earth, as the explanation of surah Al-baqarah verses 30 about humans is the caliph ardh and surah Al anbiya: 107 that Muhammad is rahmatan lil alamin, Muhammad was sent to be a mercy for all nature. In Islam, the Earth and its contents were created by God for humans not to be exploited and damaged excessively, but humans as caliphs or representatives of God on earth are obliged to preserve nature for the sake of the sustainability of natural ecosystems and the benefit of nature for humans (Yusuf and Wekke, 2020). The purpose of the creation of the universe is basically a means to deliver mankind to knowledge and proof of the existence and omnipotence of Allah. God as creator, owner of love and affection for all His creatures and this nature as evidence of God's love for humans. The

universe was created for humans, God has subjected them to human interests, but human power in the universe is limited. Humans can only process and utilize this universe in accordance with God's will or wish that has mandated this universe for humans. Indeed, as the Caliph Allah has given a mandate to humans to govern the earth and all of its contents. Likewise, the power of a caliph is not absolute, because his power is limited by the trustee of the Caliphate, namely Allah. Thus the best relation between man and nature in the context of the environment, is that humans must maintain harmony with nature. There is an awareness in everyone that the role of holding the mandate of God, at the same time has the responsibility of structuring the environment and life.

In another verse is stated that *“Dan tidaklah Kami ciptakan langit dan bumi dan segala yang ada di antara keduanya dengan bermain-main”* (QS Al-Anbiya': 16). This verse is explained in *Tafsir Al-Mishbah* that it is not natural for Us to do anything other than what We have done, namely keeping our promises and torturing dissenters because We did not create the heavens and the earth and everything between them with such neat order, beautiful and harmonious in play, i.e. without the right direction and purpose, but all of that We created to prove Our oneness and power as well as for the benefit of Our creatures (2021). This shows that humans, Nature and God are three inseparable things, because God created the realm that lies between the heavens and the earth is to introduce His oneness and power to mankind. This is in line with a research which talk

about the three relation which is conducted by Samidi. He studied about Kitab Primbon Atasshadur Adammakna as Islamic Kejawen literature (2016). This kitab is one way of religiousness practice of java society, especially in keraton (palace). This Kitab Primbon Adopting Islamic teaching in this case tasawuf to missionize Islam in keraton area. The teaching of human, universe and God is elaborated according to keraton's custom and culture. The relation of human, universe and God is elaborated according to keraton's custom and culture. The three relation are described in javanism. For javanise people, preserving the balance of human with universe is an obligation "memayu hayuning bawana". Preserving the hamonious relation with universe is the same with to maintain the harmony with God, the creature of universe. Therefore, the balancing of relation between human and physical and metaphysical become the way for reaching the unity (*jumbuh/manunggal*) in happiness and safeness in world and ever after.

This research filled the emptiness of the soul and to touch the forgotten thing from the studies of literary ecology. Ecological studies should not stop at studying the relationship between humans and nature, but must arrive at God as the creator of man and nature. Because these three parts are inseparable. Samidi (2016) suggested that humans are part of the universe (cosmos) that was created by Allah, and as His servant, humans are given power by God to utilize, process, and maintain the potential of the universe that He has created (*khalifatullah*). With

nature, humans also proceed and gain knowledge from God. Therefore, discussing the relationship between humans, nature, and Allah SWT as creators cannot be separated.

Research with an ecocritical approach as shown above generally revolves around the problem of natural damage caused by human activity. Salamuddin wrote that the most complex problem in the world today is to subdue human egocentrism as a superior human being to nature, and exploitation of nature is done to strengthen the needs and human interests that create new problems for humans themselves. Nature began to turn against humans in its own way, and this problem slowly threatened the continuity of the life chain for all beings on this earth (2017). The object of study is centered on anthropogenic literary works as written by Endraswara (2016), anthropogenic literature is literary work that focuses on works that describe the damage, extinction, environmental destruction caused by human activity. Humans are the focus of anthropogenic literature because its human being lust is destructive of the environment that is highlighted through literature.

Such studies generally color the study of literary ecology by referring to the ecocritical approach. This research intended to see other things from the relationship between humans and nature. This dissertation also try to enliven the treasury of thoughts about the relationship between humans and nature depicted in literary works by seeking how nature, nature phenomena, and nature sign bring humans into deeper recognition

of the creator of man and nature, that is God. This research intended to show that God can not be separated from the relationship between humans and nature. Kartanegara stated in his essay that in the view of Muslim scholars, nature has never been released in relation to the transcendent (God), that nature is a mirror of God. For Muslim thinkers, nature is God's verses whose existence will actually indicate the existence of a Creator. Even the Sufis describe nature as a manifestation of Divine attributes, so that without Him, nature would not have been possible. Whatever in this world is very dependent on its creator (2007). The object of this research is apocalyptic literary works which are works that appear to have a "voice of God" or at least humans often raise the prophetic sound and vibrations of angels to describe the environment. As Endraswara wrote that Apocalyptic literature is a literary work that cares about the environment by relying on transcendental forces and presenting supernatural powers (2016). If Samidi (2016) reveals the relationship between humans, nature and God in the Javanese primbon, then this research reveals the relationship between the three relations in the novels by Paolo Coelho. Paolo Coelho's novels are identical with the theme of the spiritual journey which among them uses natural symbols in describing the spiritual journey. Observing existing research, researchers see a tendency to choose objects of anthropocentric literature. Meanwhile, researcher thinks that not a few ecological literary works with apocalyptic nuances are also important to reveal their meaning and value. This research uncovers

the relationship between humans, nature and God in apocalyptic literary works written by Paulo Coelho.

Novel *The Alchemist*, *The Pilgrimage* and *Brida* were translated into various languages and became the best-selling novels. The name Paulo Coelho skyrocketed to become one of the most famous novelists at the world level, and made the people of Brazil proud. *The Alchemist* and *The Pilgrimage* became the most reprinted book in Brazil and Portugal, and even later in the United States and several European countries. Guinness Book of Records also noted *The Alchemist*, as the best-selling book in the world and the most translated book. *The Alchemist*, which later became the mascot of Paulo Coelho, has been translated into at least 56 languages and has been read in 150 countries. This novel made Paulo Coelho become the first non-Muslim writer since 1979 who made an official visit to Iran. He came to the country at the invitation of The International for Dialogue Among Civilizations. He obtained considerable royalties from the Iranian government, for his books which were translated into Persian and widely read by the Iranian people. Paulo Coelho also became the first non-Muslim author, who obtained copyright royalties from the Iranian government. The Iranian government's and community's appreciation of Paulo Coelho proves that this great writer is acceptable to all because his works are universal and speak for humanity. Especially because of the spirit of pluralism which sees this world as a world full of diversity. This is reflected in his writings which often refer to various

religious and cultural teachings (Soemawisastra, 2019). Researcher also sees that Paulo Coelho uses natural symbols in narrating his spiritual journey in his novels. Paulo Coelho became a famous writer whose translation rights were contested on four continents (2019).

The reasons above invite the researcher's curiosity to see, to discover and to explore the relationship created between humans and nature if in the interaction between humans and nature involves God as the creator of humans and nature.

### **B. Research Questions**

1. How is the relationship between human, nature, and God in Paulo Coelho's novels?
2. To what extent is the relationship portrayed between human, nature, and God in Paulo Coelho's novels?
3. How is the ecological message culturally being conveyed in the relationship between human, nature and God in Paulo Coelho's novels?

### **C. Objective of The Research**

1. To explore the relationship between human, nature and God in Paulo Coelho's novels
2. To investigate the extent to which the relationship between human, nature, and God in Paulo Coelho's novels

3. To uncover the ecological message culturally conveyed in the relationship between human, nature and God in Paolo Coelho's novels

Exploring the relationship between human, nature and God in Paolo Coelho's novels means finding, analyzing and interpreting harmonious relationships between humans, nature (living and dead), and God depicted in the novels (The Alchemist, Pilgrimage, and Brida)

Investigating the extent to which the relationship between human, nature, and God in Paolo Coelho's novels means discovering and analyzing the extent to which nature in the novel leads humans (characters in the novels) to their spiritual dimensions and to a deeper understanding of God.

Uncovering the ecological message culturally conveyed in the relationship between human, nature and God in Paolo Coelho's novels means finding, analyzing and interpreting ecological messages culturally depicted in the relationship between humans, nature, and God in the novel as an effort to cultivate ecological wisdom (deep ecology).

#### **D. Significance of The Research**

Theoretically, this research provides information, the first is about the relationship between human, nature, and God as three inseparable parts; the second is the ecological message culturally which is contained in the three relations.



Practically, this research (1) builds human awareness as a creature that all its interactions with what is in nature cannot rule out God's involvement; (2) builds awareness that by involving God in the interaction between humans and nature will create a harmonious relationship or a symbiotic relationship of mutualism between humans and nature; (3) gives a deeper understanding to the public that the function of literature is not only entertaining but also teaches something, gives instructions, gives guidance (horatius: Dulce et utile); (4) proves that literature has aesthetic function, religious function and ecological function; (5) provides religious and ecological enlightenment for its readers and guiding human beings to become wise creatures in navigating life; (6) proves the ecological function of literature by giving an understanding of the importance of living peace with nature, creating harmonious relations with nature, not damaging nature, but rather preserving nature.

### **E. Scope of The Research**

This research reveals and discusses the relationship between humans, nature and God with an ecological approach by using the theory of ecocriticism and genetic structuralism (Goldmann). The object of this research is Paolo Coelho's apocalyptic novels (The Alchemist, The Pilgrimage, and Brida). This research reveals and discusses human relations with nature involves the supernatural world and transcendent reality, as well as recognition of natural wonders.

## **CHAPTER II**

### **LITERATURE REVIEW**

#### **A. Previous Related Findings**

The phenomenon of degradation of nature damage has received a response not only by writers, the public, but also academic circles who play a role in building an intellectual climate and environmental awareness. Natural objects that are carried by literary works invite and inspire various discussions, criticism, study, research, even scientific work whether it is a thesis, a thesis, or a dissertation. Several related studies as follow:

Rahman, et al, (2019) in an article entitled Oral Literature Iko-Iko: The Remains of the Oral Tradition of Bajo Ethnic in South Sulawesi found The oral literature of Iko-iko is an epic story sung by acapella, which a single singer memorized by heart. The Iko-iko story is generally sung at night to enliven or welcome a celebration such as launching a new boat, entering a new house, wedding night, going to sea, parents putting their child to sleep, and a newborn child. Iko-iko is also sometimes sung by someone when fishing in the sea overnight. A beautiful iko-iko can be a story of consolation for its listeners (muffling tension within the community, easing the fatigue of fishers working all day and night, cultivating a love for others, nature, and creators). This article also focuses on discussing the relief of Bajo oral literature along with the birth of the concept of literary

oral literature preservation as one of the essential elements of culture accepted in the cultural life of the stakeholders, in this case, the Bajo ethnic. Iko-iko is folklore that contains elements of everyday life, life struggles, livelihoods, sociocultural, perseverance, food, and respect for the sea. Iko-iko is an oral local literature used by local people not only for preservation of cultural life of bajo ethnic, but also a form of respect to nature and creator.

Rahman in his further article entitled Save the world versus man-made disaster: A cultural perspective (2019) focused on the exploration of cultural perspectives on the disaster, something that is inherently a part of human life. Two of this article findings are the first is there is a very close relationship of dependence between humans and their environment. Humans and their environment are two things that are inseparable from one another. Humans interact with components of the physical environment, both biotic (animal and plants) as well as with abiotic components (soil, water, rocks, and others). Man is a living creature of God's creation with all its functions and potential, and subject to the rule of natural laws, experiencing birth, growth, development, and death, and so on. Human beings are intrinsically related to and interact with nature and their environment in a reciprocal relationship, which can be either positive or negative. And although man and nature are closely related. Most belief systems state that humans should make wise use of or take good care of nature. Well-preserved nature provides for the fulfillment of human need. If

humans neglected to maintain their natural environment, nature would become unfriendly and disaster would be likely to follow. The second is, the evolution of intelligence, technological innovation and the stage of civilization evolved steadily in line with the power of human exploration, both in physical form and even more in creativity and imagination. However, it seems that the space of human motion has its limits, because as a natural being man remains subject to the laws of nature. Therefore, in the midst of current technological advances, there are still a great many world-views and human responses to the environment. Some confusion arises from the various understandings of the relationship between humans and the world around them, such as: Religious perspective. By major religious beliefs, humans and the universe were both created by God; humanity is not the ruler of nature, but just a steward. The human relationship with nature is one of responsibility within a relationship between creatures that are subject to the laws of nature as established by God.

In addition, Arafah, et al., (2021) in their article "Saving the Environment: Environmental Lessons in Collin Thiele's February Dragon explores the relationship between humans and nature and environmental lessons in novel February Dragon. Three environmental factors are found, those are respect, responsibility, and empathy toward living beings. The characters in the novel show their respect, responsibility, and empathy

towards other species by protecting the animal and environment from bushfire's dangers.

In addition to the above reseachers, an article "Environmental Conservation of Muslim Minorities in Raja Ampat: Sasi, Mosque and Customs" (Wekke, et al, 2018) discussed the existence of sasi, mosque and native custome in relation to the actualization of environmental conservation by Muslim minorities in Raja Ampat. This article shows that there is a dynamization between religious practices and more technical applications in the form of environmental conservation, thus giving birth to mosque sasi. By using mosque instruments to institutionalize sasi, the residents gave the environmental management authority to the mosque leaders of their own choosing. Sasi means two things, namely testimony and prohibition. In these two meanings, coupled with the meaning of sasi as an oath, it becomes a tool to make certain areas or goods to be protected from excessive exploitation. Meanwhile mosque sasiis interpreted as a sasi organized by mosque institutions in Muslims congregations and residences. Moreover, Mosque institutions serve as a support for preserving the environment. The existence of a religion symbolized by a mosque is part of the interaction of Muslims. The encounter of people with different faiths provides an opportunity for dialogue and then together to translate religious messages in practical form. This is done as a form of demand. It also explains that religion actually goes hand in hand with its adherents. For that reason, religion is

no longer in abstract norms, but it is managed in the form of beliefs that can be applied more operationally in everyday life.

Another study by Rahayu and Putri entitled *Kajian Sastra Ekologi (Ekokritik) Terhadap Novel Sebuah Wilayah yang Tidak Ada di Google Earth Karya Pandu Hamzah (2015)* focuses on ecological aspects in Kuningan Regency, especially the slope area of Mount Ciremai. Novel SWYTADGE with the theme of the natural locality of Mount Ciremai region talks about the concept of tree preservation, and the biological balance in the Mount Ciremai region, also alludes to public unrest about the threat of Mount Ciremai's geothermal exploration activities controlled by foreigners. Packaging understanding of the importance of harmonious relations between humans, animals and other creatures of God (*Ulu-Ulu*) with nature, with forests, with trees in their territories. The research method used in this study is qualitative research with data analysis techniques in the novel, describing the results of analysis in a form of perspective and interesting the conclusion of the data analysis results. Researchers also conducted interviews with novel writers, parties of forest protection and nature conservation, traditional leaders, environmental activists, and local communities. Novel SWYTADGE has many themes related to environmental preservation including the preservation of trees, springs, and biological wealth in the Ciremai Mountain region, apart from that this novel also presents a lot of effort the rejection of the foot of Mount Ciremai community towards the exploration activities of Geothermal of

Ciremai mountain. SWYTADGE novel study invites readers to gain an understanding that nature it should not only be viewed pragmatically as a mere complementary object, but must also be seen as fellow subjects of life. When it comes to nature's friendliness, harmony is a better word than anything.

