

BIBLIOGRAPHY

- Abdurrahmani, T. 2014. *Ecocriticism and Nature writing: the Trails of the American Approach*. European journal of Social Sciences Education and Research Vol. 2, No. 1. journals.euser.org > [ejser](#) > [article](#) > [view](#). Accessed in June 2020
- Agustina, Hiqma Nur. 2011. *An Analysis of Meaning of Wordsworth's Poem Strange Fits of Passion Have I Known*. Jipis volume 13 No. 2 Januari-juni 2011. <https://www.researchgate.net> > publication > links. Accessed on 17 May 2022.
- Alam, Z.Md. 2020. *Symbolism: Theory, Function, Characteristics and Dimension*. www.academia.edu.Symbolism_Theory_Function Characteristics Accessed in June 2020
- Alavi, Z., Masoudifard, J. & Jahromi, M.M.T. 2013. *Genetic Structuralism in Klidar Novel*. Journal of Applied Science and Agriculture. www.aensiweb.com/jasa/index.html. Accessed in July 2020
- Alfikal, S. 2021. *Memaknai puisi Hujan Bulan Juni karya Sapardi Djoko Damono*. <https://m.brilio.net/creator/memaknai-puisi-hujan-bulan-juni-karya-sapardi-djoko-damono-3ab1a7.html>. Accessed on 17 may 2022
- Al-Qur'an & Terjemahan. 2007. Syamil Qur'an
- Amazine Online Popular Knowledge. 2021. *Mengapa Kumbang Scarab Dianggap Suci oleh Bangsa Mesir*. <http://www.amazine.co>
- Aminrazavi, M. 2001. *God, Creation, and the Image of The Human Person in Islam*. https://link.springer.com/chapter/10.1007%2F978-94-010-0999-7_7
- Anwar, A. 2010. *Teori Sosial sastra*. Yogyakarta: ombak.
- Arafah, B., Abbas, H., & Nurul, N. 2021. *Saving the Environment: Environmental Lessons in Collin Thiele's February Dragon*. Journal of Language Teaching and Research; London Vol. 12, Iss. 6, (Nov 2021): 935-941. <https://www.proquest.com/openview/ceb8ea83a74659367923a176b56b4e84/1.pdf?pq-origsite=gscholar&cbl=136091> Accessed in November 2021.

- Arianto. 2020. *Representation of Ecocriticism in the Folklore of Mak Ungkai*. <http://www.jurnal.unsyiah.ac.id> › article › download
- Bai, S.B. Radhika. 2020. *Symbolism in Ted Hughes' Poetry*. ELK Asia Pacific Journals – Special Issue. www.elkjournals.com › UploadFolder › 994. Accessed in August 2020.
- Atmana, S.B., 2020. *Genetic Structuralism Analysis in "Go Set A Watchman" by Harper Lee*. Utopia y Praxis Latino americana, vol. 25, num. Esp. 1. redalyc.org/jatsRepo/279/27963086045/html/index.html. Accessed in June 2020
- Azzahra, S. & Revanda, H. 2019. *Sastra, Keindahan, dan Kehancuran Ekologi: Rekam Jejak Kondisi Ekologi Indonesia dari Karya Sastra Sitor Situmorang* <https://www.balairungpress.com/2019/11/sastra-keindahan-dan-kehancuran-ekologi-rekam-jejak-kondisi-ekologi-indonesia-dari-karya-sastra-sitor-situmorang/>.
- Bai, S.B.R. 2020. *Symbolism in Ted Hughes' Poetry*. ELK Asia Pacific Journals – Special Issue. www.elkjournals.com › UploadFolder › 994.
- Bengtsson, M. 2016. *How to plan and perform a qualitative study using content*. ...core.ac.uk › download › pdf.
- Bennett, J.W. .2017 *The Ecological Transition: Cultural Anthropology and Human Adaptation*. Taylor & Francis Group www.taylorfrancis.com › books. <https://www.taylorfrancis.com/books/9781351304726>
- Berty, T.T.S. 2018. *15 Jimat Keberuntungan dari Seluruh Dunia, Bisa Bawa Hoki?*. <https://www.liputan6.com/global/read/3262182/15-jimat-keberuntungan-dari-seluruh-dunia-bisa-bawa-hoki>
- Binde, P. 2001. *Nature in Roman Catholic Tradition Anthropological Quarterly*. Journal Article Vol. 74, No. 1 (Jan., 2001). https://www.jstor.org/stable/3318300?read-now=1&seq=6#page_scan_tab_contents. Accessed in December 2021
- Biography of Paulo Coelho. 2020. Gradesaver. <https://www.gradesaver.com/author/paulo-coelho>
- Biografi Paulo Coelho: The Alchemist. 2021. <https://ik-ptz.ru/id/fizika/koelo-bibliografiya-biografiya-paulo-koelo-roman-alhimik-kratkaya.html>
- Bodenheimer, R. 2019. *Biography of Paulo Coelho, Brazilian Writer*. <https://www.greelane.com/id/sastra/literatur/paulo-coelho-4767086/>

- Branch, M.P. & O'Grady, S. 1994. *Defining Ecocritical Theory and Practice* (Sixteen Position Papers from the 1994 Western Literature Association Meeting). ASLE www.asle.org › wp-content › uploads › ASL...
- Brida–Paulo Coelho [Review]. 2016. <https://booknivre.wordpress.com/2016/03/25/review-brid-paulo-coelho/>
- Budi, N.K. & Mustafa, A. 2018. *Ecological Crisis in Into The Forest by Jean Hegland*. ELite Journal : International Journal of Education, Language, and Literature E-ISSN 2621-8127 Vol. 1, No. 1, Oktober 2018. <https://journal.unesa.ac.id> › elite › article › viewFile
- Buergelt, P.T., Douglas, P., Bev, S.C., & Kamaljit K.S. 2017. *Living in Harmony With Our Environment: A Paradigm Shift*. https://www.researchgate.net/publication/318721706_Living_in_harmony_with_our_environment_A_paradigm_shift/link/59797c5245851570a1bb739b/download
- Carter, J.W. 2007. *An Introduction to the Interpretation of Apocalyptic Literature*. www.biblicaltheology.com › CarterJ08
- Cirlot, J.E. 2001. *A Dictionary of Symbol (Second Edition) Translated from the Spanish by JACK SAGE*. London: Taylor & Francis.

www.aids-3d.com › Dictionary of Symbols
- Coelho, P. 1993. *The Alchemist (25th Anniversary Edition)*. Translated by Alan R. Clarke. New York: HarperCollins Publisher.
- Coelho, P. 1992. *The Pilgrimage*. Translated by Alan R. Clarke. USA: HarperCollins Publisher.
- Coelho, P. 2008. *Brida*. Translated by Margareth Jull Costa. USA: HarperCollins Publisher.
- Coelho, P. 2005. *Sang Alkemis*. Alih Bahasa oleh Tanti Lesmana. Jakarta: Gramedia Pustaka Utama.
- Coelho, Paulo. 2018. *Brida*. Alih Bahasa oleh Olivia Gerungan. Jakarta: Gramedia Pustaka Utama.
- Coelho, P. 2017. *Ziarah*. Alih Bahasa oleh Eko Indriantanto. Jakarta: Gramedia Pustaka utama.

Concept of Nature of Whitehead. 1919.pdf - University of Illinois Archives.
archives.library.illinois.edu › erc › OriginalFiles › LITERATURE › Co...

