Vol. 1 No.1

ICON LATERALS | 2016

ICON LATERALS

Study Program of English
Universitas Brawijaya

PROCEEDINGS

INTERNATIONAL CONFERENCE
ON LANGUAGE, LITERARY,
AND CULTURAL STUDIES

IMAGINING LANGUAGE, LITERATURE, AND CULTURE IN COSMOPOLITAN WORLD

STUDY PROGRAM OF ENGLISH
FACULTY OF CULTURAL STUDIES
UNIVERSITAS BRAWIJAYA

29 OCTOBER / WIDYALOKA
2016 AUDITORIUM

Universitas Brawijaya
Jl. Veteran, Malang, Indonesia

http://fib.ub.ac.id/iconlaterals

International Conference on Language, Literary, and Cultural Studies
(ICON LATERALS)
2016

Conference Proceedings

Imagining Language, Literature, and Culture in Cosmopolitan World

Study Program of English
Faculty of Cultural Studies
Universitas Brawijaya

Proceedings of International Conference on Language, Literary, and Cultural Studies (ICON LATERALS) 2016

All articles in the Proceedings of International Conference on Language, Literary, and Cultural Studies (ICON LATERALS) 2016 are not the official opinions and standings of editors. Contents and consequences resulted from the articles are sole responsibilities of individual writers.

FOREWORD

This book features selected papers presented at the International Conference on Language, Literary, and Cultural Studies (ICON LATERALS) 2016 held by Study Program of English, Faculty of Cultural Studies, Universitas Brawijaya. The papers present ideas and research findings under the theme of "Imagining Language, Literature, and Culture in Cosmopolitan World."

The writers of these articles are from various education institutions and research areas. The ideas presented in the proceedings reflect the dynamic discussions on contemporary language, literary, and cultural studies. Therefore, we do hope that you enjoy reading these papers and find them useful and enlightening.

We would like to extend our sincere gratitude to Dr. Charlotte Setijadi (ISEAS-Yusof Ishak Institute, Singapore), Dr. Thomas Barker (University of Nottingham Malaysia Campus, Malaysia), Prof. Budi Darma (Universitas Negeri Surabaya, Indonesia), Ika Nurhayani, Ph.D., (Universitas Brawijaya, Indonesia), and the parallel presenters who have shared their insightful and inspiring ideas in their papers. Finally, we would like to thank the committee for their hard work in publishing this book.

Editors

Malang, November 2016

TABLE OF CONTENTS

LIST OF WRITERS

Budi Darma
Universitas Negeri Surabaya
Jl. Ketintang, Surabaya

Thomas Barker
School of modern Languages and Cultures
University of Nottingham Malaysia Campus
Jalan Broga, Semenyih, Malaysia
Thomas.Barker@nottingham.edu.my

Charlotte Setijadi
Regional Social and Cultural Studies Programme
ISEAS-Yusof Ishak Institute
30 Heng Mui Keng Terrace, Singapore 119614
charlotte_setijadi@iseas.edu.sg

Ika Nurhayani
Universitas Brawijaya, Faculty of Cultural Studies
Malang, East Java, Indonesia
inurhayani@ub.ac.id

Abdul Fikri Angga Reksa
Research Center for Regional Resources (P2SDR)
Indonesian Institute of Sciences (LIPI)
8th F Widya Graha BLDG, Jl Gatot Soebroto Kav 10, South Jakarta, Indonesia
abdu069@lipi.go.id / fikrianggareksa@gmail.com

Ari Setyorini
Universitas Muhammadiyah Surabaya, English Department
Surabaya, East Java, Indonesia
arisetyorini@um-surabaya.ac.id

Atiqah Nurul Asri
Politeknik Negeri Malang
Jln. Soekarno Hatta 9 Malang, East Java, Indonesia
atiqah.na@gmail.com

Yan Watequlis Syaifuddin
Politeknik Negeri Malang
Jln. Soekarno Hatta 9 Malang, East Java, Indonesia
yan_ws@yahoo.com

Imam Fahrur Rozi
Politeknik Negeri Malang
Jln. Soekarno Hatta 9 Malang, East Java, Indonesia
imam.rozi@gmail.com

Atyaka Laksmitarukmi
    Sanata Dharma University
    Yogyakarta, Indonesia
    vivelaquavinc@gmail.com

Budi Purnomo
    Sahid Tourism Institute of Surakarta
    Jalan Adisucipto 154 Surakarta, Central Java, Indonesia
    budipurnomo989@yahoo.co.id

Rizky Salzabila
    Gadjah Mada University Vocational College
    Bulaksumur, Yogyakarta, Indonesia
    rizky.salzabila@mail.ugm.ac.id

Chinintya Suma Ningtyas
    Universitas Airlangga
    Jl Airlangga no 4, Surabaya, Indonesia
    chinintyasuma@gmail.com