Different from those researchers above, Farida in *Ecological Criticism on poetry "Perempuan lereng Gunung"* written by Ika Permata Hati in *Antologi puisi Perempuan di Ujung Senja melalui Ekofeminism Susan Griffin* (2017). The theory used to examine is the theory of ecofeminism by Susan Griffin which is a response to the ecological crisis as well as criticism of a development approach that does not pay attention to ecological sustainability while marginalizing one of the human entities in it, namely women. Ecofeminism emphasizes the importance of maintaining/ preserving the biological or physical environment and emphasizing the humanistic environment and the incompatibility of modern science and technological development with humanitarian principles (Susan Griffin). The method used is an interpretive descriptive method. The results of criticism show that this poem tells the screams of the hearts of women and the relationship between women and the universe is inserted by their struggle against the impartiality of nature on the slopes of the mountain.

Another research written by Widianti (2017) entitled *Kajian Ekologi Sastra dalam Kumpulan Cerpen Pilihan Kompas 2014 Di Tubuh Tarra*

*dalam Rahim Pohon* concerns about the pattern of relationships, plants, animals, and humans towards each other and against its environment. The research results are categorized into two aspects: natural ecology and cultural ecology. Natural ecology is the relationship of literature with conservation efforts, nature and literary relations with nature as the source of human life - cultural ecology. ecology used in the sense of cultural ecology that is determined by patterns of life and differences in regional characteristics. Based on research, analysis and data collection conducted by researchers there are several aspects that are included in cultural ecology, namely the relationship of literature with customs and the relationship of literature with beliefs/myths.

The next, Rohman's article entitled *Story of Big Flood in the Modern Indonesian Literary: An Ecocriticism Study* (2015) investigates the symbol behind the words with semiotic method. Using Ecocriticism to study the relationship between literature and the physical environment. The result shows that the researcher agreed that there is a degradation of meanings of destroyed ecosystems. There is a big meaning of ecosystem from the dialogue in fiction. The comparison of the holy text and contemporary work has proved that there is a degradation of human kind in relation to the ecological view.

Similarly, a research entitled *Manusia dan Lingkungan dalam Cerpen Indonesia Kontemporer: Analisis Ekokritik Cerpen Pilihan Kompas* describes the political-ideological choices displayed through human



relations and the environment in contemporary Indonesian short stories. The aim of the research is to measure whether contemporary Indonesian literature has shown serious alignments in an effort to block the destruction of the earth because of human activity. The source of research data is a short story in Kompas newspaper 2010-2015, which has an environmental theme. Research uses the critical reading method and the Ecocritical theory. The results showed First: a number of short stories take the environment only as a setting place and time. Second: short stories with the theme of water pollution have voiced political pledges to fight environmental destruction. Third: green literature, namely literature with an Ecocritical perspective, has not yet become the mainstream in contemporary Indonesian literature. (Dewi, 2015)

Likewise, an article "The Study of Representation of Nature in Literary Works and The Relationship Between Literature and The Environment" discusses the term ecocriticism and the role of ecocriticism in literature. This research analyzes three India novels, namely, "Nectar in a Sieve" by Kamala Markandaya; "Cry, the Peacock" by Anita Desai and "The Hungry Tide" by Amitav Ghosh. The novel Nectar in a Sieve (1954) describes the female protagonist Rukmani's attempt to retrieve and revive elements of her families' rural life and a strong sense of rootedness to their land. The unexplored female psyche is explored through nature imagery in this novel. Desai uses myriad images of botanical, zoological, meteorological and actions representing colors to represent the state of

my mind of Maya, the female protagonist of the novel. The natural imagery in this novel explores the emotional world of Maya, explores her psychology and unravels her distorted world. The images used are bitter, miserable and painful. They reveal Mayas sensitive personality which drives her almost insane towards the end of the novel. *The Hungry Tide* (2005) is one of the first Indian novels to strongly raise ecological issues in India. Ghosh's novel reveals the interactions between the state, the poor, the fauna and flora, and the physical environment, and in doing so this work highlights both the tragedy and the hypocrisy that were inherent in the conservation efforts in the Sundarbans. The study is a cautionary warning to mankind that the exploitation of nature over a period of time will lead to an outburst of nature. Nature images have been used by many writers to express the desires, shortcomings and emotions of their characters. (Sahu, 2014)

In line with the research above, Mishra in his paper *Ecocriticism: A Study of Environmental Issues in Literature* (2016) explores the ecocritical perspectives as envisaged in some selected world literature as well as Indian writing in english. The study of literature brings about ecological literacy among the readers who in the process become eco conscious, thereby taking good care of mother nature. Environmental concern being one of the major concerns of the day. Ecocriticism has undergone rapid development during its short tenure since introduction. It is interpretative tool of analyzing nature writing which is commonly associated with

Environmental criticism, Animal studies, green Cultural studies, Ecosophy, deep Ecology, Ecofeminism, Ecofeminism, Eco Spiritualism and the like. Mishra wrote that Ecocriticism which was synonymous with the American nature writings as well as the British Romantic literature has now gained its momentum with worldwide eco-literature. It has changed its colour from local to global perspectives in view of the present ecological crisis around the globe. Environment being an inseparable part of human culture is paramount in all major canonical writings. An Ecological insight may lead them into several new perspectives. Indian philosophy and writing is not an exception to this. From the ancient to the cyber age, Indian literature is thronged with environmental concern. Apart from the Traditional Indian writing in English, the classic works of regional literature coming in English translation have their representation of nature. They make us learn how we may lead a happy life in close harmony with nature. These environmental literary works beautifully deal with human nature relationship and interconnection-the keynote of eco-literature. The common message is keep nature in the pristine beauty; let not destroy what we cannot create. The more ecocritical writings will come into focus, the more man will learn to behave with nature in a proper way keeping in tune with the present environmental crisis.

Next, an article "Devastation of Earth: an Ecocriticism Study in Cormac McCarthy's *The Road*" (Leksono, 2013) using theory of Ecocriticism shows the devastation of earth as the result of humans'

behaviour such as exploitation and colonialism of the environment, as Lawrence Buell states that the condition of the environment is determined by humans. Ecocriticism is an umbrella term of postcolonialism in which postcolonialist believe that colonization has intervened in devastating the earth. Colonizers are encouraged to exploit nature because of the power that is given by modernism. To get a clear analysis, this thesis uses a descriptive quality method; it means the quality of the data becomes the reference to work rather than the quantity of the data. Thus, it is seen clearly that devastation of earth happened in the whole layers of environment; atmosphere, land and sea. The atmosphere is occupied by ash, dust and carbon, the land has eroded and barren and the sea have changed into gray. This devastation also gives a misery to the father and the son as the main characters. They have to undergo hard life; hard to breathe, hard to find food and mentally they are haunted by the devastated earth's threats.

Similar article entitled *Bridging Opposite: An Ecocritical Approach to Mary Oliver's Poetry* written by Rosa (2015) looks at the poetry of Mary Oliver from an ecocritical perspectives, arguing that her poetry works to undo the dichotomous pair nature/self and associated pairs: woman/man, body/soul. Most scholarship devoted to Oliver's celebrated works has found it hard to categorize her production, this is because most attempts have tended to force her works into the categories which these same works disarm. This paper attempts to reflect on the value of this type of

poetry which is frequently disregarded as political, and which contrary to hasty conclusions, has great potential to foster social change. This paper shows that Mary Oliver's poetry develops visions of the self, nature, woman, body and soul that go beyond dual oppositions. Her poetry seems to put into action the deconstruction of dual opposition advocated by Xicous by transforming oppositions into mere non-restrictive differences. Oliver gives voice to the traditionally marginalized elements in the dyads and considers each element as hierarchically related to each other. In doing so, her poetry contributes greatly to the earth-centred approach advocated by ecocriticism. Poetry such as that of Oliver, which does not seem to be at first sight radical, is easily disregarded as not being political. However, this poetry performs a significant task decentring the essential dichotomies on which modern thought has been based. It is only by looking at and reformulating the foundations of our western thought.

Another article by Sharma (2016) entitled Quintessence of Ecocriticism in Emerson's Works explored more in the major critical works of Emerson that fall into ecocritical fold to prove further that ecocriticism may be new discipline but immensely reflected in the works since centuries. This article reveals Emerson's sightseeing in his works where the nature for Emerson is not limited reality but a pleasant name for the cosmic beauty. It is from him an all-inclusive concept, embarrassing all human manifestations, vegetable, animal, inanimate and even cosmic. Nature as a lover of beauty; as an aesthetic philosopher, as a

metaphysical philosopher, as a mystic, and even as a psychologist. Emerson loves nature as a philosopher as well as a scientist. Emerson opines that enjoyment of nature is the instinctive nature of man himself. To enjoy nature we do not need to go to Como Lake or Madeira Island. Every landscape, may every object is worthy of man's enjoyment. Nature is another name for the human mind. Emerson calls nature "a metaphor of the human mind" and "the symbol of spirit and the universe". The universe itself is the externalization of the soul".

The last, Samidi in his article entitled *Tuhan, Manusia, dan Alam: Analisis Kitab Primbon Atassadhur Adammakna* (2016) discusses about *Kitab Primbon Atassadhur Adammakna* as Javanese Kejawen literature provides a lot of knowledge about humans, God, and nature. This primbon book is one form of Javanese religious expression, especially the environment palace. Adopt the teachings of Islam, especially Sufism to preach Islam in palace environment. The teachings about God, humans, and nature are explained according to custom and the culture that surrounds it. Human relations, God, and nature are described in a way Javanese, as an inseparable unit. For Javanese people, maintaining harmony between humans and nature is the obligation "*memayu hayuning bawana*". Maintaining a harmonious relationship with nature is to maintain harmony with God, as the Creator of the Universe. With thus the harmony of human relations with the physical and spiritual realms (all beings

unseen including God), being a way to Grow or be one, get happiness and safety in the world and the hereafter.

This research touches the forgotten thing from the studies of literary ecology. Several research with an ecocritical approach as shown above generally revolves around the problem of natural damage caused by human activity and the interaction between human and nature in literary work. This research sees other things from the relationship between humans and nature. This research enlivens the treasury of thoughts about the relationship between humans and nature depicted in literary works by seeking how nature, nature phenomena, and nature sign bring humans into deeper recognition of the creator of man and nature, that is God. This research shows that God can not be separated from the relationship between humans and nature.

## **B. Theoretical Review**

### **1. Ecocriticism**

The word "ecocriticism" traces back to William Rueckert's 1978 essay "Literature and Ecology: An Experiment in Ecocriticism" and apparently lay dormant in critical vocabulary until the 1989 Western Literature Association meeting (in Coeur d'Alene), when Cheryll Glotfelty (at the time a graduate student at Cornell, now Assistant Professor of Literature and the Environment at the University of Nevada, Reno) not only revived the term but urged its adoption to refer to the diffuse critical

field that heretofore had been known as "the study of nature writing." Cheryll's call for an "ecocriticism" was immediately seconded at that same WLA meeting by Glen Love (Professor of English at the University of Oregon) in his Past President's speech, entitled "Revaluing Nature: Toward an Ecological Literary Criticism." Since that meeting in 1989, the term "ecocriticism" has bloomed in usage, so that now one finds it appearing with some frequency in calls for papers, critical articles, and indeed academic job descriptions. Indications are that acceptance of the term is imminent. (Branch, 1994)

Glotfelty in a book *Literary Studies in an Age of Environmental Crisis: Ecocriticism* is the study of the relationship between literature and physical environment. Glotfelty and Fromm elaborate about Ecocriticism. Glotfelty: The term eco-criticism was possibly first coined in 1978 by William Rueckert in his essay *Literature and Ecology: An Experiment in Ecocriticism* (reprinted in this anthology). By ecocriticism Rueckert meant "the application of ecology and ecological concepts to the study of literature." Rueckert's definition, concerned specifically with the science of ecology, is thus more restrictive than the one proposed in this anthology, which includes all possible relations between literature and the physical world," Other terms currently in circulation include ecopoetics, environmental literary criticism, and green cultural studies. (Glotfelty and Fromm, 1996)



In essay, *Literature and Ecology: An Experiment in Ecocriticism*, William Rueckert defines ecocriticism as "the application of ecology and ecological concepts to the study of literature, because ecology (as a science, as a discipline, as the basis for human vision) has the greatest relevance to the present and future of the world". In this context the possible relations between literature and nature are examined in terms of ecological concepts. Ecocriticism, then, attempts to find a common ground between the human and the nonhuman to show how they can coexist in various ways, because the environmental issues have become an integral part of our existence. This is one problem that ecocriticism addresses in its attempt to find a more environmentally conscious position in literary studies (1999). Many critics write environmentally conscious criticism without needing or wanting a specific name for it. Others argue that a name is important. It was precisely because the early studies lacked a common subject heading that they were dispersed so widely, failed to build on one another, and became both difficult to access and negligible in their impact on the profession. Some scholars like the term ecocriticism because it is short and can easily be made into other forms like ecocritical and ecocritic. Additionally, they favor eco- over enviro- because, analogous to the science of ecology, ecocriticism studies relationships between things, in this case, between human culture and the physical world. Furthermore, in its connotations, enviro- is anthropocentric and dualistic, implying that

we humans are at the center, surrounded by everything that is not us, the environment. Eco-, in contrast, implies interdependent communities, integrated systems, and strong connections among constituent parts. (Glotfelty and Fromm, 1996)

Glotfelty as historian Donald Worster explains that we are facing a global crisis today, not because of how ecosystems function but rather because of how our ethical systems function. Getting through the crisis requires understanding our impact on nature as precisely as possible, but even more, it requires understanding those ethical systems and using that understanding to reform them. Historians, along with literary scholars, anthropologists, and philosophers, cannot do the reforming, of course, but they can help with the understanding. (Glotfelty and Fromm, 1996)

Ecocriticism according to Crockett, Loveland, and Colorado elucidates relationships between human and non-human nature, privileging literary inscriptions of those relationships for all the usual reasons why we in this profession privilege literature. (Branch, 1996)

Mambrol stated ecocriticism investigates the relation between humans and the natural world in literature. It deals with how environmental issues, cultural issues concerning the environment and attitudes toward nature are presented and analysed. One of the main goals in ecocriticism is to study how individuals in society behave and react in relation to nature and ecological aspects. This form of criticism has gained a lot of

attention during recent years due to higher social emphasis on environmental destruction and increased technology. It is hence a fresh way of analyzing and interpreting literary texts, which brings new dimension to the field of literary and theoretical studies. Ecocriticism is an intentionally broad approach that is known by a number of other designations. Including “green (cultural) studies”, “ecopoetics”, and “environmental literary criticism”. (2016)

In line with that. Gladwin (2017) stated that ecocriticism is a broad way for literary and cultural scholars to investigate the global ecological crisis through the intersection of literature, culture, and the physical environment. Ecocriticism originated as an idea called “literary ecology” (Meeker 1972, cited under General Overviews) and was later coined as an –ism (Rueckert 1996, cited under General Overviews). Ecocriticism expanded as a widely used literary and cultural theory by the early 1990s with the formation of the Association for the Study of Literature and Environment (ASLE) at the Western Literary Association (1992), followed by the launch of the flagship journal *ISLE: Interdisciplinary Studies in Literature and Environment* (cited under journals) in 1993, and then later the publication of *The Ecocriticism Reader* (Glotfelty and Fromm 1996, cited under Collections of Essays). Ecocriticism is often used as a catch-all term for any aspect of the humanities (e.g. media, film, philosophy, and history) addressing ecological issues, but it primarily functions as a literary and cultural theory.

