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Analysis of Garbage Ecoliterature in the Novel Aroma Karsa by Dewi Lestari

Hidayati, Nur Alfin[1], Darmuki, Agus[1], Setiawan, Arif [2], Chusna, Inaayatul[1], Verliana, Vita[1]

[1]Universitas Muria Kudus, 59327, Indonesia
[2]Universitas Muhammadiyah Malang, Indonesia

*Corresponding Author: nur.alfin@umk.ac.id

Abstract: Literary texts are not something autonomous. The world within a literary work is related to the world outside the literary text. Literary ecology tries to look at a literary work from a perspective that favors the environment. Aroma Karsa is a novel written by Dewi Lestari. The contents tell the adventures of Jati Wesi as the main character who ff to solve various kinds of conflicts regarding his identity which are often related to natural or environmental problems from start to finish. This research is qualitative research using the Ekosastra approach. The aim of this research is to reveal how environmental problems, especially waste, are depicted in the novel. The results of the research reveal that waste causes many problems, such as the issue of high waste production that exceeds the capacity of final waste disposal sites, abandoned children in waste disposal areas, uncontrolled waste odors, circulation of alcoholic drinks and illegal drugs, and unhealthy competition. between middlemen which resulted in murder. All of these issues are packaged nicely so that they can become the foundation for a strong and meaningful novel. Making Aroma Karsa an ecological novel that becomes an alternative reading to remind people that waste is a serious problem.

Keywords: Novel, Ekosastra, Dewi Lestari, Works

1. Introduction

The background and formulation of the problem to be examined Nature is a necessity in the world of human life. The relationship between humans and nature is widely depicted, including in literary works. The presence of nature in the world of literature is a reflection that human life, whether directly or indirectly, will be a reflection of the natural surroundings. Natural factors are unavoidable even though they sometimes go unnoticed.

Literature is not an autonomous world but is interconnected with other worlds outside literature itself (Darma, 2019). This reciprocal relationship between literature and life makes experts say that literature is not born from a cultural vacuum. Understanding literature as reflection will open up opportunities for further exploration of texts outside of literature which can help in efforts to find the meaning of a literary text.

The presence of a work cannot be separated from the author's worldview. There are several aspects that influence this. The first comes from within the individual, while the other comes from the external world. Individuals consist of two elements, namely 'emotions' and 'reason' or what are commonly called the heart and brain. Emotions are the deepest place where individuals 'live'. The external world can be divided into physical phenomena or facts that are seen, heard and touched, the second division is invisible meaning, this includes the power of law which is scientific, economic, political, moral and spiritual (Stanton, 2012).

Stanton's understanding shows how complicated and complex a literary work is if it is related to the author's circumstances which are no less complicated. Apart from that, the natural surroundings where the author grew up will also influence the process of writing a work. Nature in literary works is often a background whose position is inferior to the elements that form other literary works. However, there are several literary works that

placing nature as more than just a complement. Nature in several works actually becomes the main subject or theme. It is not uncommon for a work to present problems that really originate from the environmental conditions that represent a story.

Corresponding author: nur.alfin@umk.ac.id

Considering this reality and based on efforts to interpret a work in creative ways, a concept emerged called Ecosastra (ecocritism). Ecoliteracy can help determine, explore, and even solve ecological problems in a broader sense. In its function as a medium for representation, views and responses of society to the surrounding environment, literature has the potential to express ideas about the environment, including local wisdom values. This is very reasonable because literature grows, develops and originates from society and the environment (Garrard, 2004).

Recently, ecological-based thinking and research has become increasingly popular, this is related to environmental conditions which are generally starting to reach their lowest point. This of course requires serious attention from all circles. Literature as a cultural product is certainly one of the favorite ways to encourage and invite people to protect nature more intensely than before. Of course, this goal is framed in a literary corridor that is so fluid that it can be interpreted implicitly or explicitly.