Daya Negri Wijaya
    History Department, State University of Malang
    Jalan Semarang 5, Malang, Indonesia
    daya.negri.fis@um.ac.id

Dian Febrianti
    Graduate Program, State University of Malang
    Malang, Indonesia
    dian.febri.1502128@students.um.ac.id

Timotius Ari Candra Aprilianto
    Graduate Program, State University of Malang
    Malang, Indonesia
    timotius.ari.1502128@students.um.ac.id

Girindra Wardhana
    Graduate Program, State University of Malang
    Malang, Indonesia
    girindra.wardhana.1502128@students.um.ac.id

Dias Gita Chrismanna
    Universitas Gadjah Mada, Faculty of Cultural Sciences
    Yogyakarta, Indonesia
    diaschrismanna@yahoo.com

Doddy Dwi Wahyuwono
    Universitas Negeri Malang, Faculty of Letters
    Malang, East Java, Indonesia
    dwahyuwono@yahoo.com

Dwi Lisa Susanti, S.S., M.A.
    Respati Yogyakarta University
    Yogyakarta, Indonesia
    dwilisas@yahoo.com

Eni Nur Aeni
    English Department
    Jenderal Soedirman University
    Purwokerto, Indonesia
    ensyaf@yahoo.com

F. Sabrina Cahyamitha
    Graduate Program in English Language Studies
    Sanata Dharma University, Mrican Tromolpos 29, Yogyakarta, Indonesia
    sabrinacahyamitha@gmail.com

Faiza Hawa
    Universitas PGRI Semarang
    Semarang, Central Java, Indonesia
    faizahawa@yahoo.com

Rahmawati Sukmaningrum
    Universitas PGRI Semarang
    Semarang, Central Java, Indonesia
    raihansya@gmail.com

Oscar Yustino Carascalao
    SMA Krista Mitra Semarang
    Semarang, Central Java, Indonesia
    oscarcarascalao@gmail.com

Dr. Harto Malik, M.Hum
    Universitas Negeri Gorontalo, Fakultas Sastra dan Budaya
    Gorontalo, Indonesia
    malik@ung.ac.id

Farid Muhamad, S.Pd, M.A
    Universitas Negeri Gorontalo, Fakultas Sastra dan Budaya
    Gorontalo, Indonesia
    faridmuhamad_80@yahoo.co.id

I Made Suwartama
    Semarang State University
    ImadeSuwartama@gmail.com

I Nyoman Yasa
    Ganesha University of Education, State University of Malang
    Indonesia
    keswa.kayana@yahoo.com

Roekhan
State University of Malang
Indonesia

Ida Farida Sachmadi
Faculty of Arts, Universitas Padjadjaran,
Bandung, West Java, Indonesia
i.farida@unpad.ac.id

Ida Puji Lestari
Universitas Brawijaya, Faculty of Cultural Studies
Malang, East Java, Indonesia
idapujilestari@ub.ac.id

Drs. Indri Djanarko, M.H.
Pancasila and Ethic Lecturer in Dr. Soetomo University Surabaya

Rommel Utungga Pasopati, S. Hub. Int.
Graduate Student of Driyarkara School of Philosophy Jakarta

IstiqomahWulandari
Universitas Brawijaya, Faculty of Cultural Studies
Malang, East Java, Indonesia
Istiqomahwulandari@gmail.com

Dwinta Rizky Adinia
Universitas Brawijaya, Faculty of Cultural Studies
Malang, East Java, Indonesia
inta.dwinta@gmail.com

Lastiko Endi Rahmantyo
Universitas Airlangga, Faculty of Humanities
Dharmawangsa Dalam Selatan, Surabaya, Indonesia
lastikoendi@fib.unair.ac.id

Lely Silia Wardhani
Universitas Negeri Malang
Malang, East Java, Indonesia
lely.wardhani@gmail.com

Lilik Uzlifatul Jannah
Universitas Islam Lamongan
lilik_uj@yahoo.com

Listia Natadjaja
Petra Christian University, Faculty of Art and Design
Surabaya, East Java, Indonesia
listia@petra.ac.id

Elisabeth Christine Yuwono
   Petra Christian University, Faculty of Art and Design
   Surabaya, East Java, Indonesia
   xine_yr@petra.ac.id

Mentari Sekar Dewi
   Islamic University of Lamongan
   Lamongan, Indonesia
   mentarisekardewi@gmail.com

Nopita Trihastutie
   Widya Kartika University
   Sutorejo Prima, Surabaya, Indonesia
   nophia2002@yahoo.co.uk

Novi Wulandari
   English Department, Respati Yogyakarta University
   novi.wulandari@mail.ugm.ac.id

Nur Rosita
   Department of Linguistics, Osmania University, Hyderabad, India, 500007
   nurrosita80@yahoo.com