Mishra stated ecocriticism is a consciousness raising phenomenon about the environment. To the students or scholars of literature, ecocriticism is a critical development to spread consciousness about ecological contents. It is a multidisciplinary approach(2012). In line with that, Tidita opines that through ecocriticism we do not just analyze nature in literature; we move toward a more biocentric world-view, an extension of ethics, a broadening of humans' conception of global community to include nonhuman life forms and the physical environment. Topical considerations of gender, race, class, and ethnicity have fixed themselves as positions within ecocriticism's inherited cultural construction. So ecocriticism is may also certainly be considered a part of cultural studies, since it focuses on literary expression of human experience primarily in a naturally and consequently in a culturally shaped world: the joys of abundance, sorrows of deprivation, hopes for harmonious existence, and fears of loss and disaster. (2014)

Ecocriticism or Green Studies is shown in several studies in this field which tend to highlight that it emerged as a trend in literary studies only after the 1980s in the USA and early 1990s in the UK. Ecocriticism is the study of the relationship between literature and the physical environment. It was proposed by the pioneer or the father of this theory in the USA, Cheryll Glotfelty. (Mishra, 2018)

Ecocriticism by Glotfelty is simply defined as the study of the relationship between literature and the physical environment. Just as

feminist criticism examines language and literature from a gender-conscious perspective, and Marxist criticism brings an awareness of modes of production and economic class to its reading of texts, ecocriticism takes an earth-centered approach to literary studies. Despite the broad scope of inquiry and disparate levels of sophistication, all ecological criticism shares the fundamental premise that human culture is connected to the physical world, affecting it and being affected by it. Ecocriticism takes as its subject the interconnections between nature and culture, specifically the cultural artifacts language and literature. As a critical stance, it has one foot in literature and the other on land; as a theoretical discourse, it negotiates between the human and the non-human. Ecocriticism can be further characterized by distinguishing it from other critical approaches. Literary theory, in general, examines the relations between writers, texts, and the world. In most literary theory "the world" is synonymous with society--the social sphere. Ecocriticism expands the notion of "the world" to include the entire ecosphere. If we agree with Barry Commoner's first law of ecology, that "Everything is connected to everything else," we must conclude that literature does not float above the material world in some aesthetic ether, but rather, plays a part in an immensely complex global system, in which energy, matter, and ideas interact. We are facing a global crisis today, not because of how ecosystems function but rather because of how our ethical systems function. Getting through the crisis requires understanding our impact on

nature as precisely as possible, but even more, it requires understanding those ethical systems and using that understanding to reform them. Historians, along with literary scholars, anthropologists, and philosophers, cannot do the reforming, of course, but they can help with the understanding. (*The Wealth of Nature: Environmental History and the Ecological Imagination* [New York: Oxford UP, 1993]. (Branch, 1996)

Ecocriticism according to Oppermann is a new critical movement that attempts to link literary criticism and theory with today's ecological issues. It studies the relationship between literature and the science of ecology by applying ecological concepts to literature. Its aim is to synthesize literary criticism and the environmental matters by focusing on the literary analyses of the representations of nature in literary texts, and the literary constructions of the environmental crisis in eco-literary discourses. *The Ecocriticism Reader: Landmarks in Literary Ecology* edited by Glotfelty and Fromm. This book is a collection of carefully selected essays on the ecological approach to literary studies. It signals the emergence of a new type of literary criticism, now unanimously accepted as ecocriticism. As the essays in this book indicate, ecocriticism aims to bring a transformation of literary studies by linking literary criticism and theory with the ecological issues at large (1999). To define it Cheryll Glotfelty writes, "ecocriticism is the study of the relationship between literature and the physical environment". Ecocriticism actually launches a call to literature to connect to the issues of today's environmental crisis. In

other words, ecocriticism is directly concerned with both nature (natural landscape) and the environment (landscape both natural and urban). Relying on the ontological argument of ecology that everything is connected to everything else, ecocriticism seeks to study what John Bennet calls, "a multi organismic concept" symbolically. That is, to create an image or idea of a holistic entity and then treat that image as a real entity: the 'environment,' 'human ecology,' Gaia or the organismic Earth, the universe, God". Ecocriticism, then, takes an earth-centered approach to literature, and an ecological approach to literary criticism. Ecocriticism mainly concentrates on how literature interacts with and participates in the entire ecosphere. (1996)

According to Wilcher (2010), ecocriticism is an offshoot of the environmental movements that developed during the second half of the twentieth century and takes as its field of study literary treatments of the relationship between human beings and the physical environment. As early as the 1980s, however, the poetry of John Milton had begun to attract attention from critics with an interest in ecological concerns. *Paradise Lost* in particular became a key text for those who sought to resist the charge that the exploitation of the natural world was licensed by a homocentric Christian tradition based on the Biblical command to 'subdue' the earth and 'have dominion' over the creatures. An alternative to this tradition has been found in Milton's conception of the newly created earth as a living organism, his dramatization of Eve's response to the

further Biblical command to 'dress' and 'keep' the garden of Eden, and his recognition of the ecological consequences of 'man's first disobedience'. Recent books and articles have begun to locate ecological readings of the epic and other poems by Milton within the contexts of seventeenth-century developments in land management and materialist philosophy, the origins of modern scientific natural history, and the beginnings of anxiety about such environmental issues as pollution, the treatment of animals, and deforestation.

Eco is short for ecology, which is concerned with the relationships between living organisms in their natural environment as well as their relationships with that environment. By analogy, ecocriticism is concerned with the relationships between literature and environment or how man's relationships with his physical environment are reflected in literature. These are obviously interdisciplinary studies, unusual as a combination of a natural science and a humanistic discipline. (Tosic, 2006)

In America, the amount of courses related to ecological literature or the relationship between literature and environment in universities and colleges has "dramatically increased in recent decades" (Wang, 2006). A lot of graduate dissertations are about nature and literature. Eco-critics suggest that human's literature should be responsible for ecological crisis, because literature itself is one of the deep causes of ecological crisis. In some literary works, writers describe the large fortune people gained from nature. This inspires people's idea of tapping natural resources. Literary



writers and critics must remold literature and literary concepts to stop crime against ecological environment and to atone for man's crime. Eco-critics have come to agree that the mission of eco-criticism is to explore how human's thought, culture, science, life style, and social development mode influence or even determine man's bad attitude towards nature and thus lead to ecological crisis. The target of eco-criticism is a revolution in thought and culture, further in mode of production, science research, lifestyle, and mode of development, finally a new civilization harmonious with nature. (Gao, 2015)

Literary echo critics are efforts to understand cultural artifacts both oral and written. The ability to investigate cultural artifacts from an ecological perspective began to emerge when Greg Garrad (2004) began to introduce through various articles and papers in various literary seminars. Ecocritics are study perspectives that seek to analyze literature from an environmental perspective. This study seeks to observe that the environmental crisis not only raises technical, scientific and political questions, but also cultural issues related to literary phenomena.

The main key of eco-criticism is also the achievement of harmony (balance). Harmony can be observed through literary texts. Ecocriticism will find harmony between literature, humans, and the universe. Literary ecocritics are efforts to understand cultural artifacts, both oral and written. (Endraswara, 2016b)

## 1.1. Environmental Apocalypticism

Buell has argued that 'Apocalypse is the single most powerful master metaphor that the contemporary environmental imagination has at its disposal'. Just like Christian millennialism, environmental apocalypticism has had to face the embarrassment of failed prophecy even as it has been unable to relinquish the trope altogether. Clearly there is much greater attitude for reasonable disagreement in environmental science than there is with divine intervention. (Garrard, 2004)

Endraswara (2016b) opined that anthropogenic literature is a literary work that focuses on works that describe the damage, extinction, environmental destruction caused by human activity. Humans are the focus of anthropogenic literature, because of its human lust which is destructive to the environment that is highlighted through literature. Apocalyptic literature is a work that seems to have a "voice of God " or at least humans often raise the prophetic sound and vibrations of angels to describe the environment. Apocalyptic literature is literary work that cares about the environment by relying on transcendental forces that are difficult to predict. Likewise, natural conditions, there so often secrets that are difficult to explain that it raises apocalyptic literature. Sometimes between anthropogenic literature and apocalyptic literature are blended each other. For example, when the environment is damaged, burned, persecuted, writers often present supernatural powers.

Two sides of disaster that are naturally part of human life. From a cultural perspective, disasters can be divided into two main groups, namely natural disasters that are 'given' and disasters caused by human activities that do not respect the natural environment. The stewardship of nature is closely related to 1) human behavior, 2) worldview, 3) awareness, and 4) caring. These four aspects can be examined from a cultural perspective which in turn will foster a new awareness for humans as the inhabitants of the earth. 'Save the World' is a motto that persuades humans to safeguard the earth and the environment, while 'Man-Made Disaster' is a human condemnation of some other group of humans that have created environmental damage that directly or indirectly leads to disaster. (Rahman, 2019)

Carter (2007) stated that apocalyptic literature "is a genre of revelatory literature with a narrative framework in which a revelation is mediated by an otherworldly being to a human recipient, disclosing a transcendent reality which is both temporal, in so far as it envisages eschatological salvation, and spatial, insofar as it involves another, supernatural world. More study has taken place in the subject of apocalyptic literature in the past 40 years than has taken place in the last three hundred. This is particularly true as applied to biblical prophecy and the apocalyptic genre. "Prophecy was written to people in the need of repentance. Apocalyptic literature was written to people in need of reassurance". Apocalyptic literature is a style, or genre, of writing that was

common from about 200 B.C. through 200 A.D. It was a form usually utilized to communicate the content of a prophetic vision or dream. "In form, an apocalypse is an autobiographical prose narrative reporting revelatory visions experienced by the author and structured to emphasize the central revelatory message."<sup>11</sup> Derived from the Greek word *apokalupsis* (Rev. 1:1), meaning to "reveal" or "uncover" something that has been hidden, apocalypse has come to refer to prophecies of the end times, whether biblical, apocryphal, or secular. The genre seems to have grown out of a culture of religious desperation, seeking to bring assurance and comfort to those who were experiencing doubts or persecution. George Eldon Ladd notes three cultural factors that promoted the form. First, the text would come from a "religious remnant" that considered themselves to be a righteous minority immersed in an unrighteous world. Second, the genre usually addresses issues of good and evil, assuring the remnant of their righteous status as the text describes the doom of evil. Third, the remnant experienced a "cessation of prophecy," a period when the people are longing to hear from God.<sup>12</sup> "When Israel accepted the belief that prophetic oracles had ceased after the time of Ezra (about 400 B.C.), apocalyptic visions of the future, typically written in the name of a famous figure of the past, met a need for the people's continued communication with their God". Some of the characteristics that are common in apocalyptic literature include: (1) the writer tends to choose some great man of the past (i.e. Enoch or Moses) and make him the hero

of the book; (2) the hero often takes a journey, accompanied by a celestial guide who shows him interesting sights and comments on them; (3) information is often communicated through visions; (4) the visions often make use of strange, even enigmatic, symbolism; (5) the visions often are pessimistic with regard to the possibility that human, intervention will ameliorate the present situation; (6) the visions usually end with God's bringing the present state of affairs to a cataclysmic end and establishing a better situation; (7) the apocalyptic writer often uses a pseudonym, claiming to write in the name, of his chosen hero; (8) the writer often takes past history and rewrites it as if it were prophecy; (9) the focus of apocalyptic is on comforting and sustaining the "righteous remnant".

Wolf in Carter (2007: 3) stated that Apocalyptic literature is a genre of narrative literature that (i) tells the mediation of revelations by beings from the world that are accepted by humans; (ii) reveals a temporal transcendent reality; (iii) concerning the eschatological image of salvation, (iv) spatial in nature, (v) involving another supernatural world. (Sukmawan, 2016).