Conventional Symbols in Literature.2020

www.dvusd.org › lib › Centricity › Domain

Culture of Brazil – History, People, Traditions, Woman, Beliefs, Food.<http://www.everyculture.com>.

Dewi, N. 2015. *Manusia dan Lingkungan dalam Cerpen Indonesia Kontemporer: Analisis Ekokritik Cerpen Pilihan Kompas*. Yogyakarta: PPS Univ. Sanata Dharma (Jurnal Litera). - Journal ...journal.uny.ac.id › [index.php](#) › [litera](#) › [article](#) › [view](#). Accessed in 15 June 2020.

Definition of symbolism. 2020. Shodhganga
https://shodhganga.inflibnet.ac.in/bitstream/10603/83981/8/08_chapter-3.pdf

Different Between Metals and non-metals. 2021.
<https://byjus.com/chemistry/metals-and-nonmetals>.

Dogan, R. 2013. *The Position of Human Being in the Universe according to Islam*. Charles Sturt University: Faculty of Arts.Centre for Islamic Sciences & Civilization (CISAC). <http://www.hrpub.org>

Ducarme, F. & Couvet, D.2020. *What is Nature?*. Palgrave. Communication (article). <http://environment-ecology.com/what-is-nature/108-what-is-nature.html>. Diakses 15 janury 2022

Ecocriticism: Natural World in the Literary Viewfinder.1999.–
DergiParkdergipark.org.tr › download › article-file – (online)
<https://dergipark.org.tr/en/download/article-file/596975>. Accessed in 12 July 2020

Endang, B. 2019. *Futurologi dan fenomenologi Nilai Spiritual (Hubungan Allah, Manusia, dan Alam)*. Jurnal Visi Ilmu Pendidikan (online).docplayer.info › [35864586-Futurologi-dan-phenomenologi-nilai-spiri...](#) Accessed in 3 June 2020

Endraswara, S. 2016(a). *Sastra Ekologis: Teori dan Praktik pengkajian*. Yogyakarta. CAPS.

Endraswara, S. 2016(b). *Ekoritik Sastra: Konsep, Teori, dan Terapan*. Yogyakarta: Morfalingua.

- Endraswara, S. 2016(c). *Metodologi Penelitian Ekologi sastra*. Yogyakarta: Center for Academic publishing Service).
- Endraswara, S. 2003. *Metodologi Penelitian sastra: Epistemologi, Model, Teori, dan aplikasinya*. Yogyakarta: CAPS
- Etsen, M. 2016. *Pengertian Sastra Menurut Para Ahli*. <http://www.scribd.com>
- Fabio, A.D. & Tsuda, A. 2018. *The Psychology of Harmony and Harmonization: Advancing the Perspectives for the Psychology of Sustainability and Sustainable Development*. <https://www.mdpi.com> › pdf
- Fadaee, E. 2011. *Symbols, metaphors and similes in literature: A case study of "Animal Farm"*. Journal of English and Literature Vol. 2(2), pp. 19-27, February 2011
(online) <http://www.academicjournals.org/ijel> <https://academicjournals.org/journal/IJEL/article-full-text-pdf/39296CD965.pdf>. Accessed in 11 August 2020
- Farida, D.N. 2017. *Kritik Ekologi sastra Puisi "Perempuan lereng Gunung" Karya Ika Permata Hati dalam Antologi puisi Perempuan di Ujung Senja melalui Ekofeminisme Susan Griffin*. FBS UNS: Jurnal Basindo: Kajian Bahasa, Sastra Indonesia dan Pembelajarannya. [...journal2.um.ac.id](http://journal2.um.ac.id) › [index.php](#) › [basindo](#) › [article](#) › [view](#). Accessed 24 July 2020.
- Firdaus, H. 2013. *Alam Semesta Bekerja pada Paulo Coelho*. <https://hilmanfirdaus1410.wordpress.com/2013/12/04/alam-semesta-bekerja-pada-paulo-coelho/>
- Gada, M.Y. 2014. *Environmental Ethics in Islam: Principles and Perspectives*. World Journal of Islamic History and Civilization, 4 (4): 130-138 (online). https://www.researchgate.net/publication/278727259_Environmental_Ethics_in_Islam_Principles_and_Perspectives. Accessed 3 January 2022
- Garrard, G. 2004. *Ecocriticism*. Canada: Routledge (Taylor & Francis e-Library)
- Gbadamosi, E. 2017. *Ecocriticism: The Literature of Ecology*. sustyvibes.com › [ecocriticism-literature-ecol...](#)
- General Assembly United Nations. 2013. *Harmony with Nature Report of the Secretary-General (Sixty-eighth session)*.

<https://sustainabledevelopment.un.org/content/documents/2007harmony>.

Ginn, F. & Demeritt, D. 2008. *Nature: A Contested Concept*. Corwinwww.corwin.com › sites › files › upm-binaries

Gladwin, D. 2017. *Ecocriticism*. <File:///C:/Users/W7/Videos/Ecocriticism-Literary and Critical Theory>.

Glotfelty, Cheryll & Fromm, H. 1996. *The Ecocriticism Reader: landmark In Literary Ecology*. Georgia: The University of Georgia Press Athens.

Goldmann, L. 1981. *Method in Sociology of Literature*. Oxford: Basil Blackwell publisher.

Haicui, Yang. 2018. *A Discussion on the Harmonious Relationship of Human, Nature and Society*. China: University of Industry, Tianjin. https://file.scirp.org/pdf/AASoci_2018082815245398.pdf • PDF file

Hanafy, S. 2017. *Kajian Etika Islam*. *Kuriositas* Vo. 11, No. 1, Juni 2017 (online). <https://media.neliti.com> › media › publications › 2. Accessed 6 January 2022.

Hartati. 2019. *Ekologi Dalam Perspektif agama Kristen*. Thesis UNIVERSITAS ISLAM NEGERI RADEN FATAH. <http://eprints.radenfatah.ac.id/4019/>

Hidayati, V. & Nurhayati. 2013. *Ronggeng Dukuh Paruk Trilogy Written by Ahmad Tohari*. <https://ejournal3.undip.ac.id> › article › download. Accessed on 17 May 2022

Hilman, I. & Sunaedi, N. 2017. *Revitalization of Local Wisdom in Environmental Education*. *Advances in Social Science, Education and Humanities Research*, volume 79 1st International Conference on Geography and Education (ICGE 2016) online. https://www.researchgate.net/publication/317113447_Revitalization_of_Local_Wisdom_in_Environmental_Education. Accessed 12 July 2020.