Okta Enggiana Pradevi
   Universitas Airlangga
   Jl. Dharmawangsa Dalam, Surabaya, Indonesia
   enggianadevi@gmail.com

Pradipto Bhagaskoro, S. Hub. Int.
   Japan Foundation Jakarta Staff

Syarifuddin, S. Hub. Int., M. Si.
   Expertise Staff of Indonesian House of Representatives 2014-2019 Period

mgr. Puguh Budi Susetiyo, S.Hum.
   English Department, Universitas Airlangga
   Surabaya, Indonesia
   puguh.susetiyo@fib.unair.ac.id

Firdausi Rosyda Rahman, S.Hum.
   English Department, Universitas Airlangga
   Surabaya, Indonesia
   firdausi.rosyda@yahoo.com

Puji Rahayu, S,S.
   Faculty Of Cultural Studies- Airlangga University
   Sidoarjo-East Java, Indonesia
   rara_jhierha@yahoo.com

Ramlan Setiawan
    State University of Semarang, Faculty of Languages and Arts
    Semarang, Central Java, Indonesia
    ramlan.setiawan@gmail.com

Nining Candra Wahyuni
    State University of Semarang, Faculty of Languages and Arts
    Semarang, Central Java, Indonesia
    niningcandra1@gmail.com

Ratna Erika Mawarrani Suwarno
    Universitas Padjadjaran
    Jalan Raya Bandung-Sumedang KM 21 Jatinangor, Indonesia
    ratna.erika@unpad.ac.id

Rima Febriani
    Universitas Padjadjaran
    Jalan Raya Jatinangor, KM 21, Jatinangor, Indonesia
    febrianirima@gmail.com

Rindrah Kartiningsih
    Dr. Soetomo University, Faculty of Literature
    Surabaya, East Java, Indonesia
    rindrahkartiningsih@yahoo.com

Risma Rismelati
    Universitas Padjadjaran Jatinangor, Faculty of Humanities
    Sumedang, West Java, Indonesia
    rismelati@unpad.ac.id

Rr. Arielia Yustisiana
    Catholic University of Widya Mandala
    Madiun, Indonesia
    lia.6606@gmail.com

Christina Maya Iriana Sari
    Catholic University of Widya Mandala
    Madiun, Indonesia

Sofi Yunianti
    Muhammadiyah University of Surabaya
    Jl. Sutorejo No.59, Surabaya, East Java, Indonesia
    sofiyunianti88@gmail.com

Teresa Angelina Kaluge
    Universitas Brawijaya, Faculty of Cultural Studies
    Malang, East Java, Indonesia
    tkaluge@gmail.com

Ismatul Khasanah
> Universitas Brawijaya, Faculty of Cultural Studies
> Malang, East Java, Indonesia
> hasanah_rahendy@yahoo.co.jp

Uzlifatul Masruroh Isnawati
> Universitas Islam Lamongan, Faculty of Economics
> Lamongan, East Java, Indonesia
> uzlifatulmasruroh@gmail.com

Yulia Nugrahini, M.Pd
> STKIP PGRI Tulungagung, English Department
> Tulungagung, East Java, Indonesia
> yn.max88@gmail.com

Uly Shafiyati
> Airlangga University
> Jl. Dharmawangsa gang 8 no 37, Surabaya, Indonesia
> Uly.shafiyati@gmail.com

Aprillia Amail
> Universitas Airlangga, Faculty of Humanities
> Surabaya, East Java, Indonesia
> amail.april6@gmail.com

Ira Fatmawati
> Trunojoyo University, Madura
> irafatmawati@yahoo.com

Almira Fidela Artha
> Airlangga University
> Karang Menur V. No. 18, Surabaya, Indonesia
> airafidel@gmail.com

Ika Nurfarida
> Universitas Airlangga
> kaa.farida@gmail.com

Hamamah
> Universitas Brawijaya, Faculty of Cultural Studies
> Malang, East Java, Indonesia
> hamamah@ub.ac.id or hamamah08@gmail.com

Ali Imron
> Tidar University, Department of English Education
> Magelang, Central Java, Indonesia
> alielshirazy@gmail.com

Andi Febriana Tamrin
        English Literature Department
        Fajar University
        febyniichan@yahoo.com

Winta Hari Arsitowati
        Universitas Airlangga, Faculty of Humanities
        Bendul Merisi 28, Surabaya, East Java - Indonesia
        wintariwati@gmail.com

Ahmad Zubaidi Amrullah
        MAN 2 Gresik, Indonesia
        ubedamrullah@gmail.com

Henri Agus Prasetyo
        University of Islam Malang
        henriagusp@gmail.com

Anisa Zuhria Sugeha
        University of Airlangga, Faculty of Humaniora
        Surabaya, East Java, Indonesia
        anisa.sugeha@gmail.com