Apocalyptic literature is one type of environmental wisdom literature with a characteristic presence of natural history narration; characterization of nature-oriented characters, adoption of environmental themes; and giving recognition of natural wonders. The first characteristic of apocalyptic literature is the presence of a large figure in the past who was heroized. The hero figure in this story is often described as having a journey,

accompanied by a heavenly guide who shows him interesting sights and gives his comments. The hero character is a heroic weighted figure for the community. Heroic weighted character with mental processes (noetic) can facilitate the organization of experiences in a form that is easily remembered permanently (Ong, 2002:68-69). The second characteristic is the narrative of an apocalyptic environment marked by a crisis, a changing world situation, a deteriorating natural state, or an irreversible environmental condition (compare Thompson, 2007:13-14, Garrard: 2004: 106). The third characteristic is the narrative of vision that often uses strange symbolism, even full of puzzles. These symbols will be solved by selected figures in the text as a way of translating understanding, and implementing the vision. Apocalyptic literature are divided into three, namely apocalyptic environmental narratives, hero narratives, and vision/forecast narratives. (Sukmawan, 2016)

## **1.2. Ecological consciousness (Deep Ecology)**

Deep Ecology focused on the interests of nature. Deep Ecology was about society, culture, and human nature. In practice. Deep Ecology aimed to rebuild the rule of human civilization to make civilization as one part of the whole nature. Deep Ecology attributed the origin of ecological problems to institutional and cultural crises. Politically, Deep Ecology advocated hierarchy, local autonomy, and decentralization. Economically, Deep Ecology supported the idea of replacing the living standard in industrial society by using the moderate quality of life to restrain material

desire. The scheme of social transformation in Deep Ecology mainly focused on the change of individual's attitude. First, it asked individuals to change their minds, values, and lifestyles. Then, Deep Ecology suggested individuals to respect nature and exist with nature in a harmonious way. (Naess, 2015)

Mambrol stated that Western thought has often held a more or less utilitarian attitude to nature. Nature is for serving human needs. However, after the eighteenth century, there emerged many voices that demanded a reevaluation of the relationship between man and environment, and man's view of nature. Naess, a Norwegian philosopher, developed the notion of "deep ecology" which emphasized the basic interconnectedness of all life forms and natural features, and presents a symbiotic and holistic world-view rather than an anthropocentric one. (2016)

Deep ecology also relies on the science of ecology for moral decisions. They are committed to the view that what is needed is an alternative philosophy to replace the dominant worldview and are concerned with changing people at a personal and social level. In this way deep ecology is a movement within the political and social realm as well as in the area of philosophy. (Lavenda, 2006)

Moral values which are contained in the slogan could be used as a basis to manage the environment continuously, because it contains principles: the eternal values, friendly environment, the awareness of

ecological, and care about social life. Instilling an attitude that loves the environment is an important thing to create a behavior pattern to be friendly to nature. Local wisdom in this community is important to take care and conserve the environment. Not only aware, but also morality and spirituality belief if human beings live and unite with nature. It will emerge harmonization and give benefit to each other. (Hilman and Sunaedi, 2017)

Garrard (2004) stated that eco-criticism can help determine, explore, and even solve ecological problems. According to Keraf, environmental wisdom contains moral principles in the form of an attitude of respect for nature, an attitude of responsibility for nature, caring for nature, a principle of compassion for nature. The principle does not harm nature, the principle of living simply and in harmony with nature. In line with that, Amrih state environmental wisdom (Deep Ecology) is an awareness to be part of nature so as to create a unity of harmony. (Endraswara, 2016b)

Environmental wisdom is closely related to environmental problems. Keraf revealed that environmental problems are moral issues, human behavior issues, so that efforts to save or preserve the environment for example are always directly related to human behavior. Understanding ethical behavior towards nature, which is an expression of their knowledge of nature, can play an important role in environmental conservation efforts. In this understanding it can be said that the belief system functions as a foundation or reference as well as forming environmental wisdom. In



traditional societies belief systems manifest in the attitude of trust in the existence of nature and humans; the existence of supernatural spirits and powers; the existence of the soul; and the supernatural powers of flora, fauna, sites and heirlooms. (Endraswara, 2016a)

Yusuf and Wekke (2020) referred to ecological consciousness (Deep Ecology) as environmental awareness. Development of environmental awareness pictured on Islamic rituals which are always directly associated with environmental issues. Humans and nature are inseparable from each other in that they have mutual relationships. People are able to perform their everyday activities and fulfill their daily needs due to the support of their environment. Living environment is the primary source that satisfies human's needs that consequently needs to be preserved and sustained (Dincer, & Acar, 2017: 225-235). Despite being the mainstream Muslim state, Indonesia is regarded as one of the nations that highly promote deforestation in the world. This indicates the presence of a gap between the Islamic teachings as reflected in the Qur'an and the negative traits of the Muslims that are not eco friendly. This is caused by their absence of awareness as the caliph on earth. If associated with the role of mankind as khalifah fil ardhi (caliph on Earth), all the aforementioned elements are directly associated with soil. By accommodating all the elements, soil can be a source of life. Because humans are recommended to be the caliph on earth, they are the ones who hold the highest responsibility for managing and preserving nature

(environment). Where the elements of fauna, flora, water and air damaged, humans would be deemed rebellious against their role as caliph on earth.

## **2. Human**

In General, Islamic philosophy and Sufism's view on man is composed of two substances, i.e. substances which are material or body, and substances which are immaterial or soul, and that the essence of man is an immaterial substance that served as courtiers and other Khalifa (vicegerent) in the Earth. Humans in fact are his soul. The soul differentiates human beings from God. With the soul, a man can feel, think, and do more. The safety and happiness of man in the world and the hereafter depend a lot on the State of his soul. For the soul is the subject of religion, the basis for those who walk toward God and rely on human iniquity or obedience to God. The soul that can obey, rebellious or disobedient to God Almighty. Extremely relevant to the word of God in the Qur'an, how the position is the sense in the teaching of the Islamic religion. Seen from this perspective it is clear that Islam is a religion that renders humans as beings endowed with reason and by God, it is advisable to use his mind to think. In Q.S al-Sajdah (7- 8) explains that God has made man from the soil and then he made his progeny from a quintessence of water which is contemptible. To him was given a God sense to hear, see and feel, as well as the ability to understand, think and culture. In the view of Linguistics, psychology, logic and science in modern

times, it is thought that the way human beings and especially ways of thinking that produced science and culture, is a way of thinking that uses language. Ultimately, the philosophy of man can make a person realize that man is God's most perfect creature on Earth. (Margino, 2014)

Humans are creatures of God which consist of body and spirit as one unified whole. He is the most perfect creature when compared with other creatures. A physical material that can be seen, touched, felt, his form concrete but not immortal. If the man dies, his physic will decay and disappear. There is a spiritual being in a physical body or the body that can not be seen, can not be touched and is abstract. If a human dies, the soul or spirit will be separated from the body and the origin, The Lord. And the soul is not destroyed. The soul is the spirit that is in the physical or human body as a mover and the source of life. According to S. Takdir Alisjahbana, human Perfection lies in his morals, because man is equipped by his creator with a moral which is only found in the human soul. With logic and ration, human beings are able to create science and technology. Good and evil, requires human beings to consider, assess and create truth, beauty, good or vice versa. With these feelings, human beings are able to create art and culture. In general, actions of man will produce a culture, situating actions of man in the sense that the natural actions of man who are standing by itself and apart from the events because of human nature, not set aside by nature but by man. In itself however, wonderful actions of man if it is compared with the phenomena

in the universe, could not be released from nature's phenomena, and even as one of the natural phenomena manifestation. In a relationship that is an area where culture is partly the manifestation of nature. (Margono, 2014)

The Oxford dictionary defines humanity as “the quality of being humane, benevolent”. And it defines human beings as ” A man, woman, or child of the species Homo sapiens, distinguished from other animals by superior mental development, power of articulate speech, and upright stance.” Being human is given, we all are born the same but keeping our humanity is a choice. On one hand we see mankind being the biggest enemy to mankind whereas on the other hand we see man not always living up to humanity but at least coming closer to it by trying. (Horsfield, 2017)

Considering just a few of the qualities man possesses that are unique among all living creatures. Many attributes are so common and assumed that few give them much thought. Yet it should become clear how special human beings are. Many distinctive characteristics of humans: *Self-consciousness*: Beyond a simple recognition of self (as seen in a few animals), man can step back and become a spectator, critic or admirer of the world around him. He is able to see his place in the greater picture and analyze what needs to be done to affect his role. *Appreciation of beauty*: Man is able to appreciate all kinds of beauty. This can be as simple as a sunset, a work of art, or the intricate design of a flower. For example, take someone to see New York’s Metropolitan Museum of Art,

and he will likely feel emotionally moved by the seemingly limitless number of paintings and sculptures on display, dating back hundreds of years. Take a dog to the same museum, and it will be more excited about the trip and seeing the crowd of art lovers than anything else. *Humor*: No other creature is able to appreciate, create and express humor. Not only does it require creativity, but humor also requires the ability to detach oneself from one's surroundings to see the odd, surreal or ironic. *Awareness of death*: While animals have a survival instinct, man is able to consider that he will one day die. Aware that his days will not last forever, he has a deep respect for his mortality. In fact, nearly all cultures perform some form of the funeral ritual. This is not found in the animal world. *Understanding time*: Animals are only able to relate time to themselves. They have no ability to relate time to third parties. Humans can wonder, speculate and search the annals of history for lessons, and apply those lessons to goals far into the future. *Connections between words*: While animals can understand simple words or tones, they do not comprehend syntax or communicate in complex sentences. Human beings have created hundreds of languages (and thousands of dialects), even though they are born without any way in which to communicate. *Meaning of life*: The simple act of asking about life's meaning and purpose makes man unique. No animal contemplates its reason for living—nor would it be willing to live or die for specific values and ideals. *Malleability*: Humanity is able to adapt to its surroundings. We wear clothes, build shelters, and modify our

environments to suit our needs. While animals build homes for themselves, they do not have the ability to live in an environment for which their bodies are not suited. Bring a polar bear to a tropical rainforest or an elephant to the South Pole and they will not survive for long. *Lack of harmony with nature:* When left alone, nature reaches homeostasis—it balances itself. Only man has demonstrated he can disrupt that natural balance through means such as deforestation, changing the course of rivers, pollution, over mining for resources, etc. *A sense of morality:* Animals always take the path of least resistance. They do not have a conscience or sense of right and wrong. On the other hand, mankind will go so far as to control his thoughts based on what he considers right or wrong. *Character:* This is the ability to know right from wrong, turn from the wrong and do what is right, even in the face of pressures and temptations. The desire to build character is only found in man. *Free moral agency:* Unlike animals, man can deviate from his course of thinking and living however he sees fit. Animals react through instinct—programming. *Capacity for wisdom:* Without the ability to place themselves in time, animals are unable to weigh situations with previous experiences. While animals can develop behavioral patterns based on positive or negative stimulation, they are completely unable to analyze actions before they are performed. This ability, known as wisdom, is unique to human beings. *Desire for worship:* No matter what part of the world or his culture, man exhibits a desire to seek, follow and worship a higher power. Animals do

not. *Love*: While some animals form lifelong relationships for the purpose of reproduction, none exhibit a parallel with the human characteristics of love, in which a couple of shares experiences, goals, dreams, hopes and aspirations. The mind-body problem is a towering issue—one that dramatically separates us from the animal world. There must be a reason the human mind is different from the animal brain. (2017)

Some religious scholars argue that spiritual or religious natures are the key trait in human nature. For example, Judeo-Christian belief presents humans as creations of God that have free will, which provides them with both dignity and ethical dangers. Buddhists think that to be human is to be aware (conscious) and to desire. More broadly, in Western cultures, the discussions usually begin with Plato and Aristotle in classical Greece. Plato thought that humans were rational, social animals, and he connected our nature with our souls and ability to reason rather than our bodies. Aristotle differed primarily in his belief that both body and soul contributed to our human identity. These theories are not mutually exclusive, but have been built upon each other and adapted over time. More broadly, in Western cultures, the discussions usually begin with Plato and Aristotle in classical Greece. Other ideas about human nature have been discussed by historically important figures including Rene Descartes, Charles Darwin, Karl Marx, and Sigmund Freud. The following items represent changes in theories from the 1500s to the 20th century. Descartes (1596-1650) expanded Plato's ideas, describing people as

thinking spirits. He was later critiqued by Gilbert Ryle, who, like Aristotle, could not completely separate human mental processes from physical ones. By way of example, Aristotle and Ryle would agree that the action of hammering a nail when building a house inherently weaves mind and body together. According to Darwin (1809-1882) and the logic of evolution, humans are described as another form of primate. Human life, like any animal's, is experienced as a series of problems to be addressed and resolved. Darwinian thinkers do not raise humans above other animals but recognize that human characteristics are a product of nature, developed through circumstance and physical characteristics that affect behavior. Marx (1818-1883) believed that human nature is revealed through the natural progression of history. He believed that history's natural progress could lead humans to true freedom as they recognized the cultural and social factors that alienated them from their natural identity. Like Darwin, Marx took the stance that humans are characterized by their species' traits more than divine influence or a spiritual character. (Kabir, et al, 2019)

Humankind is created in the best form of creation with both inner and outer beauty and potential. His/her value is equal to the entire universe because God exclusively assigned him/her as His vicegerent on earth. The Qur'an mentions humans as the vicegerent or representative of God (Dogan, 2013). The origin of human events proposed by Charles Darwin with his followers about the process of human events has ended with a "missing link", so the theory cannot be scientifically proven that



humans originate from a type of creature that resembles an ape. The fall of the theory of evolution in essence further strengthens the faith, that man was created by Allah, not from apes, but from the land, as His word in surah Al mu'minun: 12-14. The surah explains that the process of human creation by God which starts from the soil and ends with another form of being, namely humans. (Endang, 2019)

Humans, from an Islamic perspective, were created in the "shadow of God" and also as God's representative (caliph) on earth. But both of them base their servitude on God, which enables them to receive messages from heaven and rule the earth. God is pure freedom and absolutely exists. Humans as the theophany of the Names and Attributes of God, or as "Shadow of God" take part in this freedom. In fact, personal freedom lies in surrendering to God's will and purifying oneself to a higher level inwardly so that it is freed from external conditions, including physical lust (nafs), which emphasizes and limits one's freedom. What rights do humans have are nothing but God's gift to them, because he has received a statement of agreement with God and because he has fulfilled his responsibilities as God's representative on earth. (Irwandra, 2011)

A human being is a unique and mysterious creature of God. It is understood that humans are unique creatures so that defining them in a physical dimension alone will not describe humans thoroughly. Explaining the nature of human beings in the spiritual dimension alone will result in giving birth to an understanding of humans who are experiencing division.

Human beings have physical, spiritual, and material dimensions, so that to build a whole human being takes a complete understanding of humans from various dimensions. From the elaboration of verses that use the term *basyar*, it can be seen that Allah, when using the word *basyar* to designate humans, has the intention to convey. First, humans are the noblest and perfect creatures of God which also include psychological perfection in the form of knowledge and biological perfection. Second, human perfection also includes psychological perfection in the form of knowledge and biological perfection. Third, human perfection can be actualized and make one human being superior to another. Fourth, humans have the potential to achieve a high spiritual level, even more than the angels. (Yusuf, et al, 2019)

### **3. God**

The one-ness of God is so central to Islam that bearing testimony to this oneness, known as the shahadah, is the first and most important Pillar of Islam. "Surely your God is One, Lord of the heavens and the earth, and of what between there is, Lord of the Earth ". Not only has the doctrine of Divine Oneness been the source of the devotion-all aspect of relating to God, but much of the intellectual history of Islam is pro-foundly touched by this concept. The oneness of God is also central to Islam, in that it is a reaffirmation of the perennial nature of the Islamic revelation. Islam does not see itself as a new religion, but as a continuation of monotheism,

which began with God and ends in God; and since reality is none other than God, then that which was revealed to Noah, Ibrahim, Moses, Jesus, Muhammad, and thousands of other lesser significant prophets must have emanated from the same Source. "Verily I am God. There is no God but I: therefore serve me and perform the prayer of my remembrance". Affirmation of the oneness of the reality of God in Islam is, therefore, the affirmation of the truth of Islam and a means of authenticating the place of Islam within the Ibrahamic family of religions. God in Islam is perfect (kamal), majestic (jalad), beautiful (jamal), rich (al-ghani), and compassionate (ai-Rahim).<sup>1</sup> These and numerous other attributes of God in Islam are men's futile attempt to approach the unknowable essence of God through His names and qualities. These names and qualities are derived from the Quran itself, which has vivid descriptions of God. (Aminarazavi, 2001)