Literary studies that favor nature are proof that literature has fulfilled its duty as a medium for representing society's attitudes, views and responses to the surrounding environment. Literature has the potential to express ideas about the environment, including environmental wisdom values. This is very reasonable considering that literature grows, develops and originates from the community and natural (ecological) environment (Sukmawan, 2016). Several branches of literary ecology include ecofeminism (ecology with a gender perspective), ecopolitics (ecology with a political perspective), ecosocial (social ecology), ecoculture (cultural ecology), and ecological imperialism (ecological imperialism) (Farida, 2017; Ahsin, et. al., 2020; Angelia, et. al., 2020; Arukah, et. al., 2020: Arukah, et. al., 2020).

Popular genres to study using an ecological approach are short stories and novels. Dewi Lestari is one of the Indonesian female writers who does not fail to strive to present works that make nature more than just a backdrop. Aroma Karsa is one of his novels which contains parts that are in line with ecological ideas. First published in 2018, this novel has gained popularity because of its relatively light content. The popular label on this novel does not necessarily mean that its contents are not full of meaning. The study of literary works targeting popular works nowadays seems to be given more emphasis because it takes closer account of the problems of the protélars who are the main readers of these popular literary works (Faruk, 2012). The other side reveals that understanding literary ecology is also not limited only to novels and pop society. Some experts also focus on ecological education through other literary genres such as poetry. Environmental learning in the corridors of the literary ecology movement can be carried out and at the same time become more effective if it is instilled in the world of children (Permatasari, 2018; Dewanti, et. al., 2020; Endiawan, et. al., 2020; Fathurohman, et. al., 2020; Fathurohman, et. al., 2019).

Dewi Lestari Simangunsong, who is familiarly called Dee, started her career as a singer. Born in Bandung, West Java, January 20 1976. Later his name became better known as a writer because several of his works were successful in the market. His works include Paper Boats, the Supernova tetralogy, several collections of short stories, and a number of other works.

Before this research was carried out, there were several studies that used Ekosastra to approach literary works. This research, among others, was carried out by Ande Wina Widianti which was published in the journal Diksatrasia August 2017 with the title Literary Ecology Study in the 2014 Kompas Selected Short Story Collection in Tarra's Body in the Womb of a Tree. The research concluded that in the 2014 Kompas Selected Short Story Collection, Di Tarra's Body in the Womb of a Tree, there were 3 short stories included in natural ecology and 5 short stories included in cultural ecology.

Another research related to ecology is Puji Retno Hardiningtyas' research which was published in the journal ATAVISME June 2016 with the title Land Problems and Environmental Crisis in Bali in the Anthology of Fairy Tale Poetry from the North by Made Adnyana Ole. The conclusion of the research states that Made Adnyana Ole's poetry revolves around the degradation of natural elements and environmental realities which are the result of the penetration of development and tourism as a form of modernity.

This research seeks to reveal environmental problems, especially waste, contained in the novel Aroma Karsa by Dewi Lestari. The environmental problems that are explored in order to be specific and focused are directed towards the waste problem which according to initial readings dominates the beginning of the story and becomes the background for the main character's initial conflict. It is hoped that the results of the in-depth investigation will reveal the waste problem and become an example that through novels environmental problems should receive more of a share in the universe of literary works. This is intended to trigger serious attention from the public, especially readers of literary texts, towards ecological issues. Literature without judging presents through symbols, metaphors, language styles, and so on, so that commitment and policy implementation will be effective if the values in literature can be internalized (Dewi, 2018; Fathurohman, 2020; Fathurohman, et. al., 2020; Hardiyanti, et. al., 2019; Hartani, et. al., 2018).

This novel increases readers' awareness of environmental issues, especially those related to waste management. Through descriptions and storylines that highlight the conditions of landfills, Dewi Lestari invites readers to care more about environmental problems. The trash in "Aroma Karsa" serves as a symbol for various social and political issues. The condition of the rubbish dump described in the novel can be interpreted as a criticism of the unfair social and economic system, as well as the indifference of society and the government to environmental problems. Through stories that revolve around waste and its management, this novel conveys moral messages about the importance of maintaining cleanliness and preserving the environment. Readers may be inspired to take positive action in real life, such as being more conscious about managing waste and supporting recycling practices.

