

oikos and *kritos* mean “house judge”. A long winded gloss on ecocrit might run as follow: “ a person who judges the merits and fault of writings that depict the effects of culture upon nature with a view toward celebrating nature, berating its despoilers, and reversing their harm through political action.” The Greek *oikos*, household, and in modern usage refers both to “the study of biological interrelationships and the flow of energy through organisms and organic matter.” (Glotfelty and Fromm 62) So, the *oikos* is nature, a place Edward Hoagland call “our widest home,” and the *kritos* is an arbiter of taste who wants the house kept in good order, no boots or dishes strewn about to ruin the original decor. (Buell 13). Simply put, ecocriticism is the study of the relationship between literature and the physical environment.

Richard Kerridge’s definition in the mainly British *Writing the Environment* (1998) suggests, like Glotfelty’s, a broad cultural ecocriticism:

The ecocritic wants to track environmental ideas and representations wherever they appear, to see more clearly a debate which seems to be taking place, often part-concealed, in a great many cultural spaces. Most of all, ecocriticism seeks to evaluate texts and ideas in terms of their coherence and usefulness as responses to environmental crisis (Kerridge 5).

Base on definition above, Ecocriticism tries to examine and evaluate text and idea with relation to environmental issue. While, Greg Garrard in his book “Ecocriticism” explain Ecocriticism is the study of the relationship of human and the non-human, throughout human cultural history and entailing critical analysis of the term ‘human’ itself (Garrard 5).

Ecocriticism is interdisciplinary, calling for collaboration between natural scientists, writers, literary critics, anthropologists, historians, and more.

Ecocriticism asks us to examine ourselves and the world around us, critiquing the way that we represent, interact with, and construct the environment, both “natural” and manmade. At the heart of ecocriticism, many maintain, is “a commitment to environmentality from whatever critical vantage point” (Buell 11). In this age of environmental crisis it is enlightening to analyse the works of this well-known writer against the backdrop of eco-critical theories which take an earth-centred approach to literary studies.

Ecocriticism’s attention to place reflects its recognition of the interconnectedness between human life/history and physical environments to which works of imagination (in all media, including literature) bear witness—hence the claim by one of ecocriticism’s earliest spokespersons that its distinctive addition to the commonly studied triad of race, class, and gender was place as a critical category (Buell, Heise and Thornber 420).

According to Buell, one can identify several trend-lines marking an evolution from a “first wave” of ecocriticism to a “second” or new revisionist wave or waves increasingly evident today. Buell explain, First-wave scholarship of the 1990s tended to equate environment with nature. Ecocriticism focus on literary renditions of the natural world in poetry, fiction, and nonfiction as means of evoking and promoting contact with it and value nature preservation and human attachment to place at a local-communitarian or bioregional level. Wendell Berry

"Historically, pastoral has sometimes activated green consciousness, sometimes euphemized land appropriation. It may direct us towards the realm of physical nature, or it may abstract us from it.... (Buell 31)

Pastoral directs to portray of nature in physical world, sometimes in ways to care with environment and protect nature. In dystopian literature, Pastoral sometimes was described as the other part of world or place where the character can escape from the damaged world. It can be destruction of nature or human's moral. The bad setting place in dystopian makes people thing nature does not appear but sometimes nature also exist.

Pastoral found in much British and American literature, focuses on the dichotomy between urban and rural life, is "deeply entrenched in Western culture"(Garrard 33). At the forefront of works which display pastoralism is a general idealization of the nature and the rural and the demonization of the urban. Often, such works show a "retreat" from city life to the country while romanticizing rural life, depicting an idealized rural existence that "obscures" the reality of the hard work living in such areas requires (33). According to Garrad, in classical period of pastoral creates two key contrasts: the spatial distinction of town and country as well as a temporal distinction of a fallen present and an idyllic past (35). It presents the distinction of town (frenetic, corrupt, impersonal) and country (peaceful, abundant) in fallen present.

Greg Gerrard identifies three branches of the pastoral. First, Classic Pastoral, "characterized by nostalgia" (37) and an appreciation of nature as a place for human relaxation and reflection. Second, Romantic Pastoral, a period after the Industrial Revolution that saw "rural independence" as desirable against the

youth – like the environment, are likely to survive even if our constructed civilization does not (Garrard 107). Garrard suggests, apocalypse involves a ‘social psychology’ that inclines towards ‘paranoia and violence’, ‘extreme moral dualism’, and canonisation of ‘believers’; and because it is always been coming yet, it is always an imaginative act.

Buell, in *The Environmental Imagination* (1995), describes this literature, including Carson’s *Silent Spring* as "environmental apocalypticism" and as "the single most powerful master metaphor that the contemporary environmental imagination has at its disposal" (Buell 285). The role of the imagination is pivotal to this metaphor, for it implies that the very fate of our world ‘hinges on the arousal of the imagination to a sense of crisis’ (Buell 285). Generally, apocalypse is equated with foreboding doom and human eradication. Thompson argue,

Apocalypse from the Greek *Apo-calyptein*, meaning ‘to un-veil’. Apocalyptic literature takes the form of a revelation of the end of history. Violent and grotesque images are juxtaposed with glimpses of a world transformed; the underlying theme is usually a titanic struggle between good and evil . . . Apocalypticism has been described as a genre born out of crisis, designed to stiffen the resolve of an embattled community by dangling in front of it the vision of a sudden and permanent release from its captivity. It is underground literature, the consolation of the persecuted. (Thompson 13–14)

This definition suggests the following features: the social psychology of apocalypticism that has historically inclined such ‘embattled’ movements to violence. The extreme moral dualism that divides the world sharply into friend and enemy. The emphasis upon the ‘unveiling’ of historical truth and the

corresponding role of believers as the ones to whom, and for whom, the veil of history is rent. But most importantly, apocalypticism is inevitably bound up with imagination, because it has yet to come into being.