The vast universe which is assumed to be the product of an all-powerful and all-wise force with perfect goals is different from the nature assumed as a result of chance or incident. Humans who see nature as the result of the creation of God the Wise are optimistic and purposeful humans. Humankind since the beginning of its presence on the stage of history has given different names, according to the language used respectively, to the prima causal nature of existence. The Persians called it Yazdan or Khoda. The British call it Lord or God. We call it God or Sang Hyang. He is the perfect God. Belief in "the supernatural", is an integral

part of human life, whether formed in a transcendental institution called "religion". In the concept of Islam, God is called Allah and is believed to be the One Who is the Highest Who is real and One, the Creator of the Most Powerful and All-Knowing, the Immortal, the Determinant of Destiny, and the Judge of the universe (Syafieh, 2016). Islam considers that everything in the universe is a manifestation of the existence of God itself (Matin, 2017)

#### **4. Nature**

The Environment and Ecology site describes that the word nature is derived from the Latin word *natura*, or "essential qualities, innate disposition", and literally means "birth". *Natura* was a Latin translation of the Greek word *physis* (φύσις), which correlated plants, animals, and other features of the world as developing of their own accord. The concept of nature as a whole, the physical universe, is one of several expansions of the original notion. Nature, in the broadest sense, is equivalent to the natural world, physical world, or material world. "Nature" refers to the phenomena of the physical world, and also to life in general. It ranges in scale from the subatomic to the cosmic. The term "nature" may refer to living plants and animals, geological processes, weather, and physics, such as matter and energy. The term often refers to the "natural environment" or wilderness—wild animals, rocks, forest, beaches, and in general areas that have not been substantially altered by humans, or which persist despite human intervention. For, example, manufactured

objects and human interaction are generally not considered part of nature, unless qualified as, for example, "human nature" or "the whole of nature". This more traditional concept of "nature" implies a distinction between natural and artificial elements of the Earth, with the artificial as that which has been brought into being by a human consciousness or a human mind. (2022)

Nature is that which we observe in perception through the senses. In this sense-perception, we are aware of something which is not thought and which is self-contained for thought. This property of being self-contained for thought lies at the base of natural science. It means that nature can be thought of as a closed system whose mutual relation does not require the expression of the fact that they are thought about. (Whitehead, 1919)

U.S. Wilderness Act (1964) is of the opinion that nature is set aside as something pristine and free of the modern human touch (Vining, et. Al., 2008). 'Nature' in this generalized sense can be equivalent to 'logos' of the ancient Greeks, or the unifying force as in the pagan 'Mother Nature; or the 'Nature' of Stoic thought. It can also be thought of in terms of God, as within religious thinking, or the Laws of Nature as in science. Mill gives a capital 'N' for his second definition of 'nature': "As the nature of a given thing is the aggregate of all its powers and properties, so nature in the abstract is the aggregate of the powers and properties of all things.

Nature means the sum of all phenomena together with the causes which produce them". (Lavenda, 2006)

In general, the universe can be understood as micro-cosmos and the whole available in it, and various regularities and stability that occur in its continuity. Simply stated, the universe consists of heaven and earth, both of which represent God's creation in the world. Various forms of earth's appearance such as; land, sea, polar plains, mountains, deserts and beaches. The sky is made up of planets as well as stars that live on earth there. The Koran explains the formation of this universe. In the Quran the letter Al-Anbiya (QS. 21) verse 30 is mentioned: The creation of nature is proof of the power and greatness of Allah. This fact proves the superiority of Allah's knowledge compared to the knowledge we have. There is no difficulty for Allah to create nor destroy this universe. Cosmological verses in the Qur'an are other markers of the facts of the universe. Both explain to each other. Macro-cosmos and micro-cosmos are clear proofs of His compassion towards humans on earth. (Lavenda, 2006).

Nature in the Western dictionaries is the whole of material reality, considered as independent of human activity and history. The whole universe, as it is the place, the source and the result of material phenomena (including man or at least man's body). The specific force at the core of life and changeThe essence, inner quality and character, the

whole of specific physical properties of an object, live or inert. (Ducarme & Couvet, 2020)

## **5. Human, Nature and God in Islam Perspective**

An ecological imbalance like worse natural disasters cannot be avoided by humans if nature is imbalanced. This mistake makes us understand how the relationship between humans, nature, and God. As Qaradhawi has stated the message given to humans as caliphs should be applied as the action of maintaining, preserving, developing, and taking the advantage of ecological wealth as well as possible. Emil Salim's point of view is also interesting. He said there are no God's creatures that have no aim to be created. God's creatures: plants, animals, and humans are related to each other in life order. If there is a massive disruption for one kind of environment that is done by the human or the natural process, it means there will be a complete disruption to the balance of the ecosystem. Human, nature, and God are three parts of the ecosystems in human life that cannot be parted. Humanity is the creature of God, nature is a part of God's creatures that is created for humans, and God itself is the center of natural creation that cannot be separated from life. To part them means to cause disasters in life. Eco Theology initiated by Nasr always guided by the efforts of harmony between Model relations between the existence of God, man and nature can be a reference for all people who have a concern for the environment and save the universe from the

threat of destruction and extinction. Nasr stressed the importance of re-defining the relationship between God, human beings and the natural order of life in order to create a more harmonious and balanced world. Then, Nasr offers a new paradigm of science that is based on the urgency to build harmony and nature in an effort to actualize nature as sacred and human morality as a natural quality that is truly blessed by God. Nasr gives a solution to the global environmental crisis, which is that modern man must seize back the values of spirituality as an important dimension to raising awareness of the relation of harmony between man and nature. Nasr asserts that the values of spirituality is a way to explore the wisdom of human nature that can not be separated from the environment as a space for human life. (Salamuddin, 2017)

According to Sayyed Hosein Nasr God's relationship with the universe is not limited only to the beginning of everything, but also to the preserver and end of the universe, in the sense that everything will return to Him. To illustrate the reality of God's universe, Nasr then detailed an explanation of the pattern of God's relationship with humans and the universe, which he said was a mutually encompassing relationship. This interrelated relationship is a manifestation of the Absolute Reality of Godhead. In the context of the reality of God as explained above, man is then seen as a bridge between heaven and earth, an instrument that embodies and crystallizes God's Will on earth. Human intermediaries are God's beliefs on earth (*khalifatullah fi al-ardi*), who accounted for his



actions to God and became custodians of the earth which is the territory "his power". To be able to carry out these tasks and roles, traditional human beings remain in their identity as the center of worldly figures created in the "form of God". According to Nasr, by realizing his role as an intermediary between heaven and earth and realizing his important position to play a role outside worldly regions as long as he remains aware of the nature of mortality from his journey on earth, humans like to live in the awareness of a spiritual reality that makes itself beyond worldly territory, and the other is its own spiritual dimension". The concept of primordial humans as a reflection, a total reflection about God, and reality which is a basic model (archetypal reality) which contains the possibilities of the existence of nature itself. At this point, humans are seen as a bridge between heaven and earth reflected in all their forms and faculties. Humans are basically a natural form that is supernatural. Nasr explained this statement by describing that when walking on earth, humans - on the one hand - are creatures of the earth; and - on the other hand - as if he were a celestial being descending into the earth. This pattern of human relations with God manifests the same pattern of relationship with the universe. This, according to Nasr, can be traced that "the Qur'an does not draw a clear dividing line, both natural and supernatural and between the human world and the natural world. The soul that is raised and maintained by the Qur'an, does not see the natural world as a natural enemy that must be conquered, but rather as an integral part of the religious universe

of humans who together inherit this earthly life even –in one sense - his highest destiny. Likewise, "the Qur'an describes nature as a creature which is essentially a theophany which envelopes and at the same time reveals God. The forms of nature are countless rich poetic dramas, which hide various Divine Qualities. Can be said that God himself is the greatest environment that surrounds and encompasses humans. This is illustrated by the Qur'an that God is called the All-encompassing (alMuhith), as stated in the verse "belongs to God what is in the heavens and what is on earth; and Allah Almighty covers (al-Muhith) everything, and the term Muhith also means environment. So remembering God as al-Muhith means staying aware of the quality of the sacred nature, the reality of natural phenomena as signs (verses) of God. The presence of the natural environment as an atmosphere permeated by the Divine presence in that reality, of which He himself is the highest "environment" from which we begin and to whom we return. At this level, human relations with the universe become complementary patterns of relationship. As a result, Islam's love for nature and the natural environment, and the sensitivity that it gives to the role of nature as a means of gaining access to Divine wisdom as manifested in His creation, in no way implies rejection or worship or devotion to the realities of the origin (archetypal realities). Therefore, seeing God everywhere and being fully aware of the divine environment that surrounds it permeates both the natural world and the human atmosphere. (Irwandra, 2011)

God as stated by Yusuf Al Qardhawi is manhaj, namely God as the source. In the context of Arabic-Islamic cultural reasoning, there are three forms of reason, namely God, humans and nature. In reason structure, God becomes the central process of reasoning to understand human reasoning and nature (Arif, 2008). The spirit of monotheism becomes the basis for seeking knowledge. Islam teaches that God is the source of everything. Knowledge and power include the earth and sky, the real and the unseen. (Matin, 2017)

For Iqbal, the universe is not a finished and complete product but is in the stages of perfection. The creation of nature is not the final creation. Creation is an ongoing process, while humans are taking part in the process so that it will always proceed by creating new situations and products. Creation is an ongoing process, while humans are taking part in the process so that it will always proceed by creating new situations and products. The universe is actually always in becoming. This is due to the ongoing activities of the egos in nature so that life in nature is always an endless journey. Nature as we see it, according to Iqbal, is not a pure material thing that occupies a vacuum. The universe is event structures, systematic and organic models of behavior. Nature is the behavior of the Self God (Absolute Ego) as well as character for the human ego. According to Iqbal by referring to the Qur'an that: first, the universe was created to be teleological or not a mere playful creation; second, the universe is not closed or creation is complete and the universe is a

permanent creation, but can still change; third, the Universe is created in an orderly, orderly manner with regular and precise time travel that is exemplified by the Qur'an through the changing of day and night as one of the signs (verses) of the greatness of God; fourth, the universe with vast expanse of space and time was created for the benefit of mankind in order to worship and meditate on His verses (signs of His greatness). All of this according to Iqbal as proof that the universe is an actual fact. God's relationship with the world According to Whitehead that God and the world, actually can not be separated. The world is the essence of God's glory that occurs from many basic facts and derived experiences or actual events. (Suherman, 2010)

Humans are part of the universe (cosmos) that was created by Allah, and as His servant, humans are given power by God to utilize, process, and maintain the potential of the universe that He has created (*khalifatullah*). With nature, humans also proceed and gain knowledge from God. Therefore discussing the relationship between humans, nature, and Allah SWT as creators cannot be separated. (Samidi, 2016)

God, nature, and humans are the main themes in the effort of Abraham to seek God. he as a human sees himself in the landscape of nature and tries to seek God in nature, the sky he witnesses. So God, nature, humans are the major themes of the Abrahamic religions. Being Jewish, Christian, and Muslim is to be a human being who can place

himself properly and well before God, nature, and other humans. (Sahidah, 2018)

Izutsu points out that this nature needs to be maintained so that it still radiates Divine charm as a lesson for humans. Nature is not linguistic signs that are also a means of communication between God and humans in addition to verbal verses. So natural phenomena are no longer regarded as mere natural phenomena, but they are 'signs' or 'symbols' in the Quran called 'verses'. According to the conception of the Qur'an something that is behind the 'sign' is God himself or rather is the nature of God, such as His goodness, His justice, and so on. Izutsu sees the relationship between God, man and nature where God is the highest focus of all human and natural behavior. This depiction at the same time shows us that each aspect shows a close and inseparable relationship. Humans cannot just consider nature without paying attention to what God has to say about the environment. The position of nature is equal to humans, and this shows that we cannot treat nature arbitrarily because of its position as caliph on the earth, not by itself given the power to dredge the wealth of the earth without regard to ecosystems and balance. (Sahidah, 2018)

In the Qur'an surah Al Anbiya verse 107 it is explained that the prophet Muhammad SAW was sent by Allah as *Rahmatan lil Alamin*. The teachings that the Prophet Muhammad brought were a blessing for all nature (humans, plants, animals, and lifeless creatures), 1) interpretation of *Rahmatan lil amin Alamin* has 3 relevance: human relationship with God

(servant, pious); 2) human relations among humans (respect); 3) human relationship with nature (preserving nature and guarding from damage which is the application of the task as the caliph of Allah on earth). Monserrat said that tauhid is a symbol of unity for all the creations of Allah ranging from the smallest ones, such as minerals, plants, animals, humans to cosmos or universe. This concept indicates a unity of the whole nature and its content which derive from the same origin and source as well as similar meaning. (Yusuf & Wekke, 2020).

Environmental Tauhid Approach shows the relationship between humans and God and humans themselves has gained much attention from scholars, while the interdependence between humans and the environment is sometimes neglected. In the perspective of Islamic philosophy, the environment derives from the concept of cosmology. Islamic philosophers, such as Al-Kindi (801–873 M), asserts that nature is the emanation of God (Nasr, McFague, & Nature, 2017: 315). Al-Farabi (870–950 M) describes the concept of emanation more thoroughly through the concept of ten minds (Rozi, 2019). Although this concept is difficult to understand in the traditional Tauhid, in the context of ecology, because it derives from the light of the god, the universe has the highest position. Damaging the environment means ‘damaging the god’. Environmental conservation is the highest spiritual manifestation similar to humans’ connection to their God. The highest spirituality, however, cannot be transcendental in that it is horizontal. Firmly holding the moral principles

and values of preserving the environment is equally important to spiritual rituals for Muslims. Protecting the environment basically pertains to the act of mu'amalah ma'a Allah (devotion to the greatness of Allah) and mu'amalah ma'a an-nas (dedication to environmental safety). Firmly holding the moral principles and ethics towards the environment will prevent someone from any negative misconduct (destroyer). (Yusuf & Wekke, 2020)

In religion, nature is perceived to play a crucial role. For example, Moses is recorded to have received the Ten Commandments on a mountain; Jesus goes into the wilderness to pray; Muhammad received his first revelation while in a cave. Natural forces like mountains and water bodies, therefore have significant representations in our spiritual lives. (Gbadamosi, 2017)

Islamic principles and perspectives on environmental ethics in the light of the Qur'anic verses and Islamic narrations (hadith). The relationship between man, God and nature are some fundamental questions. Islam provides a comprehensive model of environmental ethics where at the same time man is a consumer and beneficiary as well as a guardian and trustee of the environment. Religious awareness and Islamic guidance should be employed in all possible means at all levels to have a link with the Divine Unity. Call all individuals to commit themselves to Islamic ethics, morals and manners in dealing with nature, the environment and the natural resources for their sustainable use and

development. Islam provides very efficient ethical principles to with the environmental crisis. The essence of such Islamic Sciences based environmental ethics is that all the resources upon which life depends have been created by God as a trust (amana) in our hands. Man, the vicegerent (Khalifa) of Perspectives of God on earth, is only a manager of resources, not proprietor, a beneficiary and not a disposer. (Gada, 2014)