2. Structure Of References

Literature is not an autonomous world but is interconnected with other worlds outside literature itself (Darma, 2019). The external world can be divided into physical phenomena or facts that are seen, heard and touched, the second division is invisible meaning, this includes the power of law which is scientific, economic, political, moral and spiritual (Stanton, 2012). In its function as a medium for representation, views and responses of society to the surrounding environment, literature has the potential to express ideas about the environment, including local wisdom values. This is very reasonable because literature grows, develops and originates from society and the environment (Garrard, 2004). Literary studies that favor nature are proof that literature has fulfilled its duty as a medium for representing people's attitudes, views and responses to the surrounding environment. Literature has the potential to express ideas about the environment, including environmental wisdom values. This is very reasonable considering that literature grows, develops and originates from the community and natural (ecological) environment (Sukmawan, 2016). Several branches of literary ecology include ecofeminism (ecology with a gender perspective), ecopolitics (ecology with a political perspective), ecosocial (social ecology), ecoculture (cultural ecology), and ecological imperialism (ecological imperialism) (Farida, 2017; Kara, et. al., 2020; Kara, et. al., 2020; Kanzunnudin, et. al., 2019; Mujiwanto, et. al., 2019). The study of literary works targeting popular works nowadays seems to be given more emphasis because it takes closer account of the problems of the protélars who are the main readers of these popular literary works (Faruk, 2012). The other side reveals that understanding literary ecology is also not limited only to novels and pop society. Some experts also focus on ecological education through other literary genres such as poetry. Environmental learning in the corridors of the literary ecology movement can be carried out and at the same time become more effective if it is instilled in the world of children (Permatasari, 2018; Purnaningtyas, et. al., 2020; Purnaningtyas, et. al., 2020; Satria, et. al., 2020; Septaningsih, et. al., 2020).

Literature without judging presents through symbols, metaphors, language styles, and so on, so that commitment and policy implementation will be effective if the values in literature can be internalized (Dewi, 2018). According to Bogdan and Taylor (in Kaelan, 2005) qualitative research methods are research procedures that produce descriptive data in the form of words (can be verbal for social, cultural, philosophical research), notes related to meaning, value and understanding. Literary ecology as a concept has scope in various things such as pollution, wilderness, apocalypse, housing, animals and earth (Garrard, 2004).

Waste is the remains of materials that have undergone treatment, either because the main part has been taken, or because of processing, or because it no longer has any benefit, from a socio-economic perspective it has no value and from an environmental perspective it can cause pollution or disturbance to the environment. life (Hadiwiyoto, 1983). The problem of odors polluting the environment cannot be considered trivial. Specifically, the problem of the smell of rubbish that occurred in Bantargebang as a background for Aroma Karsa reached 10 km (Warsono, 2018). There are many factors that cause the smell of rubbish to be uncontrolled, as stated by Isnawa Adji, Head of the DKI Jakarta Environmental Service, the volume of rubbish ending up in the Bantargebang TPST has reached 39 million tons and the height of the rubbish has reached 40 meters. The maximum capacity at the Bantargebang TPST is 49 million tons, only 10 million tons of capacity remains there (Carina, 2018).

The dangers of the smell of garbage for health should be a concern for the relevant parties. Moreover, in Bantargebang District, those affected by final disposal are Cikiwul, Ciketing Udik and Bantargebang Subdistricts, with a total of 18,000 families (Wijayakusuma, 2018). According to him, Bantar Gebang TPA is the main canvas (place setting), because the main character grew up there. As a writer, he felt he had to know what and how Jati Wesi's character was (Ramadhani, 2018). Jati becomes a strong and full character, thus being able to make Aroma Karsa a literary text that displays a historical awareness or individual experience of the author (Susanto, 2016). Jati knew that the combination of betel-tobacco-areca nut-cloves-lime paste was struggling in Nurdin's mouth who was counting the banknotes from the deposit. (Lestari, 2018:95). To destroy it, burning can be carried out but this can cause environmental impacts because it produces dangerous chemicals, dust and ash (Noriko, 2003). Deconstruction in the sense of not stopping to continue being ecological. The meaning of a city depends on how it survives from the trash (Garrard, 2012). About how literature and other media express awareness and concern for the environment (Fiedorczuk, 2003).