Horsfield, J. 2017. *Human beings and Humanity*. ResearchGatewww.researchgate.net › publication › 31854...<https://www.thoughtco.com/paulo-coelho-4767086>

Ikerd, J. 2000. *In Harmony with Nature* <http://web.missouri.edu/~ikerdj/papers/HARMONY.html>

Inspirasi-inspirasi Aneh di Balik Mitologi Yunani. 2017. <https://www.bbc.com/indonesia/vert-earth-38478142>

- Irwandra. 2011. *Konsepsi Tuhan dalam Kesemestaan Menurut Seyyed Hossein Nasr*. Jurnal Ushuluddin Vol. XVII No. 1, Januari (online). [ejournal.uin-suska.ac.id > index.php > ushuludin > article > view](http://ejournal.uin-suska.ac.id/index.php/ushuludin/article/view). Accessed 7 July 2020.
- Iswari, M.E. 2011. *Paulo Coelho dan Takdir 'Warrior of The Light'*. <https://monikaerikaiswari.wordpress.com/2011/06/15/paulo-coelho-dan-takdir-warrior-of-the-light/>
- Iwatsuki, K. 2008. *Harmonious Co-existence between Nature and Mankind: An ideal Lifestyle for Sustainability Carried Out in the Traditional Japanese Spirit*. Journal of Humans and Nature 19: 1–18. <https://www.hitohaku.jp/publication/HN19-1.pdf>
- Jabrohim. 2003. *Metodologi Penelitian Sastra*. Yogyakarta: Hanindita Graha
- Ja'far, S. 2010. *Panenteisme dalam Pemikiran Barat dan Islam*. Ulumuna, Vol. XIV No. 1. [Ulumuna.or.id > index.php > ujs > article > view](http://ulumuna.or.id/index.php/ujs/article/view)
- Jose, W. 2017. *An Introduction to Ethics*. [https://egyankosh.ac.in > bitstream > Unit-1](https://egyankosh.ac.in/bitstream/Unit-1)
- Kabir, Md.R., Akash, M., Jesmin, A., & Akter, S. 2019. *Human Nature and Psychological Insights*. Quest Journals-Journal of Research in Humanities and Social Science Volume 7 ~ Issue 1 (online). www.questjournals.org. Accessed 9 July 2020.
- Kelsey, S. 2003. *Aristotle's definition of nature*. https://www.academia.edu/1611007/Aristotles_definition_of_nature._pdf
- Krishnamurti Foundation Trust. 1983. *What is Our Relationship With Nature?*. https://kfoundation.org/what-is-our-relationship-with-nature/?gclid=Cj0KCQiAy4eNBhCaARIsAFDVtI3OhFT9SEIRoUh_yS_EguOldJgAizB9TJkflAbb49TvpcgjDKe5R7icaAjhMEALw_wcB
- Kristina. 2021. *Iklim Negara Mesir dan Letak Geografisnya, Siswa Perlu Tahu nih*. <https://www.detik.com/edu/detikpedia/d-5667611/iklim-negara-mesir-dan-letak-geografisnya-siswa-perlu-tahu-nih>
- Lavenda, B. H. 2006. *Nature, Human, and Value: A Study in Environmental Philosophy*. Cardiff: University of Wales. ... - [ORCAorca.cf.ac.uk > ...](http://ORCAorca.cf.ac.uk)
- Leksono, F. 2013. *Devastation of Earth: an Ecocriticism Study in Cormac McCarthy's The Road*. [...jurnalmahasiswa.unesa.ac.id > article > view](http://jurnalmahasiswa.unesa.ac.id/article/view). Accessed 3 June 2020.

- Mallan, K.M, John, S., and Robyn, A.M. 2008. *New World Orders in Contemporary Children's Literature Utopian Transformations*. https://www.researchgate.net/publication/305231387_Reweaving_Nature_and_Culture_Reading_Ecocritically. Accessed 18 June 2020.
- Mambrol, Nasrullah. 2016. *Ecocriticism: An Essay*. <http://literariness.org/2016/11/27/ecocriticism>
- Marbainang, D. 2012. *Introduction to philosophical Ethics*. Lulu Publishing Morrisville, North Carolina. https://www.researchgate.net/publication/330958741_Philosophical_Ethics_A_Short_Introduction/link/5c5d5a4d45851582c3d60bc8/download
- Margono, H. 2014. *Human Reality and Perfection In the Philosophical View of Sutan Takdir Alisjahbana*. *Miqot*. 1 Vol. 38 No 1 (2014) – (online). [uinsujurnalmiqotojs.uinsu.ac.id › index.php › jurnalmiqot › issue › view](http://uinsujurnalmiqotojs.uinsu.ac.id/index.php/jurnalmiqot/issue/view). Accessed 5 August 2020.
- Matin, A.& Sahed, N. 2017. *Tuhan dalam Perspektif Pendidikan Islam*. Institut Agama Islam Negeri Surakarta. (online). [journal.uin.ac.id › Tarbawi › article › view](http://journal.uin.ac.id/Tarbawi/article/view). Accessed 12 June 2020.
- Mesir Kuno. 2021. <http://id.m.wikibooks.org>.
- Michalos, A.C. 2014. *Harmony. Encyclopedia of Quality of Life and Well-Being Research*. https://link.springer.com/referenceworkentry/10.1007%2F978-94-007-0753-5_1231
- Mishra, A. 2018. *Ecocriticism in Literature Introduction and Analysis*. <http://alok-mishra.net/ec-criticism-theory-literature-introduction-and-analysis>
- Mishra, SK. 2016. *Ecocriticism: A Study of Environmental Issues in Literature*. *Brics journal of Educational research* october-december 2016 vol. 6 issue 4. (online) https://www.researchgate.net/publication/318350741_Ecocriticism_A_Study_of_Environmental_Issues_in_Literature. Accessed 8 June 2020
- Mitologi Mesir. 2021. https://id.wikipedia.org/wiki/Mitologi_Mesir:
- Muniroch, Sri. .2011*Understanding Genetic Structuralism From Its Basic Concept*. ...ejournal.uin-malang.ac.id › Home › Vol 2, No 1 (2007) (online). Accessed 12 June 2020
- Mohan,S. 2019. Symbolism.

https://www.researchgate.net/publication/337669587_Symbolism

- Naess, A. 2003. *The Deep Ecology Movement: Some Philosophical Aspects*. (online).
https://www.researchgate.net/publication/313767313_The_Deep_Ecology_Movement_Some_Philosophical_Aspects'. Accessed 4 July 2020.
- Nashrullah, N. 2020. *3 Tahapan Penyucian Jiwa Menurut Said Hawwa*. *Khazanah*, 22 Rabiul Akhir 1443 / 27 November 2021.
<https://www.republika.co.id/berita/qi7aye320/3-tahapan-penyucian-jiwa-menurut-said-hawwa>
- Novelis, AK. 2020: *Paulo Coelho: Biografi, karya dan Fakta*.
<https://delhipages.live/id/literatur/novel-cerita-pendek/novelis-ak/paulo-Coelho>
- Nurjannah, R. 2015. *Dibalik Legenda daun Semanggi Empat*.
<http://www.liputan6.com>
- Nurnaningsih. 2017. *Landasan Hukum Persihiran dan Perdukunan. (Perspektif Islam)*. Makassar: Pusaka Almaida
- Olds, M.C. 2006. *Literary Symbolism*. French Language and Literature Papers. <https://digitalcommons.unl.edu/modlangfrench/28>
- Coelho, P. *Biography*. 2019. The Biography.com website.
<https://www.biography.com/writer/paulo-coelho>
- Pan, Yue. 2006. *Humanity and Nature Need to Exist in Harmony –*
https://www.chinadaily.com.cn/opinion/2006-07/27/content_650584.htm
- Pratama, A.S. 2017. *10 Mitos yang Menunjukkan kalau Sebentar lagi Kamu Bakal Dapat Uang*.
<http://www.idntimes.com>
- Rahasia Paulo Coelho Penulis Terlaris Sedunia. 2019. Jpnn.com Historiana.
<https://www.jpnn.com/news/rahasia-paulo-coelho-penulis-terlaris-sedunia?page=2>
- Rahayu, I. & Putri, D.P. 2015. *Kajian Sastra Ekologi (Ekokritik) Terhadap Novel Sebuah Wilayah yang Tidak Ada di Google Earth Karya Pandu Hamzah*. FKIP Unswagati www.fkip-unswagati.ac.id › ejournal › repository › article › download.
- Rahman, F., Amir, P., Bahar M.A.T. & Dalyan, M. 2019. *Oral Literature Iko-Iko: The Remains of the Oral Tradition of Bajo Ethnic in South Sulawesi* (online).
https://www.researchgate.net/publication/338278734_Oral_Literatur

e_iko-

iko_The_Remains_of_the_Oral_Tradition_of_Bajo_Ethnic_in_South_Sulawesi. Accessed 7 July 2020.