In the wake of the environmental awareness in the late seventies, Western scholars have adopted their own approaches being based purely on materialism, ranging from human-centric (anthropocentric) to non-human-centric (ecocentric), but Islam's approach, Theocentric (God-centered) -being holistic and comprehensive aims at the universal common good for all created things. the Muslim nation's apathy towards the environment, the paper maintained that due to man's greed and egoism, he has lost his connection with nature; he has forgotten his role as a vicegerent and trustee on earth. The paper advocates that the core issue of environmental ethics is to rethink the 'place' of human beings on Earth and the relationship that they should have with nature. Discussing the role of Islamic ethical principles of Unity, Trustee and Responsibility, the paper finds that Islamic teachings enhance the environmental consciousness of the people, which enables them to establish a friendly relationship with nature and the environment. Islam on Nature: The Islamic view of nature is neither based on ecocentrism nor anthropocentrism, but is essentially theocentric (God-centered) wherein it is believed that



everything in the universe is created by God. The Qur'anic portrayal of nature, as found in numerous verses. The Qur'an emphatically declares that nature is created by One, the Allah: There is no God but He, the Creator of all things. Nature stands as a sign of God Almighty's creation. Since, the Creation or nature is referred to as the signs (ayat) of Allah and this is also the name given to the verses of the Qur'an. Therefore, Qur'an invites people to ponder over their environment. Many verses in the Qur'an speak of respecting and reflecting on God's glory in His creations. The distinction between the Creator and created makes the latter in Islam (e.g. nature, animals, humans and other creatures) an unified class of God's creation. (Gada, 2014)

The inscribed and outspread verses of Allah both point towards the relationship of man and nature. Man is brought about to serve as emissary of mercy to the worlds. The relationship between man and nature in adherence to qawliyah-quraniyah and kawniyah verses. The study of qawliyah-quraniyah verses reveals harmony between their messages and natural phenomena. With a thematic exegetical method, agreement between both is found in depicting the relationship of man to nature, which is not between subject and object but of a mutualistic symbiosis. Environment is the nature surrounding the living space of man and all living creatures, whereas environmental pollution is the defilement and blemish of such natural surroundings. The air and the seas have been suffering from pollution, the ozone layer has continued to shrink and

animal species have died out. Added to this situation is pollution of the social environment, namely penury, dispossession, vagrancy, migrant issues, racism, child abandonment, substance abuse, alcoholism, etc. Numerous contemporary scholars and experts have underlined the central role of religion in tackling these problems and in building comprehensive and integral environmental awareness. All creatures are outspread verses of Allah that await for man's reading, as pointed out by 'Ali Imrân :190, "Indeed, in the creation of the heavens and the earth and the alternation of the night and the day are signs for ulul-albab." (Yusuf, 2019)

Man as Khalifah. The word "*khalifah*" is found in the Quran. *Khalifah* in this respect means deputy. Man as *khalifah* is the representative, successor, and ambassador of God on Earth. With his position as Allah's *khalifah* on Earth, man will be held responsible before Him. The concession to prosper and manage the earth and its contents are bestowed upon man as a logical consequence of his willingness to hold Allah's trust. Nonetheless, such comprehension also gives the impression of legitimizing man as a subject over nature, despite differing from anthropocentrism, dualism, the intrinsic value of nature, eschatological orientation, patriarchal perspectives, and the association of man and all creatures. The distinction from the latter theory lies in the tenet that man is bound to his responsibility to God even though he still acts as subject. (Yusuf, 2019)

Nature as a bridge (God's side). Nature is the place for human beings toward Khalik (God). Spiritual exploration of men creates nature as the bridge of their hearts to reach God's side. When they reach the highest level of spirituality, which is known in God's side, they will be said washil and reach the level of 'arif billah (recognizing God's features). Connecting with Ibn 'Atha' illah, he said, "Contemplation is the journey of the soul through other than God. Contemplation in a Sufi perspective is an adventure of the heart to reach God's creation. Nature is a medium to reach God which requires human beings to preserve nature. If nature is damaged, then it will mislead the journey of life to get God's side. This is in line with *surah* Ali 'Imran: 190 and *surah* Al-Anbiya': 107, that the phenomenon of the creation of the heaven and the earth, day and night change with which the verses show (signal and proof) Allah's power for ululalbab. The plenary man brings the treatise in the form of universal grace "rahmatan lil in naturein" as a statement of verse qawliyah "We did not send you (Muhammad as an Apostle) except to be a mercy to the universe. (Yusuf, 2019)

Ecocriticism is the study of the relationship between humans and nature in literature. In Islam perspective, humans are representatives of God on earth. Nature is God's verses that show the existence of God. Humans, Nature, and God are three inseparable things. Nature is a symbol of God's greatness. Nature includes humans, plants, animals, minerals, and lifeless creatures. Nature is a communication between God

and humans. Nature is a human medium to understand God. Humans are nature itself. Humans are supernatural. The spiritual dimension of humans plays an important role in building a harmonious relationship with nature. Wisdom towards nature is human nature in the spiritual dimension so that under certain conditions the awareness of this wisdom must be revived, in other words, this wisdom must be maintained. Human Perfection lies in morality. Wisdom and harmony with nature is a manifestation of humans as moral beings. Ecocriticism's approach in this study is to investigate how nature, the natural signs, natural phenomena lead human/character in knowledge deeply about God; and how living harmony with nature will cause nature to provide good benefits to humans from the outer and inner sides.

### **C. The Sketch of Paulo Coelho and His Works**

Paulo Coelho (born August 24, 1947) is a Brazilian writer and lyricist from Rio de Janeiro, Brazil and grew up in a rich engineer family and devout Catholic parents, Lygia Araripe Coelho de Souza and Pedro Queima Coelho de Souza. Coelho attended Catholic Jesuit schools where the main principles of pedagogy are the development of the individual abilities of children, the education of ambition and the spirit of competition. There, the teenage Coelho first realized his artistic aspirations, the desire to write a book and his desire to become a writer was discouraged by his parents, who saw no future in that profession in Brazil. Coelho's rebellious

adolescence spurred his parents to commit him to a mental asylum three times, starting when he was 17. "I have forgiven," Coelho said. "It happens with love, all the time - when you have this love towards someone else, but you want this person to change, to be like you. And then love can be very destructive." Coelho eventually got out of institutional care and enrolled in law school, but dropped out to indulge in the "sex, drugs and rock 'n' roll" of hippie life and travelled to Latin America, North Africa and Europe in the 1970s. (2019)

Coelho returned to his country after a few years, started writing lyrics, collaborated with famous artists, including rock stars Elis Regina, Rita Lee, Raul Seijas. together they wrote about a hundred musical compositions, including acute social compositions. In addition, Paulo is carried away by occultism, mysticism, the ideas of the British black magicians, and the Satanist Aleister Crowley. He was also a member of the Brazilian anarchist cell, worked in theatre groups as an actor and director, and worked with publishers as a journalist. He wrote song lyrics for Brazilian musicians protesting the country's military rule. He was jailed three times for his political activism and subjected to torture in prison. (2019)

The year 1982 was the beginning of Paulo Coelho's career as a writer. It started with an event that became a turning point in Coelho's life. In a cafe in Amsterdam, he met with representatives of the Catholic monastic order RAM, who researches God's word, its sacraments,

transforms the gospel into daily life, He becomes Paulo's spiritual mentor. Under his influence, in 1986, the poet made a pilgrimage - take the 500-mile or 800-kilometer route to the Spanish city of Santiago de Compostela to the tomb of the holy great martyr of the Roman Catholic Church Jacob and experience enlightenment. After that, he decided to give up his exciting career as a songwriter, to pursue his dream of writing books. (2020)

Inspired by trips to holy places, Coelho describes Santiago Street (the third center of Christianity after Rome and Jerusalem) and the amazing events that took place there with ordinary people in the novel "The Diary of a Magician" or "Pilgrimage". The first publication in 1987 of the book was not as successful as *The Alchemist*, but led to a manifold increase in the number of pilgrims on this Way. In 1988, the author published his most successful and phenomenal work in search of meaning and depth, "The Alchemist". Only 900 copies of the book were initially sold. In 1994 reissue of the novel in the United States made it the first worldwide bestseller for a Brazilian prose writer and marked the beginning of world recognition. (2021)

After drifting among several professions, Coelho changed his life's course while on a visit to Spain in 1986 at the age of 39. Coelho walked more than 500 miles along the Road to Santiago de Compostela, a site of Catholic pilgrimage. The walk and the spiritual awakening he experienced en route inspired him to write *The Pilgrimage*, an autobiographical account

of the trek, in his native Portuguese. He quit his other jobs and devoted himself full-time to the craft of writing. Traveling to Europe in 1982 and meeting a spiritual mentor and embarked on the famous Road to Santiago de Compostela pilgrimage in Spain in 1986 changed his life, led him to return to Catholicism, and inspired his first novel, "The Pilgrimage." From then on, he devoted himself to writing. He later stated regarding the impact of his pilgrimage, "When I reached Compostela, at the end of the Road to Santiago, I thought, what am I going to do with my life? That's when I made the decision to burn all my bridges and become a writer." (2016)

Coelho wrote *The Alchemist* in 1987. Over the course of one two-week spurt of creativity. The allegorical novel was about an Andalusian shepherd boy who follows a mystical trek in which he learns to speak the "Language of the World" and thus receives his heart's desire. The book attracted little attention at first until a French-language translation suddenly leapt onto bestseller lists in France in the early 1990s. New translations followed, and soon *The Alchemist* became a worldwide phenomenon. The book has sold, by Coelho's count, roughly 35 million copies, and is now the most translated book in the world by any living author. Since the publication of *The Alchemist*, Coelho has produced a new book at a rate of about one every two years. In a somewhat unusual scheduling ritual, he allows himself to begin the writing process for a new book only after he has found a white feather in the January of an odd year. As odd as that

may sound, it seems to be working. His 26 books have sold more than 65 million copies in at least 59 languages. (2019)

He achieved fame with his second novel, "The Alchemist," which has sold at least 65 million copies and holds the Guinness World Record for being the most translated book in the world by a living author. Published Works: "The Pilgrimage," "The Alchemist," "Brida," "The Valkyries," "By the River Piedra I Sat Down and Wept," "The Fifth Mountain," "Veronika Decides to Die," "The Devil and Miss Prym," "The Witch of Portobello," "Aleph," "Adultery," "Hippie" Awards and Honors: United Kingdom's 2004 Nielsen Gold Book Award, France's Grand Prix Litteraire Elle in 1995, Germany's 2002 Corine International Award for fiction Notable Quote: "And, when you want something, all the universe conspires in helping you to achieve it." ("The Alchemist") Early Life and Education Coelho was born in Rio de Janeiro to devout Catholic parents and attended Jesuit schools during his childhood. He had dreams of being a writer early in his life, but his parents were opposed as they felt it was a dead-end career. They went so far as to commit him to a mental asylum three times, beginning when he was 17; he was subject to electro-shock therapy there. He eventually began law school at the request of his parents, but dropped out in the 1970s, joining Brazil's hippie subculture and traveling abroad. (2021)

It was Coelho's second novel, "The Alchemist," that converted him into a household name. The book chronicles the journey of a young



Andalusian shepherd, Santiago, who embarks on a search for an Egyptian treasure that has appeared in his dreams; he ultimately finds the treasure back in his homeland. The novel is filled with inspirational messages about destiny that have been widely quoted. Published in Coelho's native Portuguese in 1988, it was not until it was translated to French in the early 1990s that the novel caught the attention of the world. New translations followed and "The Alchemist" holds the Guinness World Record for the most translated book in the world by any living author. It has sold anywhere between 65 and 80 million copies. The novel "The Alchemist" has been translated into 80 foreign languages and is included in the Guinness Book of Records as the most translated work of a living author in the world. Having published some 300 million copies of his thirty books in various languages, the novelist has also been a leader in sales of works written in Portuguese throughout the history of the development of this language. (2021)

Actor Laurence Fishburne has spent close to two decades trying to develop the novel into a feature film, and it appears the project may be coming to fruition soon. Since "The Alchemist," Coelho has published a book roughly every two years. He has published both fiction and non-fiction/memoir and is known for drawing on themes of spirituality and self-discovery. His novels often combine personal narratives with larger, philosophical questions. He also blogs extensively at

<http://paulocoelhoblog.com/> and is an active Twitter user who often posts inspirational quotes for his followers. (2021)

Despite his massive popularity with readers, Coelho has not always been lauded by literary critics, particularly in his home country of Brazil. Some critics believe he writes in a "non-literary" and unadorned style, at least in his native tongue of Portuguese. His books have also been critiqued as being "more self-help than literature," as offering "snake-oil mysticism," and for being full of vapid, inspirational messages such as what you might find on a Hallmark card. Coelho became a target of literary critics particularly in 2012, when he disparaged the work of James Joyce, widely considered to be one of the best writers of the 20th century (2019: 1-2). Paulo Coelho wrote the best-selling novel, 'The Alchemist,' which sold 35 million copies and is the most translated book in the world by a living author. Paulo Coelho is a Brazilian author. When Coelho was 38 years old, he had a spiritual awakening in Spain and wrote about it in his first book, *The Pilgrimage*. It was his second book, *The Alchemist*, which made him famous. He's sold 35 million copies and now writes about one book every two years. (2021)

**Personal Life** Coelho's fans call his books inspiring and life-changing. His critics dismiss his writing as New Age drivel, promoting a vague spirituality devoid of rigor. A confident writer who rejects the self-help label—"I am not a self-help writer; I am a self-problem writer"—Coelho dismisses his naysayers' critiques. "When I write a book I write a

book for myself; the reaction is up to the reader," he says. "It's not my business whether people like or dislike it."

The author is a committed human rights defender. In 1996, he founded the Institute in his own name, which supports Brazilians by violating their legitimate interests. The novelist who was once recognized as a prisoner of conscience by Amnesty International has been a member of its Board and the Schwab Foundation for the Promotion of Social Entrepreneurship since 2013. At the age of 54, Coelho was elected to the Brazilian Academy of Letters, ABL (Academia Brasileira de Letras), and in 2007 as United Nations Ambassador for Peace. (2020)

The writer has always been popular with women, starting from a young age. His first wife is Vera Richter, a Yugoslav woman from Belgrade. She is 11 years older than him. But the marriage didn't last long, like many writers' relationships at that time. At the age of 25, he met a girl named Adalgiza Eliana Rios de Magalhaes. She graduated from the Faculty of Architecture. They soon started living together and later got married. This relationship goes back to the hippie era and the legal use of soft drugs. Shortly thereafter, he married 19-year-old Cecile McDowell, who was the daughter of the owner of a tuberculosis clinic. But this marriage collapsed after three years. Coelho is now married for the fourth time. In the early 1980s, he met the artist Christina Oytisika. It was he who was able to make the writer believe in himself and arrange a trip for him. Now Paulo lives with his wife between Europe and Brazil. Together the

couple spends half the year in Rio de Janeiro and the other half in a country house in the Pyrenees Mountains of France. The life of a writer is a series of extraordinary events and self-discovery. As we can see, everything that was planned came true. description of his quest for inner harmony and belonging to the world. The author walked this difficult path with his wife Christina, who was his inspiration and support in many ways.