3. Methodology

This research is qualitative research using the Ekosastra approach. According to Bogdan and Taylor (in Kaelan, 2005) qualitative research methods are research procedures that produce descriptive data in the form of words (can be verbal for social, cultural, philosophical research), notes related to meaning, value and understanding. This method model in observing research data is not limited and isolated from variables, populations, samples and hypotheses. Likewise, qualitative method models do not use quantum models and quantitative measurements. Therefore, qualitative methods always have a holistic nature, namely the interpretation of data in relation to various aspects that may exist.

Ecoliterary theory is intended to uncover how nature is represented in short stories. The search for meaning will be assisted by structural analysis to find parts of the story that have connections to nature, both implicit and explicit.

These relationships will be explained using descriptive analysis methods to provide a clear picture of how a short story places nature as one of its constituent elements. In this research, the data source used is primary data source. The data used was taken directly from the novel Aroma Karsa by Dewi Lestari.

4. Results and Discussion

Literary ecology as a concept has scope in various things such as pollution, wilderness, apocalypse, housing, animals and earth (Garrard, 2004). The problems of the environment in which the main character develops are fully depicted in the first part of Aroma Karsa. The place in the background is the Bantar Gebang Garbage Disposal Site which is a perfect symbol of how the earth is full of pollution.

The novel Aroma Karsa makes trash with all the problems it brings as the foundation for the development of the character of the main character named Jati Wesi. Although, in the end the story will reveal how Jati really is. Jati's special ability in the form of an extraordinarily sensitive sense of smell was trained through a series of conflicts in his life associating with trash and the people in it. Garbage on a wider scale in the novel includes a very large final landfill. This place is known as Bantargebang.

Garbage can be symbolized as a trigger for Jati to develop into the character needed to resolve the conflict until the novel ends. It was through conflicts related to waste that Jati earned the nickname Rat Nose and made him very famous throughout Bantar Gebang, Bekasi. Garbage is represented in the novel as the source of all problems in Jati's life. Garbage is a general term that is often used to describe solid waste. Waste is the remains of materials that have undergone treatment, either because the main part has been taken, or because of processing, or because it no longer has any benefit, from a socio-economic perspective it has no value and from an environmental perspective it can cause pollution or disturbance to the environment. life (Hadiwiyoto, 1983).

One of the events that launched Jati's name and capabilities was the disappearance of a Bantargebang resident who was finally identified as missing because he was murdered. The body of Aan, a murder victim, could not be found for days. Jati finally intervened because he felt sorry for the victim's wife who was begging for help. The victim's wife told Jati her story because her husband had not come home for days.

"How do you know where Aan is buried?" asked Komanda Mada without further ado.

"By the smell, Commander."

Commander Mada had time to look at the evacuation site. He also toured the Bantar Gebang landfill area which covers hundreds of hectares. Left and right, front and back, up and down, for him there was only one smell there. Garbage smell.

"Aan's body was buried one and a half meters in rubbish, correct? And, you can still smell it from the surface? So?"

"Human corpses smell different, sir."

"Different how?"

"In Bantar Gebang, people often come across baby corpses. I know what it smells like." "Let's say that what was buried turned out to be a cat. You mean, even from the surface you can tell that it's not a human corpse?"

"Cats are much smaller in size. It's definitely more difficult. But, yes, I could tell it wasn't a human."

"What's different?"

"If it's a human corpse, it smells like fruit. Similar to pineapple. Or, apples." (Lestari, 2018:40)

The conversation above was the beginning of Jati's specialty being discovered by Komanda Mada, someone who ultimately played a role in plunging Jati into a life adventure in the Kemara company led by Raras Prayagung. Waste, especially in relation to final disposal sites (TPA), is often considered a source of problems. This is not without basis. These various problems become very interesting ingredients in forming the story in Aroma Karsa.

