

EXPLORING HUMAN-NATURE DYNAMICS IN YACINTA KURNIASIH'S POEM, *AKU, HUTAN JATI, DAN INDONESIA*

Zukhaira Hayati, Riska Muktia Nur Aminah Harahap, Yusuf Faulandi, Hayatullah, Purwarno
Universitas Islam Sumatera Utara, Medan, Indonesia
Medan, Indonesia

purwarno@sastra.uisu.ac.id

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Abstract

This research aims to elucidate the underlying values and representations of nature and humanity. The study employs a qualitative approach, utilizing the hermeneutic method for interpretation and analysis. Drawing upon ecocritical perspectives, the research explores the intricate relationship between literature and the environment, highlighting the significance of literature in advocating for environmental conservation. The poem unfolds through the first-person perspective of 'Aku,' depicting their deep connection to the teak forest, which symbolizes both the physical landscape and the emotional journey of the narrator. Through vivid imagery and evocative language, the poem portrays themes of love, loss, and environmental degradation, emphasizing the profound interconnectedness between humanity and the natural world. Additionally, the portrayal of childhood innocence and imagination underscores the transformative power of curiosity, showcasing the inherent bravery and resilience of the human spirit. Moreover, the analysis delves into the cultural landscape depicted in the poem, unveiling the community's profound reverence for the environment encapsulated in their rich tapestry of myths and mystical narratives. These myths serve as potent instruments, instilling in individuals a deep sense of responsibility towards environmental stewardship. The poem masterfully weaves together the threads of human experience and environmental consciousness, inviting readers to contemplate the symbiotic relationship between humanity and nature. Through rich sensory imagery and poignant reflection, the poem celebrates the inherent beauty and richness of the natural world while urging reflection on the profound impact of human actions on the delicate balance of the ecosystem.

Keywords—ecocritical studies, ecocriticism, ecosystem, environmental conservation, environmental degradation.

Introduction

Currently, there is a growing concern about the impact and harm caused by environmental pollution. Human-induced environmental damage is widespread and noticeable everywhere. Every day, the degradation of our environment due to extensive exploitation poses a threat to human survival. A while back, forest fires in Indonesia led to pollution of the air, water, and soil, posing a significant danger to human life if not addressed promptly. According to a 2009 report by Higgins titled *A Climate Threat, Rising From The Soil*, Indonesia has become the third-largest contributor to greenhouse gas emissions globally due to peat land destruction and deforestation. If this destruction persists, it will result in displacement of communities. Furthermore, data from the World Resources Institute and a statement by the British ambassador to Indonesia, Mozam Maliki, indicate that Indonesia ranks fifth in the world for emissions due to forest and peatland conversion, which will have long-term consequences if not curbed.

One proposed solution to combat environmental degradation is to engage in public discussions on environmental conservation. People have realized that without swift solutions to these diverse problems, the sustainability of human life on Earth will be severely threatened. Nature serves

as the source of essential human necessities such as air, water, food, medicine, and aesthetic pleasure. The underlying causes of unaddressed environmental degradation include population growth and rapid industrialization. The international community is increasingly recognizing Indonesia's environmental issues, particularly the impact of continuous exploitation of its forests, which are vital for global ecological balance.

Pranoto claims that the exploitation of natural resources without consideration for environmental sustainability results in environmental damage, disrupting many ecological functions of nature and natural processes. Environmental problems are interconnected and seldom exist in isolation. Overpopulation, pollution, resource depletion, and climate change are closely interrelated environmental issues. The primary driver of environmental degradation worldwide is often a combination of overpopulation and human ignorance of environmental conservation. Extreme climate change exacerbates existing environmental damage (Pranoto, 2014). Environmental damage can arise from various unknown factors.