In 1996, Coelho founded the Paulo Coelho Institute, which provides support to children and the elderly. He continues to write, following his own version of The Alchemist's "Language of the World." "[Jorge Luis] Borges said there are only four stories to tell: a love story between two people, a love story between three people, the struggle for power and the voyage," Coelho has said. "All of us writers rewrite these same stories ad infinitum." (2014)

Before becoming the most widely published Brazilian author of all time—publishing close to 100 million books—he worked as a theatre director, an actor and a journalist. In the 1970's, Coelho was also a successful songwriter whose songs were sung by such well-known Brazilian singers as Elis Regina, Rita Lee and, most notably, Brazilian psychedelic rock pioneer Raul Seixas. Seixas and Coelho received wide commercial and critical acclaim for their songs "Eu Nasci Há Dez Mil Anos Atrás," "Gita," "Al Capone " as well as 60 other songs. Also during this time, Coelho travelled the world as part of the hippy movement and became more and more interested in Eastern religions as well as

occultism in general. Coelho's definitive spiritual turn, however, came when he made a pilgrimage along the Camino de Santiago de Compostela, a catholic pilgrimage route in the north-western Spanish state of Galicia. This journey is documented in his book, *The Pilgrimage* (*O Diário de um Mago*), released in 1988. His next book was *The Alchemist* (*O Alquimista*), a book which he claims is a metaphorical adaptation of his own spiritual journey that he undertook on his pilgrimage. Clearly, the name of the protagonist in *The Alchemist* is a nod to Coelho's experience on the Camino de Santiago. While sales of *The Alchemist* were slow at first, it went on to become the highest-selling Brazilian book of all time and one of the most widely read books in the world. Since publishing *The Alchemist*, Coelho has gone on to publish other titles including *Brida* (1990), *The Valkyries* (*As Valkírias*, 1992), *By the River Piedra I sat Down and Wept* (*Na margem do rio Piedra eu sentei e chorei*, 1994), *The Fifth Mountain* (*O Monte Cinco*, 1996), *Manual of a Warrior of Light* (*O Manual do Guerreiro da Luz*, 1997), *Veronika decides to die* (*Veronika decide morrer*, 1998), *The Devil and Miss Prym*, (*O demônio e a Srta. Prym*, 2000), *Eleven Minutes* (*Onze Minutos*, 2003), *The Zahir* (*O Zahir*, 2005), *The Witch of Portobello* (*A Bruxa de Portobello*, 2006) and, most recently, *The Winner Stands Alone* (*O Vencedor Está Só*, 2008). In addition to his books, Coelho also has a weekly column which is published in several Brazilian newspapers and is syndicated internationally. Coelho is not only an internationally acclaimed author, but is also an outspoken activist for

peace and social justice. He is a Messenger of Peace for the UN, an Ambassador to the European Union for Intercultural Dialogue, a Member of the Board of the Shimon Peres Institute for Peace, a UNESCO Special Counselor for "Intercultural Dialogues and Spiritual Convergences," and a Board Member of the Schwab Foundation for Social Entrepreneurship. He is also a member of the Brazilian Academy of Letters, the highest honor for a Brazilian author, and is one of the best-known authors to actively support the free distribution of his work. Paulo Coelho and his wife Christina split their time between Rio de Janeiro, Brazil and Saint Martin, Hautes-Pyrénées, France. (2020)

The alchemist tells about dreams, symbols, omens and adventures that will bring the reader like hearing again the sound of the wise voice in "The Alchemist". With his symbolic language Paulo Coelho's great work gives a message that we should not avoid our destiny, and encourage people to follow their dreams, because the task of finding our "personal mission" and our mission in life is a way to find "God", discover the meaning of life, happiness, achievement, and the highest purpose why we were created in this world. This novel tells the story of Santiago, a boy who has a dream and the courage to follow his dream. After listening to the "omens", this boy goes to pursue his dream, a journey to search, explore and discover the potential that is within, which in this novel is symbolized by the search for hidden treasure, which is located in the desert area of the Egyptian Sand near the pyramid. This novel presents

natural objects that characterize the character's journey in the story.  
(2021)

The novel *The Pilgrimage* tells about the journey of Paulo and his guide Peter named Petrus on a pilgrimage to Christianity, the pilgrimage of Santiago de Compostela. This pilgrimage trip is not a fiction of Paulo Coelho, but it does exist factually. For Christians there are three ways of pilgrimage that are considered sacred. The first path is to the tomb of St. Peter in Rome; the second path is to the sacred tomb of Christ in Jerusalem; and the third path is to the body of one of Jesus' disciples, San Tiago—often known as Saint James in England, Jacques in France, Giacomo in Italy, and Jacob in Latin. San Tiago was buried in Compostela and the city is now one of the cities visited by Christians from all over the world. The road to Compostela was taken by Paulo and his guide. On foot they did that and the path they took began in Saint-Jean-Pied-de-Port. In addition to telling the adventures and extraordinary events that he passed on the road with Peter, here Paulo Coelho also presents us with some useful exercises to improve the quality of our lives. These exercises are called RAM exercises. RAM itself refers to the Order of RAM (Regnus Agnus Mundi). The Order of RAM is one of the ancient Catholic orders that was discovered in 1492 and specifically studies symbological languages. The procedures for RAM exercises are not much different from some practical neuro linguistic program (NLP) procedures. The exercise is no different from NLP tips so we can get rid of bad thoughts in our brain.

Then there are also other exercises that can sharpen our vision, hearing, and intuition. Describing the exercises in this story is he invites and proves that we can become someone better by applying the exercises. (2019)

The novel *Brida* tells the story of Brida O'Connell, a young Irish girl and her search for knowledge. He has long been interested in various aspects of magic but is looking for something more. This is a story of love, a mystery of passion, and spirituality. Brida meets two teachers who teach her magic through the Sun Tradition and the Moon Tradition. One thing that I remember until now is that magic is a bridge between the visible and invisible worlds. (2016)

Spiritual or immaterial. That's the common thread that is almost always in Coelho's work. One of his inspirations was the experience he made on his pilgrimage to Santiago de Compostela, Spain. On the way to the ancient city of pilgrimage which is a symbol of the Spanish Christian warfare against Islam, apparently, Inner Coelho joined the pilgrimage. "After so many phases of life I went through, n that trip I suddenly realized that there are no secrets of the universe. What is certain is that life is and always will be a mystery. However, life is also a continuing miracle," Said the writer, who recently released his latest work *The Winner Standing Alone*. At that point, Coelho is determined to think more about human life and the deeper universe. Also, think of things beyond immaterial in a life experience experienced by a human child, such as trying to always 'communicate' with his soul through prayers, develop his feelings of love,



and uphold the principle of "who is brave that wins." For this reason, Coelho said that each of his works is a portrait of his life experiences and people. (2021)

#### **D. Brief History of Brazilian Culture in 1980-1990**

Brazilian history is marked by a strong influence from the Catholic church, which has been present since the beginning of Portuguese colonization. After the separation of church and State at the end of the 19th century, the Catholic church in Brazil started developing strategies that resulted in Catholic educational policies of broad impact. In relation to the family, it "received Catholic religious treatment with strong European connotations, based on an idea of a standard-family, patriarchal, with a clear presence of morality and sexual control, typical of this ideology" (Neder 34). (Torres and Dessen, 2009)

From 1870 to 1930, between 2 million and 3 million immigrants settled in Brazil. While most came from Europe, significant numbers also arrived from the Middle East and Asia. In Portuguese America, where most colonial-era residents were African slaves and their children, immigrants joined a discussion about Blackness and Whiteness that continues to dominate popular and elite discourses today. In this sense, Brazil is like other countries in the Americas, including the United States. Yet in the Brazilian context, terms such as White, Black, European, Indian, and Asian are less fixed. As various groups flowed into and out of these

ever-shifting categories, Brazilian national identity was often simultaneously rigid and flexible—with Whiteness consistently prized, though ambiguously defined. As of 2017, roughly 736,000 immigrants lived in Brazil, the third-largest foreign-born population in South America. Millions more are descended from immigrants, and though they were born in Brazil, commonly define themselves or are defined as Japanese, Portuguese, Arab, German, or Italian. Brazil is also an important destination for migrants from the Americas, including Bolivians, Venezuelan asylum seekers fleeing economic and political crises, and Haitians migrating for economic and humanitarian reasons. Rapid shifts in arrivals from around the region—including many unauthorized migrants—have repeatedly tested the ability of Brazilian local, state, and federal leaders to adapt. By the late 1800s, global population growth and technological innovations had begun to encourage and facilitate mass migration. The dual processes of urban development and industrialization created a push in Europe, Asia, and the Middle East, where population increases were not being fully absorbed into the workforce, and a pull in the Americas, where economies were expanding. More than 2.6 million immigrants entered Brazil between 1890 and 1919. Portuguese, Spanish, Italian, and Japanese arrivals represented the largest numbers. Overall, immigrants from more than 60 countries came to Brazil before 1930. (Wejsa and Lesser, 2018)

At first, a few thousand immigrants arriving from Germany and Spain added to the nation's existing ethnic melange, but once slavery was abolished in Brazil in 1888, immigration really took off. It reached a peak in the 1890s with over one million Italians settling in the South and southeast and additional tens of thousands emigrating from Portugal. During those immigrants from Eastern Europe, including many Jews, also came to Brazil. In the early 1900s, new waves of immigrants arrived from the Middle East (mainly Lebanon) and Japan. (2022)

## **E. Some Related Theories**

### **1. Genetic Structuralism**

In 1956, Goldmann refined the essence of his theory of genetic structuralism as: "...any great literary and artistic work is the expression of world vision. This vision is the product of a collective group of consciousness which reaches its highest expression in the mind of a poet and thinker" (Goldmann, 1964). (Routh, 1977)

Goldmann states that the fundamental characteristic of human action includes: 1) the tendency towards adapting to the realities of the environment and, hence, its characteristics form of relating to that environment, through rationality and by rendering it significant; 2) The tendency towards overall consistency and towards creating structural forms; 3) Its dynamic nature, i.e. the tendency towards modifying and developing the structure of which it forms part. (Muniroch, 2007)

This provides the basis for Goldmann's concept of worldview. Worldview is the result of interaction with the environment or the social group. As the result of interaction between an individual and his or her environment, worldview springs from a long process consisting of two interrelated processes, namely, structural process and destructive process. Literary works are considered as coherent worlds that can be made the same as a worldview because literary works are the products of interaction between collective subjects and the situation around them. Indeed, literary works do not directly reflect the collective consciousness, but they accelerate the degree of structural coherency the collective consciousness itself has. It means that through the literary work created by an individual who directly gets in touch with his or her social group we can see clearly the worldview of the social group in question because the social group will not be able to or it is very difficult for the social group to realize their own aspiration without any intervention from the creative individuals, and the same individuals will never be able to produce their works if they have not found the basic elements and their relations in the collective consciousness. Thus, as a matter of fact, cultural works have both high individual and social characteristics at the same time. Based on the concept explained above, Genetic Structuralism considers the quality of a literary work is extremely determined by the degree of its coherency. It means that a literary work is considered significant if the work is the result of intense interaction or interrelation between the subject who creates the

work and his or her environment. Therefore, the study of literary works cannot be separated from the totality of social life and its social-historical relation. (Muniroch, 2007)

Goldmann (1981) stated that genetic structuralism: (1) the bringing to light of a work's global semantic model, the formation of which constitutes the scheme of a global system of relationships between men and between them and the universe; (2) the sociological study of the genesis of this model within the dynamic tendency of the collective consciousness of particular social groups; (3) the extension of this global semantic structure into an aggregation of partial and more strictly formal structures, on all levels which the study of a written involves.

Theses on the use of the concept "world view" in the history of philosophy: (1) by 'world view' we mean a coherent and unitary perspective concerning man's relationships with his fellow men and with the universe. Since the thought of individuals is rarely coherent and unitary, a world view rarely corresponds to the actual thought of a particular individual. A world view is not a given empirical reality, but a conceptual instrument for doing research; an extrapolation constructed by historian which, however, is not arbitrary, since it is founded on the structure of the real thought of individuals; (2) world views are historical and social facts. They are a total of ways of thinking, feeling and acting which in given conditions are imposed on men finding themselves in a similar economic and social situation, that is, imposed on certain social

groups. New world views do not appear all at once. Nor are they generated by an isolated individual's intuition, no matter how enlivening it may be. The slow, gradual transformation of an old mentality is needed in order to permit the new to be established and to overcome the first. Many efforts oriented in the same direction and often extended over several generations are necessary for the creation of a worldview; (3) every attempt to connect worldviews to nationalities appears insufficient. Indeed, the entire philosophical thought of one nation undoubtedly presents common traits, but these are too few and too general to characterize the essential content of a philosophical system. Precisely, because national thought (French, English, German, etc.) embraces different philosophical systems, one could never connect world views, which constitute the essential contents of particular philosophical systems, to it. On the other hand, the same worldview can be expressed in the thought of philosophers of different nationalities. (Goldmann, 1981)

According to Goldman, the main discoveries of genetic structuralism are the collective agent of literary creation and the structuralism nature of the behavior of the collective agent (Goldman, 2003: 81). In this regard, cultural creations, religious, philosophical, artistic, and literary are remarkable behaviors since they create a relatively meaningful and coherent structure in a specific context, i.e. it approaches a goal all members of a given social group are inclined (Goldman, 2002: 79). (Alavi, et. al,2013)

In Goldmann's view, literary works as a meaningful structure that will represent the world view (*vision du monde*) of the writer, not as an individual but as a member of his community. Thus, it can be stated that genetic structuralism is a literary research that connects the structure of literature with the structure of society through the worldview or ideology that it expresses. Therefore, literary works cannot be understood in their entirety if the totality of people's lives that have given birth to literary texts is simply ignored (2003: 57). Goldmann (1981: 111) argues that the worldview is a coherent and integrated perspective on the relationship of humans and their fellow humans with the universe. This shows that worldview is an essential awareness of society in facing life. However, in literary works, this is very different from the real situation. Awareness about this worldview is a possible awareness or awareness that has been interpreted. Therefore, it can be said that literary works are actually expressions of imaginary worldviews. The worldview reflects 'authentic value'. Authentic values are values implicit in novels (works), the value of organizing a world mode as a totality. (Endraswara, 2003: 58)

This worldview is not merely a direct empirical fact, but it is an idea, aspiration and feeling that can unite a social group of people. This worldview takes a concrete form in literary works. A worldview is not fact. The worldview has no objective existence, but it is a theoretical expression of the conditions and interests of a particular class of society. (Jabrohim, 2003)

Definitely, genetic structuralism is a structural analysis by paying attention to the origin of the work. Briefly means that genetic structuralism pays attention to intrinsic and extrinsic analysis. The concepts possessed by this theory that are not shared by other social theories are *symmetry or homology, social classes, trans individual subjects, and worldviews*. These concepts have succeeded in bringing genetic structuralism to the peak of its glory, around the 1980s to the 1990s. *Homology* has implications for meaningful relationships between literary structures and social structures. The quality is determined by the work itself, not the social structure. *Social classes* are collectives that create certain lifestyles with a strict and coherent structure. Class thus greatly influences the form, function, meaning, and style of a work of art. Literary works in turn can be understood only in relation to the diversity that produces them, namely the social class of the author. *Transindividual* displays individual thoughts but with the mental structure of the group (Goldmann, 1976: 89-95). *The worldview* of a particular group means knowing the tendencies of a society, the ideological system that underlies everyday social behavior. Goldmann (1977: 25) explains the *worldview* as an expression of the psyche through a dialectical relationship of a certain collectivity with the social and physical environment and occurred in a long historic period. Concepts that underlie world views must be explored through and within the awareness of the group concerned by involving indicators of belief systems, intellectual history, and overall cultural history. Genetic



structuralism functions to show certain collectivity tendencies. Through the worldview, literary works show their values, while gaining meaning for the community. According to Goldmann, only great works are able to evacuate worldviews. In other words, the coherence of a particular worldview can only be understood in large works. In research, the steps undertaken include a) examining the elements of literary works, b) the relationship of the elements of works with the totality of literary works, c) examine the elements of society that function as genesis of literary works, d) the relationship of elements of society with the totality of society, e) the relationship of literature as a whole with society as a whole. (Ratna, 2004)

Several definitions about Genetic Structuralism oleh Lucien Goldmann coupled with understanding from various experts, researchers summarize what is meant by genetic structuralism. Genetic structuralism is the theory that is used to find the value of great literary works or artistic work by considering the author's worldview (world vision) not as an individual but as a member of his community where the world view is the product of interaction between collective subjects and the situation around them. The worldview is intense interaction or interrelation between the subject who creates the work and his or her environment. Therefore, the study of literary works cannot be separated from the totality of the author's social life and social-historical relation. Thus, it can be stated that genetic structuralism is literary research that connects the structure of literature with the structure of society through the worldview or ideology that it

expresses. Therefore, literary works cannot be understood in their entirety if the totality of people's lives that have given birth to literary texts is simply ignored.