Rahman, F. 2019. *Save the world versus man-made disaster: A cultural perspective*. IOP Conf. Series: Earth and Environmental Science 2019 (online). https://www.researchgate.net/publication/331240068_Save_the_world_versus_man-made_disaster_A_cultural_perspective. Accessed 7 July 2020.

Rahwati, W. 2018. *Pemerian Alam Sebagai Simbol Femininitas dalam Novel Hana wo Hakobu Imouto*. Semarang. Universitas Dian Nuswantoro: Japanese Research on Linguistics, Literature, and Culture Vol. 1 No. 1. (online). <https://publikasi.dinus.ac.id/index.php/jrllc/article/view/2097/1380>. Accessed 12 June 2020.

Ratna, N.K. 2004. *Teori, Metode, dan Teknik Penelitian Sastra: dari Strukturalisme hingga Postrukturalisme Perspektif Wacana Naratif*. Yogyakarta: Pustaka Pelajar.

Resensi Buku Paulo Coelho "Aleph". 2012. <http://namaku-popshie.blogspot.com/2012/08/resensi-buku-paulo-coelho-alephdan.html>

Rich, K.L. 2021. *Introduction to Ethics*. http://samples.jbpub.com/22183_ch01_pass3

Ridwanuddin, P. 2020. *Merenungkan Pesan-pesan Ekologis Al-Quran*. <https://ibtimes.id/merenungkan-pesan-pesan-ekologis-al-quran/>

Ringkasan 'The Alchemist'. 2020. <https://www.greelane.com/id/sastra/literatur/the-chemist-summary-4694381/>

Rivai, J. 2019. *Interaksi antara Manusia dan Alam dalam Novel Rahasia Pelangi Karya Riawani Elyta & Shabrina WS: Pendekatan Ekokritik greg Garrard*. eprints.unm.ac.id

Rohman, S. 2015. *Story of Big Flood in the Modern Indonesian Literary: An Ecosriticism Study*. PPS UNJ: International Journal of Language Education and Culture Review. [ijlecr - international journal of language education and culture \(online\)...journal.unj.ac.id](http://ijlecr - international journal of language education and culture (online)...journal.unj.ac.id) > unj > index.php > ijlecr. Accessed 12 June 2020.

- Rosa, M. 2015. *Bridging Opposites: An Ecocritical Approach to Mary Oliver's Poetry*. www.tijdschriftframe.nl › 26-2-ecocriticism
- Routh, J. 1977. *A Reputation Made: Lucien Goldmann*. (online) <https://journals.sagepub.com/doi/abs/10.1111/j.1467-> Accessed 7 July 2020.
- Rozi, S. 2019. *Understanding the Concept of Ecosufism : harmony and the relationship of God, nature and humans in Mystical Philosophy of Ibn Arabi*– *Ulumuna* vol. 23, No. 2 (2019). (online). <https://ulumuna.or.id> › [index.php](#) › [ujis](#) › [article](#) › [view](#). Accessed 7 July 2020.
- Sa'adah, S.I. 2017. *An Ecocritical Analysis of Young Adult Dystopian Novel in Veronica Rossi's Under The Never Sky* (online). jurnalfahum.uinsby.ac.id › [nobel](#) › [article](#) › [view](#). Accessed 12 June 2020.
- Sahib, H. 2017. *Entextualization and Genre Transformation of Kajang Death Ritual Speech* (Dissertation). UNHAS
- Sahidah, A. 2018. *God, Man and Nature: Perspektif Toshihiko Izutsu tentang Relasi Tuhan, Manusia, dan Alam dalam Al-Qur'an*. Yogyakarta. IRCiSoD..
- Sahu, Geeta. 2014. *The Study of Representation of Nature in Literary Works and of The Relationship Between Literature and The Environment*. *International Journal: Sai Om Journal of Arts & Education* Vol. 1, Issue 1. (online). <http://citeseerx.ist.psu.edu/viewdoc/download?doi=10.1.1.829.3521&rep=rep1>&Accessed 12 June 2020.
- Salamuddin. 2017. *Seyyed Hossein Nasr's Concept of The Relationship Between Man, Nature, and God*. *Karsa: Journal of Social and Islamic Culture* Vol. 25, No.1 (online). [...ejournal.stainpamekasan.ac.id](http://ejournal.stainpamekasan.ac.id) › [index.php](#) › [karsa](#) › [article](#) › [download](#). Accessed 13 June 2020.
- Samekto. 1976. *Ikhtisar Sejarah Kesusastraan Inggris*. Jakarta: Gramedia.
- Samidi. 2016. *Tuhan, Manusia, dan Alam: Analisis Kitab Primbon Atassadhur Adammakna*. Balai Litbang Agama Semarang. *Shahih* Vol. 1, No. 1, Omah (online). ejournal.iainsurakarta.ac.id › [index.php](#) › [shahih](#) › [article](#) › [view](#). Accessed 12 June 2020
- Settineri, S, Emanuele, M.M., Turiaco, F. & Mento, C. 2017. *The Symbol Theory in S. Freud, C. G. Jung and C. S. Peirce*. *Mediterranean*

- Journal of Clinical Psychology MJCP ISSN: 2282-1619 VOL 5, N.2
2017 (online).
https://www.researchgate.net/publication/319260864_The_symbol_theory_in_S_Freud_C_G_Jung_and_C_S_Peirce. Accessed 10 August 2020
- Schliephake, C.M. 2015. *Re-mapping Ecocriticism: New Directions in Literary and Urban Ecology*. Ecozona. European Journal of Literature, Culture and Environment Vol.6 No.1 (online) ...ecozona.eu › [article](#) › [view](#). Accessed 14 July 2020
- Sharma, V.K. 2016. *Quintessence of Ecocriticism in Emerson's Works*. English Language Centre, Jazan University, Jazan, KSA. Litteram: An English Journal of Internasional Literati Vol. 1 issue 1. (online). www.academia.edu
[Quintessence_of_Ecocriticism_in_Emersons_Works](#). Accessed 14 July 2020.
- Sudiongko, A. 2019. *Misteri 8 Hewan Pembawa Pesan Kebajikan Hingga Pesan Kematian*. <http://malangtimes.com>
- Soemawisastra, B. 2008. *Paolo Coelho dan Perjalanan Hidupnya*. <https://jagatalit.com/12/09/paulo-coelho-dan-perjalanan-hidupnya/>
- Soerjani, M. 2014. *Ekologi Manusia dan Alam Semesta*. repository.ut.ac.id
- Sukmawan, S 2016. *Ekokritik sastra: Menanggapi Sasmita arcadia*. Malang: University of Brawijaya Press.
- Syafieh. 2016. *Tuhan dalam Perspektif Al-Qur'an*. IAIN Zawiyah Cot Kala Langsa, Aceh. Jurnal At-Tibyan Vol. I No.1. (online). Journaljournal.iainlangsa.ac.id › [index.php](#) › [tibyan](#) › [article](#) › [download](#). Accessed 9 July 2020
- The Pilgrimage (Ziarah): Paulo Coelho [RESENSI]. 2018. <https://opiniella.wordpress.com/2018/04/06/resensi-the-pilgrimage-ziarah-paulo-coelho/>
- Ting, GW & Liu, Jin Xia. 2015. *An Eco-criticism Reading of the Call of the Wind*. Linyi University, Linyi, China. David Publishing Vol. 13, No. 8. (online).www.davidpublisher.com › [Contribute](#). Accessed 7 June 2020.
- Torres, C.V. and Maria, AD. 2009. *Brazilian Culture, Family, and its Ethnic-Cultural Variety* (Article in Arizona Journal of Hispanic Cultural Studies • January 2009). (online). https://www.researchgate.net/publication/236713514_Brazilian_Cult

ure_Family_and_its_Ethnic-Cultural_Variety. Accessed 17 december 2021.