"You were born in Bantar Gebang?"

There was a moment of silence before Jati answered briefly, "Don't know."

Commander Mada is no stranger to such statements. He suspects that Jati is one of the many orphans who just appeared in the landfill as if he had grown from rubbish. Children like Teak are usually found in cardboard boxes, in empty beds wrapped in cloth, among cassava trees wrapped in newspapers. Their fate is luckier than that of fetuses that die in plastic bags, but their origins are just as mysterious. No one knows exactly how they got there. All that can be agreed is that they are both banished, (Lestari, 2018:44); Sofia, et. al (2020); Tamarudin, et. al (2020); Widianto, et. al (2019).

Since childhood, Jati has been cared for by Nurdin, who immediately became or claimed to be a foster parent. This gives us an understanding that stories about waste problems can become the embryo of interesting stories. The quote above illustrates how children like Jati are a common occurrence in rubbish dump environments. Teak is a symbol that tells readers that where there is rubbish there is trouble. This is in line with the reality if we look at the fact that abandoned children like Jati are a serious social problem that has not yet been completely resolved.

The teak that grows from the environment of garbage provides rationalization to the readers of Aroma Karsa about the strength of character of the main character in trying to solve conflicts, especially about the search for true identity. Although he has the privilege of being a descendant of Banaspati, but because he grew up and lived as a normal child,

Jati seemed to need a trigger to hone his special abilities. Unfortunately, not all children can be as strong as Jati if they are under the same conditions.

Jati's main ability is a keen sense of smell. Meanwhile, for humans who have a normal sense of smell, the smell of garbage is very unpleasant. Moreover, it is in a landfill environment where the waste in the area is not ordinary waste. The smell of rubbish is real pollution even though it often goes unnoticed. An environment full of rubbish, apart from being physically dirty, is no less dirty to the naked eye.

The problem of odors polluting the environment cannot be considered trivial. Specifically, the problem of the smell of rubbish that occurred in Bantargebang as a background for Aroma Karsa reached 10 km (Warsono, 2018). There are many factors that cause the smell of rubbish to be uncontrolled, as stated by Isnawa Adji, Head of the DKI Jakarta Environmental Service, the volume of rubbish ending up in the Bantargebang TPST has reached 39 million tonnes and the height of the rubbish has reached 40 meters. The maximum capacity at the Bantargebang TPST is 49 million tons, only 10 million tons of capacity remains there (Carina, 2018).

The dangers of the smell of garbage for health should be a concern for the relevant parties. Moreover, in Bantargebang District, those affected by final disposal are Cikiwul, Ciketing Udik and Bantargebang Subdistricts, with a total of 18,000 families (Wijayakusuma, 2018). Bantargebang is so dense and problematic that it touches and reminds us that trash and its smell cannot be left without a solution. Aroma Karsa is another way to convey warnings about the waste problem to the community and government.

Aroma Karsa is an introspection tool for us to understand waste and see it as a whole. Because personally we are producers of quite a bit of waste. Have we ever thought that the waste we produce will have an influence and increase the overall amount of waste. Of course, if you don't have the ability to participate in finding solutions and alleviating the global waste problem, readers can reduce personal and local waste.

There was no sound from Commander Mada for a long time. He was imagining a stretch of rubbish stretching out like a hilly desert composed of all kinds of waste that could be imagined as far as the human imagination. He then imagined the stench in the landfill which almost made him suffocate and stuck to his uniform until his wife at home was fed up. He then inserted pieces of Teak information into the picture. Pineapple. Apple. Didn't come in. (Lestari, 2018:41)