Genetic structuralism pays attention to intrinsic and extrinsic analysis. So that, the steps undertaken include a) examining the elements of literary works, b) the relationship of the elements of works with the totality of literary works, c) examine the elements of society that function as genesis of literary works, d) the relationship of elements of society with the totality of society, e) the relationship of literature as a whole with society as a whole.

## **2. Symbol**

As a school of literature, Symbolism refers to three phases of a vital part of the development of literary modernism: first to an artistic movement in France and Belgium during the last decade and a half of the nineteenth century; then, retrospectively and most importantly, to its immediate sources in French poetry beginning in the 1850s; and finally to the influence that both of these had on European and American literature throughout the first half of the twentieth century. (Olds, 2006)

Symbolism as a conscious movement was born in France as a reaction against naturalism and precision, and the exactitude of the naturalist school represented by Zola. Symbolism, as a school, therefore, was announced in a manifesto in the Figaro of 1886, by a group of writers

known for twenty years as “Decadents,” to describe a mode of literary expression in which words are used to suggest states of mind rather than for their objective, representational or intellectual content. The French symbolists, led by Mallarme and Verlaine, condemned mere ‘exteriority,’ and laid great emphasis on the treatment of the sensations or the representation of the Vague, fleeting impressions that constantly pass before the mind’s eye. It meant a virtual withdrawal from life, a concentration on inner experience and its expression through the use of symbols. (1963)

The term ‘Symbolist’ applied to the first generation of French poets after Baudelaire, and rather more loosely to the first modern poets in other countries, suggests very idea: that the poet can best express the dream and drama of his intuitions, his feelings and uncertainties in the form of a symbolic legend. He uses an old myth or invents a new one as a means of revealing perception for which he cannot find direct language. Symbolism is a method of oblique statement suitable to an age that finds truth only in rare moments of intense vision: it is halfway to a parable. (1963)

For Baudelaire, all things have symbolic value. The physical universe, then, is a kind of language that invites a privileged spectator to decipher it, although this does not yield a single message so much as a superior network of associations. (Olds, 2006)

The word symbol derives from the Greek verb *symballein*, ‘to throw together,’ and its noun *somnolent*, ‘mark,’ ‘emblem,’ ‘token’ or ‘sign.’ It is

an object, animate or inanimate, which represents or 'stands for' something else. As Coleridge put it, a symbol 'is characterized by a translucence of the special [i.e. the species] in the individual.' A symbol differs from an allegorical sign in that it has a real existence, whereas an allegorical sign is arbitrary. (1963)

The term "symbolism" was extremely common in the literature of mystic groups for whom the climate of romanticism was propitious: they spoke of symbols in connection with the so called "universal analogy" with reference to the introductory revelation handed down to posterity, under the guise of various religions, mythologies, and sacred figures. The very word 'symbolism' is derived from the Greek verb "Symbolleîn", which means 'to put together'. In short symbolism is the representation of objects, moods and ideas through the medium of symbols. The cornerstone of the edifice of modern school of symbolism on whose construction, various artisans later worked without a unified and precise plan, was a sonnet by Baudelaire, overflowing with interior music, but primarily destined to establish an esoteric indoctrination as it is stated by the title "Les Correspondences. (Mohan, 2019)

'Symbolism' is a technique used in literature when some things are not to be taken literally. The symbolism can be an object, person, situation, events or actions that have a deeper meaning in context. Symbolism is often used by writers to enhance their writing and give insight to the reader. Symbolism can give a literary work more richness

and colour and can make the meaning of the work deeper. Symbolism can take different forms. Generally, it is an object representing another to give it an entirely different meaning that is much deeper and more significant. Sometimes, however, an action, an event or a word spoken by someone may have a symbolic value. For instance, "smile" is a symbol of friendship. Similarly, the action of someone smiling at you may stand as a symbol of the feeling of affection that person has for you. Symbolism can take different forms. Generally, it is an object representing. Symbolism in literature evokes interest in readers as they find an opportunity to get an insight into the writer's mind on how he views the world and how he thinks of common objects and actions, having broader implications. another to give it an entirely different meaning that is much deeper and more significant. Sometimes, however, an action, an event or a word spoken by someone may have a symbolic value. (Bai, 2020)

Scales, for example, symbolize justice; the orb and sceptre, monarchy and rule; a dove, peace; a goat, lust; the lion, strength and courage; the bulldog, tenacity; the rose, beauty; the lily, purity; the Stars and Stripes, America and its states; the Cross, Christianity; the Swastika (or Crooked Cross) Nazi Germany and Fascism; the gold, red and black hat of the Montenegrin symbolizes glory, blood and mourning. The Scales of justice may also be allegorical; as might, for instance, a dove, a goat or a lion. (1963)

Actions and gestures are also symbolic. The clenched fist symbolizes aggression. The beating of the breast signifies remorse. Arms raised denote surrender. Hands clasped and raised suggest supplication. A slow upward movement of the head accompanied by a closing of the eyes means, in Turkish, 'no.' Moreover, most religious and fertility rites are rich with symbolic movements and gestures, especially Roman Mass. (1963)

As far as particular objects are concerned, this kind of symbolism is often private and personal. Another kind of symbolism is known as the 'transcendental.' In this kind, concrete images are used as symbols to represent a general or universal ideal world of which the real world is a shadow. Sir Thomas Browne, long before theories of symbolism were abundant, suggested the nature of this in his magnificent neo-Platonic phrase: 'The sun itself is the dark simulacrum, and light is the shadow of God.' (1963)

Symbolism (1963) is when the author uses an object or reference to add deeper meaning to a story. Symbolism in literature can be subtle or obvious, used sparingly or heavyhandedly. An author may repeatedly use the same object to convey a deeper meaning or may use variations of the same object to create an overarching mood or feeling. Symbolism is often used to support a literary theme in a subtle manner. The following are common symbols used in literary works: (1) Symbols referring to damnation: Fire, flames, heat, hot temperature, (2) Symbols referring to salvation: Crosses, angels, haloes, clouds, churches. (3) Symbols

referring to reincarnation or reinvention: Phoenix rising from flames, crosses, rainbows, passing storms, dawn, sunrise, broken chains, (4) Symbols referring to death or endings: Gravestones, cemeteries, Grim Reaper, Day of the dead, skulls, candle blowing out, coffin, ringing of a bell. Sometimes cultural symbols are more specific to a particular cultural group.

A symbol is a setting, object, character, or event in a story that carries more than the literal meaning and therefore represents something significant to understanding the meaning of a work of literature. In other words, symbols always have a literal(concrete) meaning and a figurative (abstract) meaning. Conventional symbols have a previously agreed-upon meaning. Example: SERPENT, literal meaning: A serpent is a slithering reptile that hisses, symbolic meaning: the devil, especially the devil's aspect of deceit and deception, conventional source: Genesis, the Garden of Eden (2020)

Shaw (1881: 367) presents the following definition for symbol: "(Symbol is) something used for, or regarded as, representing something else. More specifically, a symbol is a word, phrase, or other expression having a complex of associated meanings; in this sense, a symbol is viewed as having values different from those of whatever is being symbolized. Perrine (1974) states, "a literary symbol is something that means more than what it is. It is an object, a person, a situation, an action, or some other item that has a literal meaning in the story, but suggests or

represents other meanings as well" In studying symbols of a literary text, first we should search for the general concept of that symbol, as most of them have a stable and fixed meaning. Also, we should search for the specific concept of the symbol that arises from the writer's thoughts. A reader should be alert for symbolical meanings, and according to Perrine (1974: 214) she/he should observe some cautions: 1) The story itself must furnish a clue that detail is to be taken symbolically. It means that symbolic phenomena can be identified by repetition, emphasis or position; 2) The meaning of a literary symbol must be established and supported by the entire context of the story. It means that the meaning of the symbol can be identified inside the text, not outside it; 3) To be called a symbol, an item must suggest a meaning different in kind from its literal meaning; 4) A symbol may have more than one meaning (fadaee, 2011)

A mark or character used as a conventional representation of an object, function, or process, e.g. the letter or letters standing for a chemical element or a character in musical notation is called a symbol. It is a shape or sign used to represent something such as an organization, e.g. a red cross or a Star of David. It is also a thing that represents or stands for something else, especially a material object representing something abstract. And the use of this kind of symbol is called symbolism. Symbolism has different dimensions with different characteristics. It can take different forms on the basis of different dimensions. Nature e.g. sun, Music, Dance and Arts and everything can and do be used as symbols on



the basis of its dimension. For example, in general in religious symbolism, Hindu religion in particular, 'Sun' is the symbol of God. Like this, a lot of symbols are used in the different societies of the world. Like all other countries, there are many native and national symbols e.g. National Flag. And this will cover all aspects related to symbolism in the context of Bangladesh and all over the world. It is also a thing that represents or stands for something else, especially a material object representing something abstract. A symbol is an object that represents, stands for, or suggests- 1. an idea; 2. visual image; 3. belief; 4. action; 5. or material entity. Symbols take the form of 1. words; 2. sounds; 3. gestures; 4. or visual images. And these all are used to convey ideas and beliefs. For example, a red octagon may be a symbol for "STOP". On a map, a picture of a tent might represent a campsite. Numerals are symbols for numbers. Personal names are symbols representing individuals. A red rose symbolizes love and compassion. It can be finalized that a symbol is an ordinary object, event, person, animal, or color to which we have attached a special meaning and significance. (Alam, 2020)

Alam (2020) stated that the use of symbols is simply called symbolism. The use would be any kind of use e.g. religious purpose or social awareness purpose. There are many definitions of symbolism. Some of them are given below:

- Cambridge Learner Advanced Dictionary (4<sup>th</sup> edition) says, “Symbolism is the use of symbols to signify ideas and qualities by giving them symbolic meanings that are different from their literal sense”.
- Learners’ Dictionary-2014, says that the use of symbols to express or represent ideas or qualities in literature, art, science etc. is called symbolism. Symbolism is also the particular idea or quality that is expressed by a symbol.
- Literarydevices.net claims “Symbolism can take different forms”. It is generally an object representing another to give it an entirely different meaning that is much deeper and more significant. Sometimes, however, an action, an event or a word spoken by someone may have a symbolic value. Merriam-Webster Dictionary tells about Symbolism is the art or practice of using symbols especially by investing things with a symbolic meaning or by expressing the invisible or intangible by means of visible or sensuous representations as (1) artistic imitation or invention that is a method of revealing or suggesting immaterial, ideal, or otherwise intangible truth or states; (2) the use of conventional or traditional signs in the representation of divine beings and spirits.

There are some broad types of symbolism: politics, arts, religious symbolism, economic, sociocultural, science. Religious symbolism is the use of symbols, including archetypes, acts, artwork, events, or natural phenomena, by a religion. Religions view religious texts, rituals, and works of art as symbols of compelling ideas or ideals. Symbols help create

resonant mythos expressing the moral values of the society or the teachings of the religion. There is a lot of religious symbolism based on different religions. Some are given as follows: Islamic Symbolism, Hindu Symbolism, Christian Symbolism, Buddha Symbolism, Judaism Symbolism, Polytheism Symbolism, Mithraism mysteries Symbolism, Sikh Symbolism, Universal Symbolism. (Alam, 2020)

Religious symbolism is the use of symbols, including archetypes, acts, artwork, events, or natural phenomena, by a religion. Religions view religious texts, rituals, and works of art as symbols of compelling ideas or ideals. Symbols help create resonant myths expressing the moral values of the society or the teachings of the religion, foster solidarity among adherents and bring adherents closer to their object of worship. (Alam, 2020)

Symbols differ from culture to culture, society to society and country to country. A symbol is used to tell or represent something else as it has a relationship or resemblance with it. Symbols can be an object or represent something that is invisible. The symbol is something that can give deeper meaning or it will extend the meaning of an actual word or impart a speciality to a written word by transforming it into a powerful instrument. Symbolism is important in representing significant aspects like religion, mathematics, politics, color, architecture, advertising, and so on. (Alam, 2020)

A symbol does not embrace and does not explain, but it mentions, beyond himself, to an even transcendent meaning, inconceivable, dimly sensed, that the words of our current language cannot adequately express“.Jaffe processes the symbolism in visual arts, firstly by examining the symbols of the stone circles and animals and which magical and propitiatory function have had through art; then, she suggests that the twentieth-century art itself is a symbol (Jung et al, 1991). The symbol, as intimately linked to the unconscious, is testimony to its emergence needs. The ability to determine the new meanings is the prerogative of consciousness, but when we are in presence of closure of consciousness, the contents are reduced to the immanence of the past. (Settineri, et. al., 2017)

The Development of Symbolism Del rightly asserts that the symbol is a vehicle at once universal and particular. Universal, since it transcends history; particular because it relates to a definite period of history. Without going into questions of 'origin', we shall show that most writers agree in tracing the beginnings of symbolist thought to prehistoric times—to the latter part of the Palaeolithic Age. (Cirlot, 2001)

## F. Conceptual Framework

### The Relationship Between Human, Nature, and God in Paolo Coelho's Selected Novels