Various environmental challenges and damages are inevitable for humans, highlighting the significant role humans play in both preserving and damaging the environment. Besides natural factors, humans bear responsibility for the sustainability of the environment. As rational beings, humans must strike a balance between environmental preservation and utilization, refraining from exploiting it recklessly to fulfill everyone's needs. Given that human ecological awareness and responsibility are intertwined with morals and attitudes, it is crucial to enhance moral values and raise awareness of the importance of nature conservation. Therefore, literature, being closely tied to human experiences, plays a vital role in advocating for environmental protection, addressing not only physical but also moral aspects of saving the environment.

In the realm of language and literature, human character building and moral values are inseparable themes. Language and literature not only analyze linguistic and literary elements but also contribute significantly to shaping human character. Literature has the unique ability to provide subtle feedback and criticism that can be understood by all. Similar to language, literature can alter human perspectives from various viewpoints, addressing various human life experiences packaged in different literary forms.

Environmental issues are among the most intriguing topics for discussion. However, most authors tend to focus solely on their aesthetic appeal. Environmental criticism in literature, especially in Indonesia, is relatively scant compared to other social issues such as economics and politics. Yacinta Kurniasih's poem, *Aku, Hutan Jati, dan Indonesia*, is a notable exception, effectively incorporating environmental criticism. This poem, written in April 2016, reflects the author's sentiments regarding environmental issues, particularly the depletion of teak trees.

According to Pohan, teak forests provide non-economic benefits beyond their economic value, including ecological and social benefits. Teak forests play a crucial role in maintaining ecosystem balance and stability (Pohan, 2016). Despite their numerous benefits, humans should exercise caution and avoid indiscriminate destruction of teak forests without considering the trees' life cycle. Adinugraha (2011) explains that teak wood, due to its unique properties, finds various applications, including shipbuilding, furniture making, and traditional Javanese house construction. Teak branches no longer used for furniture are utilized as firewood (Adinugraha, 2011).

This study aims to elucidate how the poet addresses environmental issues in her poem entitled, *Aku, Hutan Jati, dan Indonesia*, and the underlying values. To the best of the researchers' knowledge, there has been limited research examining this poem from an environmental perspective. This research endeavors to utilize literature to address the increasingly alarming environmental degradation. Since literature reflects societal circumstances, unrest, reality, and imagination, analyzing literary works indirectly enhances our understanding of their meaning. Additionally, ecological theories are rarely found in Indonesian literary works on the environment.

Herlambang asserts that humans are fundamentally social creatures, seeking connections and forming communities to meet their basic needs despite differences in environments (Herlambang, 2014). Nasr elaborates on the multifaceted manifestations of the human soul, which sometimes exhibit cruelty and pain (Nasr, 2014). Furthermore, the secular and urban lifestyle faces threats, particularly from human-nature encounters and the application of modern natural science and technology, as

articulated by Kartanegara (Kertanegara, 2007), and Hariyono (Hariyono, 2018). Both biotic and abiotic elements of nature are studied through human reason.

Literary Review

Ecocritical studies, also known as ecocriticism, represent a relatively recent form of literary analysis. They focus on exploring how literature interacts with the natural world. Although literature and the environment may seem distinct, literature cannot truly exist or flourish without being intertwined with the environment. Literature is born from the author's perception of their surroundings and is essential for human existence, capable of thriving anywhere. Literary works often mirror the environment in which they are created, as authors draw inspiration from their surroundings. Consequently, literature serves as a platform for critiquing environmental issues.

The state of nature profoundly influences literature and human needs. Changes in the natural world undoubtedly shape human thoughts and perspectives. The environment surrounding writers inevitably becomes a central aspect of their creative imagination. Literary ecology combines the fields of ecology, which studies the interaction between living organisms and their environment, and literature, offering insights into how humans adapt to their natural surroundings.

Ecological studies of literature seek to elucidate the intricate relationship between human activities and natural processes. Ecocriticism delves into cultural products, such as art, literature, and scientific theories, that relate to human interactions with the natural world. It serves not only as a tool for critiquing artistic depictions of the environment but also fosters an understanding of human habits and their impact on nature. By examining literature through an ecological lens, we can better appreciate how it humanizes nature and fosters environmental awareness.