Tosic, J. 2006. *Ecocriticism-Interdisciplinary*. Facta Universitatis series: Working and Living Environmental Protection Vol. 3, No. 1. (online). universitatisfacta.junis.ni.ac.rs › walep › walep2006-06. Accessed 4 July 2020.

Tuin, I.V.d. 2014. *Concept of Nature*. www.mdpi.com › pdf

Ulya, H., Khoirunnisa & Chamalah, E. 2020. *Ecocritism in Sepotong Senja untuk Pacarku by Seno Gumira*. AKSIS: Jurnal Pendidikan Bahasa dan Sastra Indonesia, Volume 4 Nomor 1, Juni 2020. <http://journal.unj.ac.id> › unj › aksis › article › view. Accessed on 17 May 2022.

Umar, M. 2009. *Mesopotamia dan Mesir Kuno: Awal Peradaban Dunia*. el-Harakah. Vol. 11. No. 3. (online). ejournal.uin.malang.ac.id. Accessed 12 December 2021

Vining, J., Storie, M., & Kalnicky, E.A. 2008. *Human Perceptions of Connectedness to Nature and Elements of the Natural and Unnatural: The Distinction between Humans and Nature*. Human Ecology Review, Vol. 15, No. 1. (online). <https://apjh.humanecologyreview.org/pastissues/her151/viningetal.pdf> Ward, Jewel H. 2019. *Content Analysis Methodology*. <https://www.impactzone.co/portfolio/content-analysis-methodology/>. Accessed 12 July 2020.

Wardayati, T. 2021. *Inilah Simbol Kekuatan yang Digunakan Bangsa Mesir Kuno dan Artinya*. <https://intisari.grid.id/read/032967627/inilah-simbol-kekuatan-yang-digunakan-bangsa-mesir-kuno-dan-artinya-salah-satunya-mewakili-portal-dari-kematian-menuju-kehidupan-setelah-kematian?page=all>

Wejsa, S. and Lesser, J. 2018. *Migration in Brazil: The Making of a Multicultural Society*. <https://www.migrationpolicy.org/article/migration-brazil-making-multicultural-society>

Wekke, I.S., Samra, B., Abbas, N. & Harun, N. 2018. *Environmental Conservation of Muslim Minorities in Raja Ampat: Sasi, Mosque and Customs*. IOP Conf. Series: Earth and Environmental Science 156 (2018). (Online). https://www.academia.edu/36946948/ENVIRONMENTAL_CONSERVATION_OF_MUSLIM_MINORITIES_IN_RAJA_AMPAT_SASI_MOSQUE_AND_CUSTOMS. Accessed 13 August 2020.

- Wellek, R.& Warren, A. 1995. *Teori Kesusastraan* (diindonesiakan oleh Melani Budianta). Jakarta: Gramedia
- Whitehead, A.N. 2006. *The Concept of Nature*. Free Ebook www.gutenberg.org › ... › 2 by Alfred North Whitehead.
- Whitehead, A.N. 1919. *Concept of Nature Whitehead*. University of Illinois Archives archives.library.illinois.edu › erc › OriginalFiles › LITERATURE › Co...PDF
- Widianti, A.W. 2017. *Kajian Ekologi Sastra dalam Kumpulan Cerpen Pilihan Kompas 2014 Di Tubuh Tarra dalam Rahim Pohon*. Jurnal ilmiah Diksatrasia Vol. 1. No.2. (online). [jurnal.unigal.ac.id › index.php › diksatrasia › article › view](http://jurnal.unigal.ac.id/index.php/diksatrasia/article/view). Accessed 12 June 2020.
- Wilcher, R. 2010. *The Greening of Milton Criticism*. <https://onlinelibrary.wiley.com/doi/abs/10.1111/j.1741-4113.2010.00755.x>
- Yusuf, M.,& Wekke.S. 2020. *Developing Environmental Awareness and Actualizing Complete Piety Based on Quran*. International Journal of Advanced Science and Technology. Vol. 29, No. 5, (2020), pp. 2039-2050 (online). <http://sersc.org> › article › view. Accessed 9 July 2020.
- Yusuf, M., Nahdhiyah&Wekke, I.S. 2019. *Dimension of Human Perfection Based on the Quran*. Opción, Año 35, No.89 (2019):. (online). https://d1wqtxts1xzle7.cloudfront.net/60170566/Yusuf_24423-38567-1-SM20190731-104104-1vxrblq.pdf?1564585922=&response-content-disposition=inline%3B+filename%3DDimension_of. Accessed 9 July 2020.
- Yusuf, M., Mardan, & Bakar,A. 2019. *The Inscribed And Outspread Verses of Allah Both Point Toward The Relationship of Man And Nature*. Conference: International Conference on Environmental Awareness for Sustainable Development in conjunction with International Conference on Challenge and Opportunities Sustainable Environmental Development, ICEASD & ICCOSED 2019. (1-2 April 2019, Kendari, Indonesia). https://www.researchgate.net/publication/335865133_The_Inscribed_And_Outspread_Verses_of_Allah_Both_Point_Toward_The_Relationship_of_Man_And_Nature. Accessed 10 July 2020.

Appendix

Alc = Novel The Alchemist

Pil = Novel Pilgrimage

Bri = Novel Brida

Alc = 31 extracts

Pil = 10 extracts

Bri = 13 extracts

No.	Code	Extract	Reference
1.	Alc 1	<p>“In order to find the treasure, you will have to follow the omens. God has prepared a path for everyone to follow. You just have to read the omens that he left for you”</p> <p>Before the boy could reply, a butterfly appeared and fluttered between him and the old man. He remembered something his grandfather had once told him: that butterflies were a good omen. Like crickets, and like grasshoppers; like lizards and four-leaf clovers.</p>	P. 31
2.	Alc 2	<p>“Then go back and observe the marvels of my world,’ said the wise man. ‘you cannot trust a man if you don’t know his house.’</p> <p>“Relieved, the boy picked up the spoon and returned to his exploration of the palace, this time observing all of the works of art on the ceilings and the walls. He saw the gardens, the mountains all around him, the beauty of the flowers, and the taste with which everything had been selected. Upon returning to the wise man, he related in detail everything he had seen.</p> <p>“But where are the drops of oil I entrusted to you? Asked the wise man.</p> <p>Looking down at the spoon he held, the boy saw that the oil was gone.</p> <p>“Well, there is only one piece of advice I can give you,’ said the wisest of wise men.’ The secret of happiness is to see all the marvels of the world, and never to forget the drops of oil the spoon.”</p>	P. 34