Jati Wesi is the central character because his sense of smell has encountered the dirtiest smells that humans can imagine. The trash can is the right point for anyone who wants to improve their sense of smell. Therefore, even though he did not have a higher education, Jati is able to recognize many aromas by making simple analogies. Commander Mada actually already expected Jati's answer. He had often heard of the figure Nurdin Suroso before. Nurdin is an old man at TPA, known as a figure in caring for abandoned children. Thanks to the intervention of Capital City NGO activists, the Nurdin community now has a flashy name that has been legalized at the notary's office. It's called the Land of Waste Community. In Commander Mada's assessment, Nurdin Suroso is actually nothing more than an underage labor mafia. (Lestari, 2018:43)

Final waste disposal areas often become centers of crime that are difficult for authorities to detect. This general secret was processed well, especially since Aroma Karsa was written by Dewi Lestari through research. The things revealed in the novel are actually quite a lot of reality. Research by coming directly to Bantargebang makes all aspects of the conflict and story in Aroma Karsa often difficult for us to differentiate between what is actually fiction and what is non-fiction.

Apart from research on waste, the author also carried out research on how to mix perfume by taking courses and visiting perfume making studios so that he could fully gain direct experience for writing purposes. This makes Aroma Karsa a kind of manuscript for seeing reality as a whole. The less clean environment where Jati lives apparently affects the condition of the humans who interact in it. If Bantargebang was managed well, we might find more and more individuals with achievements even though their lives depend on final waste disposal.

Dewi Lestari revealed that Aroma Karsa Research began in November 2016, when she attended a perfume mixing course. Then move on to research at the final disposal site in Bantargebang. Dewi Lestari researched and saw for herself the lives of scavengers, including the various smells there. According to him, Bantar Gebang TPA is the main canvas (place setting), because the main character grew up there. As a writer, he felt he had to know what and how Jati Wesi's character was (Ramadhani, 2018).

The quote above gives readers meaning about the character Jati who can smell many aromas in extraordinary detail. The smell of garbage is a very complex aroma. Dewi Lestari's absorption while in the trash mountains of Bantargerbang makes a person's teak appear as if it had emerged from trash. Jati becomes a strong and full character, thus being able to make Aroma Karsa a literary text that displays a historical awareness or individual experience of the author (Susanto, 2016).

A character with a thick and complex background in the life of a scavenger. Talking about numbers, of course there are not many Indonesian novels that specifically make rubbish dumps the central part of the story.

“The yellow pills… the drinks that were spread out on the beds… I know it all.” Teak's voice was like a growl. He knows more about Nurdin's life than Nurdin could imagine. Jati knows every time Nurdin spends time in the TPA brothels hidden in dimly lit shacks, Jati knows exactly the objects Nurdin finds which are traded specifically to certain groups. Jati knows the movement of mixed drugs and drinks that Nurdin distributes to young scavengers who want to fly away from the reality of landfills and all their waste for a moment. Even with his eyes closed, Jati could track Nurdin's actions without making a mistake. (Lestari, 2018: 90).

The negative impact of the management and supervision of waste disposal areas can certainly impact the younger generation. Sexual violence, drugs, crimes of various kinds are common news in areas with harsh lifestyles such as garbage dumps. Relevant parties must begin to organize all aspects related to it. Starting from improving regulations to executing plans for structuring and managing the environment in a better direction.

In the universe of Jati experience, smells are not simply mixed up by someone saying "good smell" and "bad smell", but stand as a multitude of single scent dots, the intensity of which varies with gradations of light and dark, which then form an information plan. like reading a map.

His nose read the dust that filled the cotton fibers in his mattress; what's wrong with Bakri's clothes next to Danu's ugly clothes; fierce dog peeing that peed on his bicycle tire. His nose read the difference between the smell of rust on the bicycle handlebars mixed with sweat and the rust eating away at the wire fence posts dividing the yard. Through his nose, Jati noticed oil droplets in the guest room from Nurdin's leaking motorbike. Jati knew that the combination of betel-tobacco-areca nut-cloves-lime paste was struggling in Nurdin's mouth who was counting the banknotes from the deposit. (Lestari, 2018:95).