It is important to note that literary ecocriticism goes beyond mere criticism; it strives to reconcile the role of humans as creators of literature with the environmental context in which literature evolves. Ecocriticism aims to demonstrate how literature addresses environmental concerns and contributes to solving environmental problems. Through interdisciplinary studies, ecocriticism sheds light on how literary works reflect the state of the environment. While ecocriticism emerged in the late 20th century, its development has accelerated in recent years, highlighting its evolution within literary criticism.

Every literary work carries a message intended for its readers, including those with an ecological perspective. Ecological literature aims to enlighten readers about environmental issues and foster a deeper understanding of nature. Authors seek to convey wisdom about the environment, encouraging readers to draw conclusions and take actions that promote the development and preservation of nature and the environment.

Research Method

The hermeneutic method is employed in this qualitative research, which aims to comprehensively understand phenomena experienced by research subjects, such as behaviors, perceptions, and actions, using various natural methods in their natural context (Molleong, 2014). Nonetheless, the findings derived from qualitative research maintain the inherent natural essence of the research itself. Through this qualitative research, a descriptive analysis of the words will be conducted. The poems, *Aku, Hutan Jati, dan Indonesia* will be interpreted using hermeneutics. The hermeneutic method serves as a tool for interpreting texts, offering an approach to understanding literature from an external standpoint by elucidating plausible meanings, as literature often conveys concepts not readily grasped by a broad audience (Palmer, 2005). The aim of interpretation is to clarify and render understandable what may initially be unclear.

Interpretation, as described by Dezim (Dezim, 2009) and Ratna (Ratna, 2010), involves a process of reduction, deciphering, and transforming the form of the text. This process of interpreting and comprehending the text unfolds simultaneously, ensuring that the resulting interpretation neither diminishes nor adds meaning.

Yacinta Kurniasih's poem, *Aku, Hutan Jati, dan Indonesia*, sourced from the collection of poems assembled for this study, serves as the primary data. Additionally, secondary data comprises prior research on literature and environmental studies, along with investigations pertaining to poetry

interpretation. The poem was scrutinized, interpreted, and analyzed without altering their inherent meaning.

Result and Discussion

Nature Representation

The depiction of the teak forest in *Aku, Hutan Jati, dan Indonesia* serves as a multifaceted symbol within the poem, reflecting both the physical landscape and the emotional journey of the narrator, portrayed from a first-person perspective. A teak forest, characterized by the dominance of teak trees (*tectona grandis*), becomes the central focus of the narrative, embodying the natural environment that shapes the narrator's life experiences.

From the outset, the teak forest is presented as an integral part of the narrator's surroundings, evoking a sense of familiarity and belonging. Through the lens of the narrator's perspective, the teak forest emerges not merely as a collection of trees, but as a vibrant ecosystem teeming with life and significance. The forest serves as a backdrop against which the unfolding events of the poem are set, acting as a silent witness to the joys and struggles of human existence.

However, beneath the surface beauty of the teak forest lies a deeper narrative of exploitation and environmental degradation. Throughout the poem, the looming threat of deforestation looms large, casting a shadow over the idyllic scenes of rural life. The felling of teak trees represents more than just the loss of a natural resource; it signifies the unraveling of the intricate bond between humanity and the natural world.

In essence, the teak forest serves as a poignant metaphor for the interconnectedness of human life and the environment. As the narrator grapples with the impact of deforestation on their community, they confront broader themes of environmental stewardship, cultural heritage, and the pursuit of sustainable development. Through the portrayal of the teak forest, *Aku, Hutan Jati, dan Indonesia* invites readers to reflect on the delicate balance between human progress and the preservation of nature, urging us to reconsider our relationship with the natural world and the responsibilities that accompany it.