3.	Alc 3	<p>The old man had spoken about signs and omens, and, as the boy was crossing the strait, he had thought about omens. Yes, the old man had known what he was talking about: during the time the boy had spent in the fields of Andalusia, he had become used to learning which path he should take by observing the ground and the sky. He had discovered that the presence of a certain bird meant that a snake was nearby, and that a certain shrub was a sign that there was water in the area, the sheep had taught him that.</p> <p>If god leads the sheep so well, he will also lead a man, he thought, and that made him feel better. The tea seemed less bitter.</p>	P. 36
4.	Alc 4	<p>The boy understood intuitively what he meant, even without ever having set foot in the desert before. Whenever he saw the sea, or a fire, he fell silent, impressed by their elemental force.</p> <p>I've learned things from the sheep, and I've learned things from crystal, he thought, I can learn something from the desert, too, it seems old and wise.</p>	P. 76
5.	Alc 5	<p>But all this happened for one basic reason: no matter how many detours and adjustments it made, the caravan moved toward the same compass point. Once obstacles were overcome, it returned to its course, sighting on a star that indicated the location of the oasis. When the people saw that star shining in the morning sky, they knew they were on the right course toward water, palm trees, shelter, and other people. It was only the Englishman who was unaware of all this; he was, for the most part, immersed in reading his books.</p>	P. 77
6.	Alc 6	<p>"One day, the earth began to tremble, and the Nile overflowed its banks. It was something that I thought could happen only to others, never to me, my neighbors and</p>	P. 76

		<p>my wife would lose all their olive trees in the flood. And my wife was afraid that we would lose our children I thought that everything I owned would be destroyed. “The land was ruined, and I had to find some other way to earn a living. So now I’m a camel driver. But that disaster taught me to understand the word of Allah: people need not fear the unknown if they are capable of achieving what they need and want.</p> <p>“We are afraid of losing what we have, whether it’s our life or our possessions and property. But this fear evaporates when we understand that our life stories and the history of the world were written by the same hand.”</p>	
7.	Alc 7	<p>He also said that this was not just a human gift, that everything on the face of the earth had a soul, whether mineral, vegetable, or animal----or even just a simple thought. “Everything on earth is being continuously transformed, because the earth is alive. . .and it has a soul. We are part of that soul, so we rarely recognize that it is working for us. But in the crystal shop you probably realized that even the glasses were collaborating in your success.”</p> <p>The boy thought about that for a while as he looked at the moon and the bleached sand. “I have watched the caravan as it crossed the desert,” he said. “the caravan and the desert speak the same language, and it’s for that reason that the desert allows the crossing. It’s going to test the caravan’s every step to see if it’s in time, and, if it is, we will make it to the oasis.”</p> <p>“If either of us had joined this caravan based only on personal courage, but without understanding that language, this journey would have been much more difficult.”</p> <p>They stood there looking at the moon. “That’s the magic of omens,” said the boy.”</p> <p>I’ve seen how the guiders read the signs of</p>	P. 81

		the desert”	
8.	Alc 8	They were strange books. The spoke about mercury, salt, dragons, and kings, and he didn’t understand any of it. But there was one idea that seemed to repeat itself throughout all the books: all things are the manifestation of one thing only.	P. 82
9.	Alc 9	The book that most interested yhe boy told the stories if the famous alchemists. They were men who had dedicated their entire lives to the purification of metals in their laboratories; they believed that, if a metal were heated for many years, it would free itself of all its individual properties, and what was left would be the soul of the world. This soul of the world allowed to them to understand anything on the face of the earth, because it was the language with which all things communicated. They called that discovery the master work—it was part liquid and part solid.	P. 83
10.	Alc 10	“It’s not easy to find the philosopher’s stone,” said the Englishman. “the alchemists spent years in Theirs laboratories, observing the fire that purified the metals. They spent so much time close to the fire that gradually they gave the vanities of the world. They discovered that the purification of the metals had led to a purification of themselves.” The boy thought about the crystal merchant. He had said that it was a good thing for the boy to clean the crystal pieces, so that he could free himself from negative thoughts. The boy was becoming more and more convinced that alchemy could be learned in one’s daily life.	P. 83
11.	Alc 11	The boy went back to contemplating the silence of the desert, and the sand raised by the animals. “everyone has his or her own way of learning things.” He said to himself. “his way isn’t the same as mine, nor mine as his. But we’re both in search of	P. 86

		our persona; legends, and I respect him for that.”	
12.	Alc 12	But none of that mattered to the alchemist. He had already seen many people come and go, and the desert remained as it was. He had seen kings and beggars walking the desert sand. The dunes were changed constantly by the wind, yet there were the same sands he had known since he was a child. He always enjoyed seeing the happiness that the travelers experiences when, after weeks of yellow sand and blue sky, they first saw the green of the date palms. Maybe God created the desert so that man could appreciate the date trees, he thought.	P. 89
13.	Alc 13	The boy couldn't believe whata he was seeing: the oasis, rather than being just a well surrounded by a few Palm trees---as he had seen once in a georgraphy book— was much larger than many towns back in Spain. There were three hundred wells, fifty thousand date trees, and innumerable colored tents spread among them. “It looks like <i>A Thousand and One Nights</i> ,” said the Englishman, impatient to meet with the alchemist. They were surrounded by children, curious to look at the animals and people that were arriving. The men of the oasis wanted to know if they had seen any fighting, and the women competed with one another for acces to the cloth and precious stones brought by the merchants. The cloth and precious stones brought by the merchants. The silence of the desert was a distant dream; the travelers in the caravan were talking incessantly, laughing and shouting, as if they had emerged from the spiritual world and found themselves once again in the world of people. They were relieved and happy	P. 90
14.	Alc 14	If he pushed forward impulsively, he would fail to see the signs and omens left by God	P. 92

		<p>along his path.</p> <p>God placed them along my path. He had surprised himself with the thought. Until then, he had considered the omens to be things of this world. Like eating or sleeping, or like seeking love or finding a job. He had never thought of them in terms of a language used by God to indicate what he should do.</p> <p>“Don’t be impatient,” he repeated to himself. “it’s like the camel driver said: ‘eat when it’s time to eat, and move along when it’s time to move along.’”</p>	
15.	Alc 15	<p>It was the pure language of the world. It required no explanation, just as the universe needs none as it travels through endless time. What the boy felt at that moment was that he was in the presence of the only woman in his life, and that, with no need for words, she recognized the same thing. He was more certain of it than anything in the world. He had been told by his parents and grandparents that he must fall in love and really know a person before becoming committed. But maybe people who felt that way had never learned the universal language. Because, when you know that language, it’s easy to understand that someone in the world awaits you, whether it’s in the middle of the desert or in some great city. And when two such people encounter each other, and their eyes meet, the past and the future become unimportant. There is only that moment, and the incredible certainty that everything under the sun has been written by one hand only. It is the hand that evokes love, and creates a twin soul for every person in the world. Without such love, one’s dreams would have no meaning.</p>	P. 96
16.	Alc 16	<p>The seer was a specialist in the casting of twigs; he threw them on the ground, and made interpretations based on how they fell. That day, he didn’t make a cast. he</p>	P. 106