Febby Winda Pelupessy
        Universitas Sanata Dharma, Faculty of English Language Studies
        Yogyakarta, Indonesia

PROCEEDINGS

ICON LATERALS

Study Program of English

Universitas Brawijaya

Ecology, Technology and Dystopia:
an Ecocritical Reading of Young Adult Dystopian Literature

Ari Setyorini
Universitas Muhammadiyah Surabaya, English Department
Surabaya, East Java, Indonesia
arisetyorini@um-surabaya.ac.id

ABSTRACT

This study discusses how contemporary young adult literature portrays the condition of nature in dystopian setting of time. This article attempts to describe the representation of ecology and technology in three dystopian novels entitled *The Hunger Games* (Collins, 2008) and *Divergent* (Roth, 2011) by using Garrad's theory of ecocriticism and Basu's perspective on dystopian literature. The result of discussion confirms that the novels draw a formulaic portrayal of dystopia by taking post-apocalyptic natural condition as the setting of time and place. Here, the damaged environment is the result of natural disaster or war, and the advanced technology takes control in every aspect of human's life. As part of a larger discussion of the close relationship among literature, nature, technology and youth culture, the analysis is intended to be a twofold analysis which not only illustrates the representation of ecology and technology in the novels, but also reveals the motive behind their production by directing the attention to the young adult as the protagonist characters who have a positive vibe in responding the challenge of dystopian society.

KEYWORDS: Ecology, Technology, Ecocriticism, Young Adult Dystopian Literature

Dystopian novels have flourished the international book market recently. However, this type of novel is not really new in literary world. Discussing dystopian literature, people usually recall their memory to Orwell's *1984* or Huxley's *Brave New World.* Those novels established the convention and themes of the dystopian which are segmented for adult readers since they present adult protagonists as the center of the story who live under surveillance of totalitarian government and in a damaged environment. These novels emerged in the middle of the twentieth century as a

response to political, economic, and cultural shifts. They emphasized on the oppressive government's power that is run by a totalitarian or practicing a tightly organized bureaucracy. Anxiety becomes a common psychological state among the citizens of dystopian society who live in fear, are monitored and silenced by the rules. (Utopian and Dystopian, 2016)

In the contemporary literature, the awakening of the dystopian novel was marked by the successful selling of *The Hunger Games*, a trilogy written by Suzanne Collins in 2008. This great success is followed by the birth of other dystopian novels in the following years, such as *The Maze Runner* in 2009, *Divergent* in 2011, and *The Legend* in 2011. These novels resemble *The Hunger Games'* big concern on the portrayal of young adult protagonists who fight against the authoritarian leader or government in the futuristic setting of time and place. These young adult dystopias highlight the role of the young adult protagonist which are able to make a change in dystopian society that the adults from *Brave New World* and *1984* simply could not. The young adult dystopia, then, inherently offers a hope that does not present in the adult dystopia (Basu et al. 2013: 2).

Moreover, Basu et al explained that dystopia has its own convention related to their aesthetic value and political orientation. There are some thematic patterns in the genre that ponder how the main fears and worries of the contemporary world which are attached to a dystopian landscape. One major preoccupation of the dystopian convention is the threat of environmental degradation. (2013: 3) Literally, dystopia is derived from two words, namely: dis and utopia. Distopia is the opposite of utopia (eu topos- 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. 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. (Adams, 2011).

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. 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. (Basu et al, 2013: 3)

Thus, this article focuses on three contemporary young adult dystopian novels entitled *The Hunger Games* (Collins, 2008), *The Maze Runner* (Dashner, 2010), and *Divergent* (Roth, 2011) in which the nature and technology become the central issue. This study attempts to find out: 1). the representation of the environment and technology in the three young adult dystopian novels and 2). the portrayal of interaction between the young adult protagonists and the ecology and technology in the novels.

To make a deep analysis, this article applies Greg Garrard's theory of ecocriticism in which he proposes the correlation between literature and environment. Ecocriticism itself is not a relatively new study since it has been preceded by the tradition of nature writing from traditional literary writers. In other words, ecocriticism is purposed to trace environmental ideas and representations wherever they appear in literary work or other cultural artefact. 'Most of all, ecocriticism seeks to evaluate texts

and ideas in terms of their coherence and usefulness as responses to environmental crisis'. (Kerridge in Garrard, 2004: 4) Furthermore, ecocriticism is expected to make a contribution in making us think a new perspective about the world, nature, and the place of the human-animal. The study of literary texts from an ecocritical perspective might reveal, for example, anthropocentrism or alienation from the natural world, particularly challenge the binary opposition of the culture versus nature as a dangerous dualist hierarchy, and deep ecology identifies 'the dualist separation of humans from nature promoted by Western philosophy and culture as the origin of environmental crisis, and demands a return to a monist, primal identification of humans and the ecosphere' (Garrard, 2004: 24). The term 'culture' is traditionally restricted to human-created or human-influenced phenomena. However, this notion has been contested because 'culture as learned forms of adaptation and forms of life, is also found in other species, animals particularly, and is not exclusive to the human.' (Plumwood, 2006: 122)