*"Kita bertemu pertama kali ketika aku lahir di dusun kecilmu yang
berpagarkan hutan lebat pohon jati"*

The opening line of the poem, "Kita bertemu pertama kali ketika aku lahir di dusun kecilmu yang berpagarkan hutan lebat pohon jati" ("We first met when I was born in your small village, surrounded by dense teak forests"), sets the stage for a narrative deeply rooted in the natural landscape. Through vivid imagery and evocative language, the poet paints a picture of a rural community nestled amidst the verdant embrace of teak trees.

The use of the first-person perspective, denoted by the pronoun 'I,' immediately establishes a personal connection between the narrator and the environment, inviting readers to experience the world through their eyes. As the narrator recounts their earliest memories of life in the village, the teak forest emerges as a prominent presence, shaping the backdrop against which their journey unfolds.

The phrase "dusun kecilmu yang berpagarkan hutan lebat pohon jati" ("your small village, surrounded by dense teak forests") conjures images of a tranquil rural setting, where the boundaries between human habitation and the natural world blur seamlessly. The adjective "berpagarkan" ("surrounded by") suggests a sense of enclosure and protection, as if the teak forests serve as guardians of the village, shielding it from the outside world.

Moreover, the descriptor "hutan lebat" ("dense forest") emphasizes the lushness and abundance of the teak trees, hinting at the untamed beauty and biodiversity of the natural landscape. The teak forest, with its towering trees and verdant foliage, symbolizes a sanctuary of life and vitality, providing sustenance and shelter to both humans and wildlife alike.

By portraying the village as intimately intertwined with the teak forest, the poem underscores the deep bond between humanity and the natural world. The presence of the teak trees not only shapes the physical environment but also influences the cultural identity and collective memory of the

community. As the narrator reflects on their earliest encounters with the teak forest, they evoke a sense of nostalgia and reverence for the land that has nurtured them from birth.

Overall, the opening line of the poem serves as a poignant tribute to the enduring power of nature and the profound impact it has on the human experience. Through rich sensory imagery and poignant reflection, the poet invites readers to embark on a journey of self-discovery and environmental awareness, reminding us of the intrinsic connection between ourselves and the world around us.

“Sore hari, kami berbaring di rerumputan sambil membaca majalah anak-anak di bawah naungan daun-daun jati yang menjadi payung dengan lubang-lubang untuk mengintip langit yang kala itu masih biru”

In the quoted line, the imagery of children lying on the grass beneath the teak trees, reading children's magazines, is not merely a depiction of leisure but also a profound engagement with nature. The act of reclining on the grass and reading suggests a harmonious interaction between humans and their environment, where the natural world becomes both a source of relaxation and a platform for intellectual exploration.

The mention of the teak tree leaves serving as a canopy with holes through which to glimpse the still-blue sky adds depth to the scene. It underscores the symbiotic relationship between humans and nature, where the environment provides not only physical comfort but also a sense of wonder and connection to something larger than oneself. The presence of the blue sky, a symbol of vastness and infinity, serves as a reminder of the beauty and majesty of the natural world.

Overall, the line from the poem not only celebrates the beauty of nature but also invites reflection on humanity's role in preserving and cherishing the natural world. It underscores the idea that true appreciation of nature lies not only in its aesthetic appeal but also in the profound sense of interconnectedness and mutual benefit it offers to all living beings.

“Masih terlalu kecil aku untuk memahami arti akhir dari cinta pertamaku yang memberiku keteduhan, kesegaran napas, dan kediaman tanpa menuntut”