Deposits are an inevitability for those who live on waste. There are always big people who are the main collectors. People like Nurdin are real and have an important role in the life cycle of communities around rubbish dumps. An unhealthy environment will also trigger unhealthy competition. There are many stories in the novel that describe how Nurdin transformed into a criminal and even a murderer to get rid of his rivals, especially in the business involving scavenged goods, which were not necessarily all worthless objects.

Even though the story about the Bantar Gebang TPA which is the starting point for Jati Wesi as the main character of Aroma Karsa is mostly in the early chapters of the novel, its presence is not a complement. More than that, it is hoped that stories about waste and all the problems it brings can be a way to reveal the reality of the problems that will occur if waste is not managed properly.

Naturally, waste decomposition is caused by the activity of microorganisms. The decomposition of this waste will produce methane gas which is toxic to the bodies of living creatures. Non-decomposable waste is waste that has the basic ingredients of plastic, metal, glass, rubber. To destroy it, burning can be carried out but this can cause environmental impacts because it produces dangerous chemicals, dust and ash (Noriko, 2003).

Novel Aroma Karsa emphasizes that if left unchecked, the waste problem will become a serious problem. This is proven by data released by the Ministry of Environment and Forestry (KLHK) through the Director General of Waste Management and Toxic Hazardous Materials (PSLB3), Rosa Vivien Ratnawati, who said that the amount of waste accumulated nationally is 175,000 tons per day or the equivalent of 64 million tons. per year. Half of this waste will end up in landfills, as can be seen from the results of a 2008 study conducted on waste management patterns in Indonesia. The waste is managed by transporting and stockpiling it in a landfill (69%), burying it (10%), composting and recycling (7%), burning it (5%), throwing it into the river (3%), and the rest is not managed. (7%) (Baqiroh, 2019).

It comes to the point where we have to deconstruct our understanding of trash cans in a literary ecological approach. Deconstruction in the sense of not stopping to continue being ecological. The meaning of a city depends on how it survives from the trash (Garrard, 2012). This means understanding that waste disposal sites which are usually physically located outside the city are not truly separated from the city where the waste originates. Incidents that occur at the Bantargebang TPA, for example, will always have an impact on surrounding cities such as Bekasi and Jakarta. This kind of thinking reinforces that people who feel they are not directly related to the problem of landfills should not actually be indifferent and feel they have the right to just get away with it.

Through Aroma Karsa we can see that there is a focus on telling the other side of waste in particular and the environment in general to the public as additional reading to non-fiction narratives. This confirms that Ekosastra is an interdisciplinary movement carried out not for one methodology but for a particular subject. About how literature and other media express awareness and concern for the environment (Fiedorczuk, 2003).

5. Conclusion

The novel Aroma Karsa written by Dewi Lestari is a novel that places environmental issues, especially waste, as an important part of the story. The main character named Jati Wesi in his life journey is full of connection with environmental problems, especially in the early development of the story where Jati is a child who grew up in the Bantargebang Final Waste Disposal Site, Bekasi. Complex problems related to waste, especially at final waste disposal sites, include the issue of high production of waste that exceeds the capacity of final waste disposal sites, abandoned children in the landfill environment, uncontrolled waste odors, circulation of alcoholic beverages and illegal drugs, to unhealthy competition between middlemen

culminating in murder we can find in the novel. Aroma Karsa becomes an alternative text to non-literary texts as a medium to remind the public that waste is a serious problem. The position of environmental issues which is no longer as a complement but as the center of the story makes the novel Aroma Karsa a novel that is full of ecological ideas. As a literary text, the novel Aroma Karsa succeeds in processing the waste problem as a powerful and meaningful story.

The destruction of nature should be responded to positively by all parties, including all aspects in the world of literature. More interpretations that favor nature should be made so that the world of literature can become an alternative

way for the emergence of environmental criticism. Whatever genre of work appears in various ways, it can be used as a forum for people to remind each other about the importance of preserving nature, including controlling waste, which is becoming more and more massive every day. Researchers hope that this kind of ecological research can add to the repertoire of meanings of literary works and have implications for efforts to protect nature as a whole.

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