		<p>wrapped the twigs in a piece of cloth and put them back in his bag.</p> <p>“I make my living forecasting future for people,” he said. “I know the science of the twigs, and and I know how to see them to penetrate to the place where all is written. There, I can read the past, discover what has already been forgotten, and understand the omens that are here in the present.</p> <p>“When people consult me, it’s not that I’m reading the future; I am guessing at the future. The future belongs to God, and it is only he who reveals it</p>	
17.	Alc 17	<p>“Remember what I told you: the world is only the visible aspect of God. And that what alchemy does is to bring spiritual perfection into contact with the material plane.”</p>	P. 145
18.	Alc 18	<p>In the silence, the boy understood that the desert, the wind, and the sun were also trying to understand the signs written by the hand, and were seeking to follow their paths, and to understand what had been written on a single emerald. He saw that omens were scattered throughout the earth and in space, and that there was no reason or significance attached to their appearance; he could see that not the deserts, nor the winds, not the sun, nor people knew why they had been created. But that he hand had a reason for all of this, and that only the hand could perform miracles, or transform the sea into a desert . . . or a man into the wind. Because only the hand understood that it was a larger design that had moved the universe to the point at which six days of creation had evolved into a Master Work</p>	P. 156
19.	Alc 19	<p>But here he was, at the point of finding his treasure, and he reminded himself that no project is completed until its objective has been achieved. The boy looked at the</p>	P. 165

		sands around him, and saw that, where his tears had fallen, a scarab beetle was scuttling through the sand. During his time in the desert, he had learned that, in Egypt, the scarab beetles are a symbol of God.	
20.	Alc 20	“I learned that the world has a soul, and that whoever understands that soul can also understand the language of things. I learned that many alchemists realized their personal legends, and wound up discovering the soul of the world, the philosopher’s stone, and the elixir of life. “but, above all, I learned that these things are all so simple that they could be written on the surface of an emerald.”	P. 85
21.	Alc 21	The boy awoke as the sun rose. There, in front of him, where the small stars had been the night before, was an endless row of date palms, stretching across the entire desert	P. 88
22.	Alc 22	People were shouting at the new arrivals, dust obscured the desert sun, and the children of the oasis were bursting with excitement at the arrival of the strangers.	P. 89
23.	Alc 23	When you know that language, it’s easy to understand that someone in the world awaits you, whether it’s in the middle of the desert or in some great city.	P. 96
24.	Alc 24	The desert was full of men who earned their living based on the ease with which they could penetrate to The Soul of the world	P. 105
25.	Alc 25	At the end of the day, the boy went looking for the alchemist, who had taken his falcon out into the desert. I still have no idea how to turn myself into the wind.	P. 147
26.	Alc 26	The Arabs recounted the legend of a boy who had turned himself into the wind, almost destroying a military camp, in defiance of the most powerful chief in the desert	P. 157
27.	Alc 27	The boy was happy and-as only a child can-he felt grateful for being alive. He was sure that he had not wasted his time, for he had learned to contemplate Nature and to	P. 178

		respect it. Then, because he was listening to the seagull, the wind in the palm trees, and the voices of his friend playing, he also heard the first bell	
28.	Alc 28	He decided to walk for a while along the beach, to listen to the noise of the wind and to the cries of the seagulls	P. 178
29.	Alc 29	The wind never stopped, and the boy remembered the day he had sat at the fort in Tarifa with this same wind blowing in his face. It reminded him of the wool from his sheep...his sheep who were now seeking food and water in the fields of Andalusia, as they always had.	P. 76
30.	Alc 30	Everything on earth is being continuously transformed, because the earth is alive...and it has a soul. We are part of the soul, so we rarely recognize that it is working for us. But in the crystal shop you probably realized that even the glasses were collaborating in your success	P. 81
31.	Alc 31	They stood there looking at the moon. "that's the magic of omens," said the boy. "I've seen how the guides read the sign of the desert, and how the soul of the caravan speaks to the soul of the desert."	P. 82
32.	Pil 1	'Do it now for the first time,' he said. I lowered my head between my knees, breathed deeply, and began to relax. My body obeyed without question, perhaps because we had walked so far during the day and I was exhausted. I began to listen to the sound of the earth, muffled and harsh, and bit by bit I transformed myself into a seed. I didn't think. Everything was dark, and I was asleep at the center of the earth. Suddenly, something moved. It was a part of me, a minuscule part of me that wanted to awaken, that said that I had to leave this place because there was something else 'up there'. I wanted to sleep, but this part insisted. I began to move my fingers, and my fingers began to move my arms – but they were neither fingers nor arms. They were a small shoot that was fighting to overcome the force of	P. 30-31

		<p>the earth and to move in the direction of that 'something up there.' I felt my body begin to follow the movement of my arms. Each second seemed like an eternity, but the seed needed to be born; it needed to know what that 'something up there' was. With immense difficulty, my head, then my body, began to rise. Everything was too slow, and I had to fight against the force that was pushing me down toward the center of the earth where before I had been tranquil, dreaming an eternal dream. But I was winning, I was winning, and finally I broke through something and was upright. The force that had been pressing down on me suddenly ceased. I had broken through the earth and was surrounded by that 'something up there.'</p>	
33.	Pil 2	<p>Among the greatest sensations that I have experienced in my life were those I felt on that unforgettable first night on the Road to Santiago. It was cold, despite its being summer, but I could still taste the warmth of the wine that Petrus had brought. I looked up at the sky; the Milky Way spread across it, reflecting the immensity of the Road we would have to travel. This immensity made me very anxious; it created a terrible fear that I would not be able to succeed – that I was too small for this task. Yet today I had been a seed and had been reborn. I had discovered that although the earth and my sleep were full of comfort, the life 'up there' was much more beautiful. And I could always be reborn, as many times as I wanted, until my arms were long enough to embrace the earth from which I had come.</p>	P. 34
34.	Pil 3	<p>Petrus looked around him, and I followed his eyes. On the uplands of one of the peaks, some goats were grazing. One of them, more daring than the others, stood on an outcropping of a high boulder, and I could not figure out how he had reached that spot or how he would get down. But as I was thinking this, the goat leapt and, alighting in a place I couldn't even see,</p>	P. 39

		rejoined his companions. Everything in our surrounds reflected an uneasy peace, the peace of a world that was still in the process of growing and being created – a world that seemed to know that, in order to grow, it had to continue moving along, always moving along. Great earthquakes and killer storms might make nature seem cruel, but I could see that these were just the vicissitudes of being on the road. Nature itself journeyed, seeking illumination.	
35.	Pil 4	'Let's forget all of our discussion about God,'he said, as we made our way through the olive trees. 'God is in everything around us. He has to be felt and lived. And here I am trying to transform him into a problem in logic so that you can understand him. Keep doing the exercise of walking slowly, and you will learn more and more about his presence.	P. 59
36.	Pil 5	The lamb stopped at the edge of the hamlet, where there was only one street leading to the church. At that moment, I was seized by a terrible fear, and I began to repeat over and over, 'Lord, I am not worthy to enter thy house.' But the lamb looked at me and spoke to me through his eyes. He said that I should forget forever my unworthiness because the power had been reborn in me, in the same way that it could be reborn in all people who devoted their lives to the good fight. A day would come – said the lamb's eyes – when people would once again take pride in themselves, and then all of nature would praise the awakening of the God that had been sleeping within them. As the lamb looked at me, I could read all of this in his eyes; now he had become my guide along the Road to Santiago. For a moment everything went dark, and I began to see scenes that were reminiscent of those I had read about in the Apocalypse: the Great Lamb on his throne and people washing his vestments, cleansing them with his blood.	P. 270-271