In the quoted line, the speaker reflects on their first experience of love, using metaphorical language to convey the depth of their emotions. Although the line does not explicitly mention nature, it employs imagery and sensations commonly associated with the natural world to evoke the feelings associated with love. The mention of "peacefulness," "freshness," and "home" as attributes of the speaker's first love creates a vivid parallel between the emotional experience of love and the sensory experiences one might encounter in nature. The "peacefulness" of love mirrors the tranquility of a calm forest, where one finds solace and quiet reflection. Similarly, the "freshness" of love invokes the rejuvenating sensation of breathing in the crisp air of the wilderness, which revitalizes the spirit. Additionally, the idea of "home" in love conjures feelings of comfort, security, and belonging, akin to the warmth and familiarity of being surrounded by the beauty of nature. By drawing upon these natural elements to describe the essence of their first love, the speaker not only imbues their emotions with a sense of depth and richness but also underscores the profound connection between human experiences and the natural world. The use of metaphorical language allows the speaker to convey the complexity and intensity of their feelings in a way that resonates with readers on a deeply emotional level, transcending the boundaries of literal interpretation. Moreover, the metaphorical connection between love and nature serves to highlight the universality of human emotions and experiences. Just as nature holds the power to evoke a wide range of emotions in individuals, so too does love elicit varied and profound responses. This parallel invites readers to reflect on the interconnectedness of all aspects of life and the ways in which human emotions are intertwined with the rhythms and cycles of the natural world.

Overall, while the line may not explicitly reference nature, its metaphorical use of natural imagery enriches the emotional landscape of the poem, inviting readers to explore the depths of human experience through the lens of the natural world.

*“Tapi aku tak ingin cinta buta,
Suatu saat aku akan pulang dan mencintaimu dengan rela, entah apa itu
artinya,
Sekarang ini aku harus tetap di seberang untuk mengabarkan keindahanmu
yang kacau dan memikirkan kekacauanmu yang indah”*

In the lines quoted above, the speaker expresses a deep emotional connection to nature, specifically to the teak forest, and reflects on their relationship with it. The nature representation portrayed here is multifaceted, encompassing both a profound love for the beauty of the forest and a sense of responsibility to protect it. The speaker begins by rejecting the notion of "blind love" for the forest, indicating a desire for their affection to be informed and purposeful. This suggests a nuanced understanding of their relationship with nature, acknowledging that love alone is not sufficient; it must be accompanied by awareness and action. This sentiment reflects an ecological consciousness, recognizing the importance of preserving and caring for the natural environment. Furthermore, the speaker expresses a commitment to return to the forest and love it willingly and wholeheartedly. This highlights a sense of duty and attachment to the land, implying a reciprocal relationship between the individual and the natural world. By vowing to love the forest "with rela" (willingly), the speaker emphasizes agency and intentionality in their connection to nature, underscoring the idea that genuine love for the environment arises from a conscious choice to engage with and care for it. Moreover, the speaker's resolve to "mengabarkan keindahanmu yang kacau dan memikirkan kekacauanmu yang indah" (inform others about the beauty of the forest and contemplate its chaos as something beautiful) underscores a deep appreciation for the complexities of nature. Despite the forest's imperfections and the environmental degradation it faces, the speaker finds beauty in its inherent chaos and disruption. This suggests a profound understanding of the dynamic and ever-changing nature of ecosystems, recognizing that even in turmoil, there is a unique and captivating beauty to be found.

Overall, the lines encapsulate a rich and nuanced representation of nature, portraying a deep emotional bond with the teak forest and a commitment to stewardship and advocacy. Through the speaker's reflections, the poem conveys themes of ecological awareness, responsibility, and appreciation for the intrinsic value of the natural world.

Human Representation

In the poem, *Aku, Hutan Jati, dan Indonesia*, the human representation is deeply entwined with the natural environment, particularly the teak forest. Through the lens of the first-person narrator, 'Aku,' the poet crafts a narrative that highlights the profound interconnectedness between humans and their surroundings.