Garrard goes on to detail the characteristics of the apocalypse narrative: the warning, the "good guys" who are admired without question, and the "bad guys" or faceless bureaucrats corrupted by commercial success (Garrard 95). This apocalyptic narrative mirrors and feeds into the literary dystopia, where "even the most egalitarian utopia must eventually revert to conflict and competition for scarce resources" (94) and therefore, fall into dystopia.

The apocalyptic has proven to be one of the most complicit, resilient, and powerful metaphors used throughout history to manipulate human behavior. On one side, it continues to be a central rhetorical element connecting a multitude of conservative agendas (religious, military, and industrial) to justify an assumed moral supremacy of one group over other humans as well as nature. On the other side, in contrast, it has emerged as one of the most relied-upon and productive rhetorical devices in the current environmental movement.

In this point, ecocriticism as theory will be applied to this research by using ecocriticism's concept (Pastoral, Wilderness and Apocalypse) to analyze the representation of nature that appear in *Under the Never Sky* novel. The interaction of Aria and Peregrine with natural environment will be analyzed and proved with data obtained from the novel.

2.1.2 The Young Adult Dystopian Literature

Dystopia is derived from two words, namely: dis and utopia. Dystopia is the opposite of utopia (eutopos- a "good place", dis topos- a "bad place"). The term is used to describe an unpleasant futuristic society inhabited by a number of people or a population (Adams 1). Here, the society itself is typically the antagonist; it is society that is actively working against the protagonist's aims and desires. This oppression frequently is done by a totalitarian or authoritarian government, causing the loss of civil freedom and untenable living conditions, caused by any number of circumstances.

One major preoccupation of the dystopian imagination is the threat of environmental destruction because of global warming and other scenarios of ecological destruction like rising sea levels, storms, drought, and the end of fossil fuels create social, political, and economic nightmares (Basu et al 3). The environmental dystopian literature usually illustrates the dangers of environmental ruin and the young-survivor protagonists learn to adapt in the hard times. In addition, based on this setting place and time, contemporary dystopian often illustrates about *post-apocalyptic* world a variety of other huge world-changing events, such as plague, World War III, cataclysmic asteroid crashes, or even zombies.

The young adult text tends to "balance the desire to please and instruct" they have clear messages, with edgy covers (Basu et al 5). The genre sets youth at odds with adults and empowers young people to turn against the system. The young

adult dystopia inherently offers a hope that is not present in the adult dystopia. Dystopia seeks to shock its readership into a realization of the urgent need for radical revisions of current human, political and social organization, and even of human nature itself (Sigler 148). If people do not change, the future looks devastatingly bleak.

The young adult dystopia derives many of its ideas and conventions from the wider traditions of utopian and dystopian literature for adults, science fiction, and children's literature. These texts recapitulate the conventions of the *bildungsroman*, using various forms of turmoil as a catalyst for achieving adulthood, but the dystopia itself, and most important for this study the environment of the dystopia, is an entity and plays a role in the young protagonist's development (Basu et al 6).

Dystopian young adult texts focus, on the whole, on the actions of humans in the developed western world. They comment on an increasing reliance on technology, genetic modification, consumerism, and the massive environmental impact this lifestyle causes. The predominant environmental tension addressed in these texts is humanity's survival in the face of climate change and how climate change will alter not only the landscape of the planet but the landscape of humanity itself. The natural will to survive of both humans and the environment are now in conflict, but humans are inextricably connected to nature and not vice versa, nature will continue with or without us, but humanity cannot continue without the earth (Garrard 103). Nature, in its traditional sense (a biodiverse world independent of humans) no longer exists, and, arguably, this idea of "nature" has

never really existed in the scientific or real world but only within utopian ideals represented in literature through the ages (106).

2. 2 Review of Related Study

This research uses dystopian novel *Under the Never Sky*, therefore some researchs of this novel is only review. Some thesis also analyze ecocriticism as theory in research.

The research finds some previous studies in same topic about ecocriticism in Film *Avatar*. The Thesis belongs to Rohmah Romadhon, a student from UIN Syarif Hidayatullah Jakarta (2011), Entitled *An Analysis Environmental Issues Using Ecocriticism in James Cameron's Film 'Avatar'*. The study focused on the environmental issue in object through the different relationship between human and non-human characters with environment and the statement that film make regarding environmental messages. Alfarizi Akbar (2016) from UIN Sunan Ampel Surabaya also analyzes about ecocriticism in *Jostein Gaarder's novel, The World According to Anna*. Entitled *A Portrait of Environmentalist in Jostein Gaarder's The World According to Anna*, the thesis concerns on analyzing Anna as character and her effort. Both of theses more focus on the character who try to save the world from disaster. Meanwhile, this research focuses on the landscape of nature representation and interaction main character that appear in dystopian novel.

Other thesis or journal that describes about ecocriticism is Ecology, Technology and Dystopia: an Ecocritical Reading of Young Adult Dystopian Literature written by Ari Setyorini from Universitas Muhammadiyah Surabaya

(2016). It discusses how contemporary young adult literature portrays the condition of nature and technology in three dystopian novels entitled *The Maze Runner* (Dashner, 2010), *The Hunger Games* (Collins, 2008) and *Divergent* (Roth, 2011). Meanwhile, this research has similiar point with theory used in the thesis especially in ecocriticism theory and the focus of analysis. The thesis focus on three dystopian novel with nature and technology concern but this research only focuses on ecology concern and the interaction of two main character, although the object of analysis is different with this research.

The difference of the related studies and this research is the object of analysis. This research attempts to uncover the dystopian nature representation and the interaction of Aria and Peregrine as main character while both of character have different action with nature.