There are three tropes which are usually illustrated in ecological literature. Those are "apocalypse, pastoral and wilderness. The apocalyptic narrative, which includes nature striking back with floods, droughts, epidemics and other catastrophes, is, according to Lawrence Buell (1995: 285): 'the single most powerful master metaphor that the contemporary environmental imagination has at its disposal'. 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, 1995: 285). Further, the second trope 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 (Garrard, 2012: 39). Finally, the wilderness which follows the tradition of American frontier literature and fascinated with the wild as a cultural and social

offering. With this understanding, ecocriticism proposes to seek social change as well as deeper understanding of literature' (Garrard, 2014: 8).

RESEARCH METHOD

The study applies qualitative method of research. Denzin and Lincoln in Creswell's book; they mentioned that qualitative research is an activity that consists of a set of interpretive, material practices that make the world visible. At this level, qualitative research involves an interpretive, naturalistic approach to the world. It means that qualitative research studies things in their natural setting, attempting to make sense of, or interpret phenomena (2007: 36).

FINDINGS AND DISCUSSION

The Ecology and Technology in Young Adult Dystopian Literature

To read the young adult dystopian novels ecocritically, the analysis is carried out based on some dominant tropes namely wilderness, pastoral, and apocalypse (Garrard, 2004: 15).

The Hunger Games

The trope of apocalypse is usually meant as the doomsday. It has been one of religious thoughts among Semitic believers. The basic idea of that belief is that a great natural disaster nearly destroying the Earth is bound to precede the end of the world. The notion of apocalypse in this young adult dystopian to some extent is similar to the belief that there will be a time when the world is naturally destroyed. However, dystopian literature illustrates the life story of the remaining people during the aftermath, the post-apocalypse.

In the beginning of *The Hunger Games,* the novel draws the setting of time and place which illustrate generally the post-apocalyptic world. It is told that the story takes place in Panem, "the country that rose up out of the ashes of a place that was once

called as North America (after) the droughts, the storms, the fires, the encroaching seas that swallowed up so much of the land, the brutal war for what little sustenance remained." (Collins, 2008: 20) As the common setting of dystopia, the story takes place in the future America after a disastrous natural force happens. Other than that, the post-apocalypse setting is also defined by the after-war condition. (Basu et al, 2003: 3) Here, this novel gives both conditions of after-natural disaster and after-war as well. It can also be inferred that Panem has been a country for the survivors.

The main idea of story is about a lethal game held annually to commemorate the reign of the Panem government in Capitol. The event is presented the greatest national event which is broadcasted on all television channels to the citizens as a festive celebration. It is aired as a compulsorily watched program. The game itself is a symbol of punishment for the uprising acted by the twelve districts against Capitol in the past. The rule of the game is simple, the twelve districts must send their tributes to combat in a certain arena intendedly designed to resemble nature and wilderness. The survival tribute will be announced as the winner and awarded some privileges from Capitol.

Panem consists of districts circling Capitol where *the mountains form a natural barrier between Capitol and the districts.* (Collins, 2008: 67). There are two different natural backgrounds illustrated in The Hunger Games, the setting place of Capitol and the districts. The first place is the center or the capital of Panem, and the rest is the periphery. Capitol metaphorically represents western civilization. Its people are constantly consuming and indoctrinated with a concern for aesthetics and entertainment. As they see it, they live in a relative utopian condition. As an example, Capitol provides its population with unbelievably excessive amount of food. Compared to the district where Katniss, the main character, is originally from, the

amount of provision in which her hometown can have is barely sufficient. She expresses this contradiction,

"Days of hunting and gathering for this one meal and even then it would be a poor substitution for Capitol version. What must it be like, I wonder, to live in a world where food appears at the press of a button? How would I spend the hours I now commit to combining the woods for sustenance if were so easy to come by?" (Collins, 2008: 75)

Capitol is a perfect representation of today's capitalistic world where the place is surrounded by advanced-technology-based buildings, the residents are highly influenced by media. Consumerism dominates all aspects of human's life and creates superficial life as well. It is illustrated in the novel, "What do they do all day, these people in Capitol, besides decorating their bodies and waiting around for a new shipment of tributes to roll in and die for their entertainment?" (Collins, 2008: 76)

On the other hand, the districts, as the periphery, are surrounding Capitol. They have a particular job to supply the daily needs of Capitol's residents. This geographical separation seems to draw a bold borderline between Capitol as the ruling city and the districts as the ruled one. Capitol is geographically located in the central of Panem surrounded by the thirteen districts. The districts are grouped based on their specialty. Hence, the district are governed based on uniformity. District 12, for example, a district where the mineral resources of Capitol are coming from.

The portrayal of pastoral can be traced from the district which mostly depicts the derogative qualities of country life compared to the urban life in Capitol. Katniss lives in District 12 where her house is at the edge of the Seam, *near the scruffy field called the Meadow. Separating the Meadow from the woods, in fact enclosing all of District 12, is a high chain-link fence topped with barbed-wire loops.* (Collins, 2008:

5). It highlights the characters of traditional nature writing where the field of meadow and the woods backdrop the story. Meadow is one of the common features in pastoral literature. If the usual image of meadow is to represent the beauty of natural setting, *the Hunger Games* correlates the meadow with government's restriction and surveillance since the meadow is bordered with an electrified high chain-link fence. Thus, the district is isolated and it is hard for a trespasser to enter or leave the district.

For Katniss, meadow reminds her of the sorrow of her childhood and the starvation. That memory is called as pastoral elegy which presents a nostalgic feeling remembering the past event (Gifford, 1999: 1-12), usually in a sad tone. It is stated,

> "Starvation's not an uncommon fate in District 12. And one day, you come upon them sitting motionless against a wall or lying in the Meadow, you hear the wails from a house, and the Peacekeepers are called in to retrieve the body. Starvation is never the cause of the death officially. It's always the flu, or exposure, or pneumonia. But that fools no one. (Collins, 2008: 29)

In spite of representing the sorrow, nature is also a place where Katniss can rely on. She is attached to the woods. The first reason of trespassing into the woods is to hunt wild animals to fulfill her family's need of food. The fishing and hunting skills have been practiced when she is in the woods. The knowledge of nature is a way to survive which she gained from her father whereas food-gathering was learned from her mother who can distinguish an edible plant from the poisonous ones. Together with Gale, they establish an understanding of nature. Not only do they take advantage of the richness of nature, but also use it for practicing their surviving competence and life skills. As it is believed that forest is a cornucopia, a resourceful place of living and wilderness as well.

"The woods became our savior... I was determined to feed us. I stole eggs from nests, caught fish in nets, sometimes managed to shoot a squirrel or rabbit for stew... Plants are tricky. Many are edible, but one false mouthful and you're dead. I checked and double-checked the plants I harvested with my father's pictures. I kept us alive." (Collins, 2008:51)

For her, the forest is more than just a place for hunting. It is a sanctuary. In the forest, she can feel freedom and forget her life burden. Nature is a safe haven used to escape from surveillance. She even once considered the possibility of leaving the district and lived in the woods with Gale. It is also a place where Katniss finally finds dandelion, a flower that symbolizes her hope for a better life.

"The first dandelion of the year. A bell went off in my head. I thought of the hours spent in the woods with my father and I knew how we were going to survive. To this day, I can never shake the connection between this boy, Peeta Mellark, and the bread that gave me hope, and that dandelion that reminded me that I was not doomed." (Collins, 2008: 34)

Wilderness narrative expresses the motive of escape and return using the typical pastoral narrative. However, the construction of nature which is proposed and reinforced is fundamentally different. If pastoral is suited to long-settled and domesticated landscapes, wilderness fits the settler experience in the New World with their apparently untamed landscapes and the sharp distinction between the forces of culture and nature (Garrard, 2004: 59) There are two kinds of wilderness in *the Hunger Games*; the first is the wilderness of society in Capitol, and the second is the wilderness of Hunger Games.

In this novel wilderness is mostly experienced by the tributes of the game. Cultural wilderness is shown from Katniss attempts to survive and live in urban space.

To win the game she has to deal with Capitol's culture and custom which often make her anxious. Capitol is a typical urban space with dense population and crowded even at night. Katniss describes that if people 'look straight down the side of the building to the street, which is buzzing with people can hear their cars, an occasional shout, and a strange metallic tinkling. "Compared to District 12, when usually people at the night will be thinking about bed right now." (Collins, 2008: 81)

The tributes are competing in an artificial forest called as arena where the wild life, the disaster, the density and the botanical species are man-made. They are simulations designed and created by the Gamemakers whose mere objective is to entertain the audience. The weather and the temperature are mechanically adjustable. For instance, the Gamemakers may switch the weather and temperature as ordered to raise the challenge inside the arena. The drastic change is as described by Katniss, 'how brutally hot it is. I swear the Gamemakers are progressively ratcheting up the temperature in the daytime and sending it plummeting at night." (Collins, 2008: 262) This simulated natural force cannot be predicted by Katniss even though she is used to dealing with wild nature when she is roaming the woods of District 12.

The relation between human and animal has seemingly been a relentless discussion in nature studies. The concern on the correlations between animals and humans is divided between philosophical consideration of animal rights and cultural analysis of the representation of animals. (Garrard, 2004: 136). *The Hunger Games* represents both the issue of animal rights and the metaphorical animal and human. The way Capitol underestimates people in the districts as savage, according to Harraway's dualistic schema of cyborg manifesto (in Garrard, 2004: 146), is a tendency of differing human from non-human, central from periphery, or, in this case, civilized from savage which the first position is better than the second.

"At least, you two have decent manners, says Effie as we're finishing the main course. The pair last year ate everything with their hands like a couple of savages. It completely upset my digestion. The pair last year were two kids from the Seam who'd never, not one day of their lives, had enough to eat. And when they did have food, table manners were surely the last thing on their minds. How you've both successfully struggled to overcome the barbarism of your district. Barbarism? That's ironic coming from a woman helping to prepare us for slaughter. And what's she basing our success on? Our table manners?" (Collins, 2008: 45)

Effie, one of Katniss's supporters from Capitol, thinks that the standard of being decent as a person is measured by his or her behaviors. It means that being a civilized human is defined only through a particular cultural matter, such as table manner. It makes people who do not show proper manner are categorized as savage. Furthermore, the improper use of word 'barbarism' certainly reveals how ironic Capitol's sentience to humanism is. On the contrary, a number of actions demonstrated by Capitol when they are slaughtering the children of the districts in Hunger Games are much more 'barbaric'.

The advancement of technology occuring since the beginning of the twenty-first century is one thing that the authors of dystopian literature are fully aware of. There has been information explosion as the global improvement of technology inevitably grows consistently causing a warning to what may happen with a sole reliance on electronics and newfound knowledge and equipment (Basu, et.al. 2013: 4). This dystopian aspect is one of the most applicable elements to be adopted, especially by some contemporary literary works, such as *The Hunger Games*.

Capitol takes advantage of the innovation of technology in order to secure their profusion. Several products are invented to serve the lifestyle of Capitol's residents and government. For instance, Capitol has a certain type of liquid that enables people to vomit when they drink it after eating a large amount of food. It is created to make Capitol's people literally enjoy any sorts of party or celebration in which they can eat as much as they want. This excessive consumption asks the nature to provide more

Technology becomes a tool for Capitol to spread terror and power. It is shown when the Gamemakers release a pack of genetically mutated wolves to chase the remaining candidates.

> "My head snaps from side to side as I examine the pack, taking in the various sizes and colors. The small one with the red coat and amber eyes Foxface! And there, the ashen hair and hazel eyes of the boy from District 9 who died as we struggled for the backpack! And worst of all, the smallest mutt, with dark glossy fur, huge brown eyes and a collar that reads 11 in woven straw. Teeth bared in hatred." (Collins, 2008:16)

Katniss realizes that the wolves are mutants genetically created from former tributes who have been killed in the arena. These mutants, or 'mutts' as people in Capitol call them, are unleashed by the Gamemakers in the arena and programed to hunt down the living tributes. It is purposefully done to entertain the audience by generating thrills. By doing so, the government of Panem in Capitol has dehumanized their people, in this case the boys and the girls, and turned them into monsters by removing their humanity for the sake of amusing the entire country.

Divergent

Post-apocalypse seems to be the common setting time and place in young adult dystopian novel. Here, Roth's novel takes place at futuristic time in Chicago after a

tremendous disaster. This can be seen from the ruined buildings that surrounded the city. The city seems isolated since it is palisaded with a giant wall topped with chain-link fence. This novel has Beatrice (later on she changes her name into Tris), a young adult female, as the protagonist.

Unlike The Hunger Games, this novel does not explore the memory of beautiful pastoral nature but it more exemplifies the futuristic social class which ordered based on the natural instinct of people. However, the other trend of new world literature focuses on the issue of wilderness not only in geographical wilderness space, but also in cultural signifier of a site of contested high-technology industrial and military activities (Garrard, 2004: 78). Thus, it is crucial to take a close investigation on the socio and technological wilderness in Roth's dystopian novel.

Trish faces anxieties living among the society which ordered based on the faction. There are five factions illustrated in the novel. They are abnegation (who values selfless), erudite (who values knowledge), candor (who values honesty), amity (who values art) and dauntless (who values bravery). The people who belong to particular faction responsible to stay and work based on the function of each faction. 'Abnegation has fulfilled our need for selfless leaders in government; Candor has provided us with trustworthy and sound leaders in law; Erudite has supplied us with intelligent teachers and researchers; Amity has given us understanding counselors and caretakers; and Dauntless provides us with protection from threats both within and without.' (Roth, 2010: 35)

Cultural adjustment seems to be an obvious obligation since there are only five classifications of people in the society. Here, the obligation of having only one fixed identity is unnatural because it is very plausible for a person having more than one personality. The idea of matching to only single faction is imposed by the leaders of

four factions to make the world in a controllable order. This rule makes the ones who consider having more than one personality is classified as divergent. This happens to Tris. Her aptitude test shows an inconclusive result that she displays 'an equal aptitude for Abnegation, Dauntless and Erudite. [She is] .*divergent* [and] is extremely dangerous.' (Roth, 2011: 22-21) The anomaly brings a serious consequence. If *divergent* cannot keep their identity undercover, they will be put to death.

The motto of faction before blood, which means the life in faction is more important than family, constructs the ideal level of importance in one's life. Thus, if they fail to complete the faction's initiation, they will be sent out from the faction and rejected by their parent's faction as well. Consequently, the factionless is placed in the bottom of social class and live in poverty. They do the work none else wants to do like 'janitors and construction workers and garbage collectors; they make fabric and operate trains and drive buses. In return for their work they get food and clothing, but, as my mother says, not enough of either.' (Roth, 2011: 39)

In this novel, nature is usually represented as one of people's fear landscape which can be visibly traced from the aptitude test. The test makes the test taker drink a slot of chemical fluid to stimulate their brain. The simulation will reveal their deepest fears and they have to deal with them. The way they survive from their fears eventually shows which faction they belong to. Tris, for example, she has to overcome her fear of a wild dog. However, she could pass the test by being submissive since she knows that this domesticating strategy can tame the wild dog. Raven is her another fear. In the next stimulation, a flock of raven attacked her. However, she finally can get rid of them by approaching to the fired grass.

Nature is also presented as a hiding place where Tris feels safe from the faction's monitoring. It is shown when Tobias, the male protagonist in the novel, asks

Tris to accompany him to the bottom of the chasm to tell the secret of the result of his aptitude test, that was Abnegation, but he chose to join Dauntless. This choice is simply because he thought that he wouldn't fit to Abnegation. This reason is similar to Tris's reason of leaving her parent's faction. This pivotal information must not be shared with anyone. Thus, they go to the Chasm since they consider it as the safest place. She says, 'the roar of the chasm ensures that we won't be overheard.' (Roth, 2011: 335)

The trope of wilderness is illustrated through the overuse of technology to take control of the faction. The leader of Erudite tries to take over Abnegations' function as the government. The Erudite leader changes the Dauntless to be sleep walker by injecting serum to their brain. Therefore, they appear to be bodily human but their brains are controlled by a computerized program to slaughter the Abnegation. Roth illustrates that "the Dauntless are sleepwalking right now. They're in a simulation and they don't know what they're doing so they don't know that they're killing people right now.' (2011: 452) However, Tris is still awake since the serum doesn't work in her. Thus, she can save the faction from massacre. Here, the Erudite's sabotage shows how humanism is left behind when people want to take a total control of the society. Human being has lost their humanism.

CONCLUSION

Nature and technology are narrated in both positive and negative images through dystopian setting in The Hunger Games and Divergent. To some extent, the texts present technology as a cause and an answer of the ecological issues. In line with the technology, nature is also presented as an antagonistic space where the dystopian authoritative leaders use them as a force. However, the young adult protagonists, Katniss and Tris, are befriended with natural world since they find freedom and peace

in the nature. Nature is a place where their identities can take shape outside the control of the dystopian system. The natural world becomes an escaping space from the dystopian system that exists in urban and technological settings.

REFERENCES

Adams, John Joseph. 2011. *Dystopian Fiction*: *An Introduction. (http://www.tor.com/2011/04/11/dystopian-fiction-an-introduction/).*

Basu, et al (Ed.). 2013. *Contemporary Fiction for Young Adults Brave New Teenagers*. London: Routledge

Buell, L. 1995. *The Environmental Imagination*. Cambridge, Mass.: Harvard University Press.

Collins, Suzanne. 2008. *The Hunger Games.* London: Scholastic.

Creswell, J. W. 2007. *Education Research*. Thousand Oaks, CA: Sage

Garrard, G. 2012. *Ecocriticism.* London: Routledge.

Gifford, Terry. 1999. *Pastoral*. London: Routledge

Roth, Veronica. 2011. *Divergent*. New York: HarperCollins Publishers

Utopiananddystopian. 2016. *Dystopian Elements and Characteristics - Basic Building Blocks of Dystopia.* (http://www.utopiaanddystopia.com/dystopia/distopian-elements-and-characteristic/)

**Ari Setyorini is a lecturer of Universitas Muhammadiyah Surabaya (UMSurabaya) under the Department of English. She earned her master degree from Gadjah Mada University majoring in Media and Cultural Studies. Her areas of interest cover popular literature, eco-literacy, postcolonial studies, and teaching literature in ESL/ EFL Context. She can be reached at arisetyorini@gmail.com