The portrayal of 'Aku' as an individual born into a world enveloped by the verdant expanse of the teak forest serves as a poignant symbol of humanity's intrinsic bond with nature. From the moment of 'Aku's' birth, the teak forest looms large as a defining feature of their existence, shaping their experiences and perceptions from childhood through adulthood. This portrayal underscores the intimate and inseparable relationship between humans and the natural world, emphasizing the profound impact that the environment has on shaping individual identity and consciousness. As 'Aku' traverses the landscape of life within the village nestled amidst the teak forest, the poem delves into themes of love, loss, and environmental degradation. Through 'Aku's' narrative journey, the reader is confronted with the complexities of human existence within the context of a rapidly changing natural environment. The teak forest emerges as a dynamic character in its own right, embodying not only the inherent beauty of nature but also bearing witness to the consequences of human intervention and exploitation.

Indeed, the teak forest serves as a powerful metaphor for the broader relationship between humanity and the environment, encapsulating both the reverence and the disregard with which humans often regard the natural world. 'Aku's' experiences within the teak forest mirror the complexities of human interaction with nature, ranging from moments of awe and wonder to instances of destruction and loss.

In essence, *Aku, Hutan Jati, dan Indonesia* masterfully weaves together the threads of human experience and environmental consciousness, illuminating the intricate interplay between humanity and its natural surroundings. Through the lens of 'Aku's' narrative, the poem invites readers to contemplate the symbiotic relationship between humans and nature, urging reflection on the profound impact of human actions on the delicate balance of the ecosystem.

"Kata orang-orang tua di dusun, pohon-pohon itu menyimpan berjuta rahasia tentang hutan, hantu, dan Tuhan"

The fourth line of the poem unveils the community's profound reverence for the environment, encapsulated in their rich tapestry of myths and mystical narratives. Within this cultural framework, trees transcend their physical existence to become symbols of the forest's vitality, spiritual guardians, and manifestations of the divine. These age-old stories serve as potent instruments, instilling in individuals a deep sense of responsibility towards environmental stewardship.

These myths, far from being mere folklore, are imbued with moral imperatives, guiding principles, and ethical codes that underscore the intrinsic connection between humans, the natural world, and the divine. They function as foundational pillars, shaping societal norms and attitudes towards environmental conservation. Embedded within these narratives is the understanding that safeguarding the environment is not just a matter of practical necessity but also a sacred duty bestowed upon humanity by a higher power. Moreover, these myths serve as reminders of the intricate interdependence between humans and their surroundings, emphasizing that environmental sustainability is not merely a matter of physical preservation but also a question of moral integrity. By upholding the sanctity of the natural world, individuals honor the divine creation and affirm their ethical responsibility to future generations.

Thus, within the cultural landscape depicted in the poem, environmental conservation is elevated to the status of a sacred mandate, woven seamlessly into the fabric of human existence and moral consciousness. It underscores the profound truth that the preservation of the environment is not only a practical imperative but also a spiritual calling that resonates deeply within the human soul.

*"Anak tengil dalam diriku memutuskan bahwa rahasia itu harus menjadi milik masa kecilku,
Dan sejak saat itu aku tak pernah merasa takut dengan Tuhan, Hantu, dan Hutan"*

The portrayal of 'Aku' in the fifth line of the poem unveils the profound depth of childhood curiosity and wonder. Through 'Aku,' the poet captures the essence of youthful exploration, curiosity, and boundless imagination. 'Aku' emerges as a symbol of the insatiable quest for knowledge and understanding inherent in every child, reflecting the innate human desire to unravel the mysteries of the world. Throughout the poem, 'Aku' serves as a conduit for the innocent wonder and inquisitiveness that characterize childhood. This curiosity propels 'Aku' to venture into the depths of the teak forest, fearlessly embracing the unknown and confronting any apprehensions that may arise. Despite the looming presence of the forest and its perceived mysteries, 'Aku' remains undeterred, driven by an unwavering sense of curiosity and a thirst for discovery. As 'Aku' delves deeper into the heart of the forest, the initial trepidation gives way to a profound sense of awe and reverence for the natural world. The forest, once perceived as a place of fear, transforms into a realm of wonder and enlightenment. Through 'Aku's' journey, the poem illuminates the transformative power of curiosity, showcasing the inherent bravery and resilience of the human spirit in the face of the unknown.

Ultimately, the poem celebrates the inherent beauty and richness of the natural world, portraying the forest not as a place of darkness and fear, but as a boundless source of inspiration and enlightenment. Through 'Aku's' exploration, the poem underscores the timeless truth that curiosity is a catalyst for growth, understanding, and the profound connection between humanity and the natural world.

“Sepulang sekolah, di hutan itu, aku, adikku, dan sepupuku perempuan menghabiskan waktu berkejaran bermain perang-perangan dengan senjata terbuat dari bambu kecil dan peluru biji bunga pohon jambu”

In this vivid portrayal, human representation emerges through the lens of childhood innocence and imagination as depicted by the playful activities of the children in the forest. The scene captures the essence of human nature, showcasing the innate creativity and adventurous spirit that define childhood experiences for many individuals. Through the portrayal of 'I,' their sibling, and their female cousin, the poem encapsulates the universal joy and camaraderie found in shared childhood adventures. Together, they create a vibrant atmosphere of joy and togetherness amidst the natural beauty of the forest, emphasizing the profound connection between humans and their environment. Engaging in imaginative play battles with makeshift weapons crafted from bamboo sticks and guava tree seeds, the children demonstrate their boundless creativity and resourcefulness. This imaginative play not only serves as a source of entertainment but also reflects the ability of humans to find joy and excitement in the simplest of activities, even amidst the serenity of nature. Moreover, the children's fearless exploration of their surroundings underscores the innocence and courage inherent in childhood. Despite the potential risks or unknowns lurking in the forest, they venture forth with unwavering confidence, embracing the wonders of their natural surroundings without fear or hesitation.

Through this scene, human representation is imbued with themes of joy, creativity, and adventure, serving as a poignant reminder of the essential aspects of human development during childhood. It celebrates the unbridled imagination and boundless curiosity that characterize the formative years of youth, highlighting the enduring connection between humanity and the natural world.

Conclusion

The analysis presented in the examination of the poem, *Aku, Hutan Jati, dan Indonesia* reveals a rich tapestry of themes and imagery that interweave the representation of nature and humanity in the poem. Through the depiction of the teak forest, the poet conjures a vivid portrait of the natural environment that not only serves as the backdrop for the narrator's experiences but also symbolizes broader themes of environmental stewardship, cultural heritage, and the human condition. The teak forest emerges as a multifaceted symbol within the poem, embodying both the physical landscape and the emotional journey of the narrator. It serves as a sanctuary of life and vitality, providing sustenance and shelter to both humans and wildlife alike. However, beneath its surface beauty lies a deeper narrative of exploitation and environmental degradation, highlighting the precarious balance between human progress and the preservation of nature. Through the first-person perspective of 'Aku,' the poem explores themes of love, loss, and environmental degradation, underscoring the profound interconnectedness between humanity and the natural world. 'Aku' serves as a conduit for the innocent wonder and curiosity characteristic of childhood, embarking on a journey of self-discovery amidst the teak forest's verdant expanse. The portrayal of childhood innocence and imagination underscores the transformative power of curiosity, showcasing the inherent bravery and resilience of the human spirit. Moreover, the poem delves into the cultural landscape of the community, unveiling the profound reverence for the environment encapsulated in their rich tapestry of myths and mystical narratives. These myths serve as potent instruments, instilling in individuals a deep sense of responsibility towards environmental stewardship and underscoring the intrinsic connection between humans, the natural world, and the divine. In essence, *Aku, Hutan Jati, dan Indonesia* masterfully weaves together the threads of human experience and environmental consciousness, inviting readers to contemplate the symbiotic relationship between humanity and nature. Through rich sensory imagery and poignant reflection, the poem celebrates the inherent beauty and richness of the natural world while urging reflection on the profound impact of human actions on the delicate balance of the ecosystem.

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