		This was the moment when the God was awakened in each of them. I also saw the wars and hard times and catastrophes that were going to shake the earth over the next few years. But everything ended with the victory of the Lamb and with every human being on earth awakening the sleeping God and all of God's power.	
37.	Pil 6	'God was manifest in the caves and in the thunderstorms of prehistory. After people began to see God's hand in the caves and thunderstorms, they began to see him in the animals and in special places in the forest. During certain difficult times, God existed only in the catacombs of the great cities. But through all of time, he never ceased to live in the human heart in the form of love. '	P. 58
38.	Pil 7	'I'm tired; I'm going to bed,' he said. 'But do this exercise ^{now} . Call up your intuition again, your secret side. Don't be concerned about logic, because water is a fluid element, and it does not allow itself to be controlled easily. But water, little by little and in a nonviolent way, is going to build a new relationship between you and the universe	P. 103
39.	Pil 8	I had broken through the earth and was surrounded by that "something up there". The 'something up there' was the field. I sensed the heat of the sun, the hum of the mosquitoes, the sound of a river that ran in the distance. I arose slowly, with my eyes closed, and felt that any moment I was going to become dizzy and fall to the ground.	P. 31
40.	Pil 9	I looked around, and I could see both the fog bank from which i had emerged and another above me.between the two, I could see the peaks of the tallest mountains and the top of El Cebrero, where the cross was. I felt strong desire to pray. Eventhough I knew that I would have to detour from the road to Tricastela, I decided to climb, I did it in complete	P. 266

		silence, within and without.	
41.	Pil 10	There I stood, overcome by the scene of the lamb and the cross. This was a cross that I need not set upright, for it was there before me, solitary and immense, resisting time and the elements. It was a symbol of the fate that people created, not for their God but for themselves. The lessons of the Road to Santiago came back to me as I sobbed there, with a frightened lamb as my witness	P. 267
42.	Bri 1	"I learned about the Dark Night," she said to the now silent forest. "I learned that the search for God is a Dark Night, that Faith is a Dark Night. And that's hardly a surprise really, because for us each day is a dark night. None of us knows what might happen even the next minute, and yet still we go forward. Because we trust. Because we have Faith."	P. 17
43.	Bri 2	"We are eternal because we are all manifestations of God," Wicca said. "That is why we go through many lives and many deaths, emerging out of some unknown place and going toward another equally unknown place. You must get used to the fact that there are many things in magic which are not and never will be explained. God decided to do certain things in a certain way and why He did this is a secret known only to Him." "The Dark Night of Faith," thought Brida. So it existed in the Tradition of the Moon as well.	P. 26
44.	Bri 3	"The human race drinks always from this same inexhaustible fountain, and even when everyone says it is doomed, it still finds a way to survive. It survived when the apes drove the men from the trees and when the waters covered Earth. It will survive when everyone is preparing for the final catastrophe. "We are responsible for the Universe, because we are the Universe."	P. 95
45.	Bri 4	"God has a special fondness for shepherds. They are people accustomed to nature, silence, patience. They possess all	P. 115

		the necessary virtues to commune with the Universe.”	
46.	Bri 5	“I’m free. I’m proud of my body because it’s the manifestation of God in th visible world.”The heat from the fire was becoming unbearable. The world seemed far away, and she no longer cared about superficial things. She was alive, the blood was coursing through her veins, and she was entirely given over, body and soul, to her search. Dancing around that fire was not new to her, for the rhythm awoke dormant memories of when she had been a Teacher of the Wisdom of Time. She wasn’t alone, because that party was a reencounter with herself and with the Tradition she’d carried through many lives. She felt a profound respect for herself	P. 189
47.	Bri 6	“Magical places are always beautiful and deserve to be contemplated. Waterfalls, mountains, and forests are all places where the spirits of Earth tend to play and laugh and speak to us. You are in a sacred place, and it is showing you the birds and the wind. Thank God for this, for the birds, the wind, and for the spirits who inhabit this wood. Always stay on the bridge between the visible and the invisible.”	P. 46
48.	Bri 7	“God manifests himself in everything, but the word is one of his most favored methods of doing so, because the word is thought transformed into vibration; you are projecting into the air around you something which, before, was only energy. Take great care with everything you say,” Wicca said again. “The word has more power than many rituals.”	P. 64
49.	Bri 8	“Right, as soon as the sun touches the horizon, say a prayer. In the Tradition of the Sun, it is through prayers that we commune with God. A prayer, when couched in the words of the soul, is far more powerful than any ritual.”	P. 79
50.	Bri 9	“God is God in both the Tradition of the Moon and the Tradition of the Sun,” said Brida, believing that the Traditions were the	P. 80

		<p>same and only differed in the ways in which they were taught. "So teach me how to pray." The Magus turned to face the sun and closed his eyes. "We are human beings, Lord, and we do not know our own greatness. Lord, give us the humility to ask for what we need, because no desire is vain and no request is futile. Each of us knows how best to feed our own soul; give us the courage to see our desires as coming from the fount of Your eternal Wisdom. Only by accepting our desires can we begin to understand who we are. Amen. Now it's your turn," said the Magus. "Lord, help me understand that all the good things in life tha happen to me do so because I deserve them.</p>	
51.	Bri 10	<p>She simply felt a sudden need to feel the force of nature and the friendly spirits who, ever since the world was created, have inhabited all the lovely places of the planet. Ahuge moon was shining in the sky, illuminating the path and the countryside around.</p>	P. 155
52.	Bri 11	<p>He looked up the sky, still full of low clouds. God was the God of the brave. And He would understand him, because the brave are those who make decisions despite their fear, who are tormented by the Devil every step of the way and gripped by anxiety about their every action, wondering if they are right or wrong.</p>	P. 207
53.	Bri 12	<p>"No one can possess a sunset like the one we saw that evening," he went on. "just as no one can possess an afternoon of rain beating againts the window, or the serenity of a sleeping child, or the magical moment when the waves break on the rocks. No one can possess the beautiful things of this Earth, but we can know them and love them, it is through such moments that God reveals himself to mankind.</p>	P. 209
54.	Bri 13	<p>A new Dark Night lay ahead, but the next stage would be much more enjoyable and joyful, much closer to what he had dreamed. He knew this because the</p>	P. 212

	flowers and the forests and because of young woman who arrive one day led by God's hand, not knowing that they are there in order for destiny to be fulfilled. He knew this because of the Tradition of the Moon and the Tradition of the Sun	
--	---	--

Glossary

Term	Explanation
Apocalyptic literature	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.
Deep ecology	A condition of individuals to respect nature and exist with nature in a harmonious way.
Ecological messages culturally	Ecological messages based on author's culture contained in the relationships that occur between humans, nature, and God in the novel The Alchemist, The Pilgrimage, and Brida
Environmental awareness	Humans self-awareness that humans and nature are inseparable from each other in that they have mutual relationships. People are able to perform

<p>Genetic structuralism</p>	<p>their everyday activities and fulfill their daily needs without damaging the environment.</p> <p>Theory to reveal the meaning that comes from the intrinsic and extrinsic elements of literary works. The extrinsic elements here means 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.</p>
<p>Harmony</p>	<p>In tune. In harmony what is meant here is living in harmony between humans, nature and God. There is a positive impression and positive treatment of human toward nature</p>

.

:

