

**ECOLOGICAL AWARENESS IN *DUNE* (1984): AN  
ECOCRITICISM PERSPECTIVE**

**(A Thesis)**



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## DECLARATION OF FREE PLAGIARISM

With thanks, I hereby declare that this thesis was entirely wrote by my own hands and followed the existing guidelines without plagiarizing existing works, and has not been published anywhere. The thesis entitled *Ecological Awareness In Dune (1984): An Ecocriticism Perspective* I have written with all my effort, and I truly state that all sources, references, and quotations, have met the requirements of the guidelines for writing scientific papers. Without a trace of plagiarism, every word I have written in this research is the result of my own persistence work.

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The Writer

  
  
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## APPROVAL PAGE

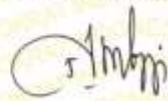
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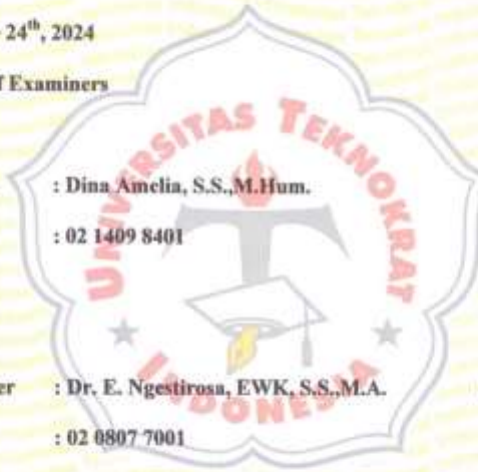
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## **MOTTO**

Just Trust Me, You'll Be Fine

(Joe Keery)

## **DEDICATION**

Always, before taking any further action, I ask myself if I am capable of doing it. If you doubt yourself, you're wasting your time. Consequently, I have decided to keep going because I firmly think that when we commit fully, we can achieve anything. So, I would like to dedicate my thesis to the person who has worked hard for a better future for this accomplishment now I can go farther than before. Also, I want to acknowledge my mom, who was a fierce fighter and my first rock in life, for all I have accomplished. Also, I want to express my gratitude to my stepfather for loving my siblings and myself unconditionally. Additionally, I am grateful to my friends, family, and siblings, without whom I would not have had a place to call home throughout this ordeal. Lastly, I would like to express my gratitude to my supervisor and lecturers for their invaluable assistance and support throughout the completion of my thesis.

## **ABSTRACT**

### **Ecological Awareness in *Dune 1984*: An Ecocriticism Perspective**

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This thesis investigates from an ecocriticism standpoint the ecological awareness portrayed in the 1984 movie *Dune*. It seeks to evaluate how the characters in the movie exhibit ecological awareness. This thesis uses a qualitative research method to look at literary texts, dialogues, and topics in order to figure out how ecological awareness is shown.

The study uses Kociszewska's (2014) system of knowledge, values, and rules of action. These elements develop ecological awareness throughout the film. The study applies ecocriticism, by William Rueckert's theory and Glotfelty. The study shows that the Fremen's understanding of Arrakis' natural science, Spice and Melange's value, and Paul Atreides' proactive measures to defend Arrakis by partnering with the Fremen against the Harkonnen colonists are ecological knowledge.

The study shows that *Dune* promotes ecological awareness. Literary analysis and eco-critical theory show how humans and the environment are intertwined. *Dune* shows how unregulated resource exploitation affects the world, encouraging viewers to think long-term. This research contributes to literary discussions on ecological topics and encourages ecologically responsible conduct.

***Keywords: action, ecological awareness, ecocriticism, knowledge, values.***



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# CHAPTER ONE

## INTRODUCTION

### 1.1 Background of the Study

Earth is home to people, animals, plants, and all other living things because it is the only world with life. Because these things are linked to each other, they have a reciprocal relationship that is necessary for both of them to survive. The relationship between the ecosystems themselves needs to be protected as well as the connection between the places where people, animals, and plants live and grow. According to (Fithratullah, 2021) The human race has evolved into a formidable predator over the course of millions of years. People are the driving and dominant force in this world, and they play a key part in making sure that all living things get along and. Haeckel first described ecology in 1866 as the study of how living things interact with their surroundings. Ecology comes from the Greek words "*Oikos*," which means "home," and "*Logos*," which means "study" (Abbas & Saleem, 2022). This means that ecology is more than just learning how living things interact and are connected with each other. It also recognizes that people, animals, plants, and other living things all need to protect each other's habitats.

Ecological theory asserts that all beings, both human and non-human, living on Earth possess intrinsic value and an equal right to live and thrive. Ecological studies can be done on individuals, families, homes, and communities (Arman, 2021). Authors and the public created many literary works during globalization (Puspawarni & Amelia, 2023). Environmental issues can also exist in literary work, one can broadly define literature, some scholars define literature from different

approaches (Fithratullah, 2021). The analysis of literary works is accomplished by tracing the aspects that are contained within fiction, such as the characters and their characterisation, the story, the setting, and the topic or message (Kardiansyah, 2023). An example of approaching literature through the environment and nature is Ecocriticism. Ecocriticism is a branch of literary science that studies the relationship between humans, nature, and literature (Glotfelty, 1996). The issue focuses on harmony between living things and their place of residence is something that must be sustainable in order to create a livable life through literature. Therefore, the life expectancy of a colony of living things can be maintained and avoid extinction. However, not frequently humans as the holder of the highest throne in the chain of life, do environmental damage that can degrade the existing ecosystem. Therefore, we as living beings must maintain the ecology of life in order to create a common goal. In essence, environmental problems originate from humans themselves, how do they protect and preserve the environment wisely and not damage the natural surroundings. Then the ecological crisis that we are experiencing now will not happen.

The research serves as a compelling reason illustrating how literary studies can aid in addressing ecological problems by intertwining a sophisticated literary theory to analyze Earth's ecological issues, aiming to raise awareness among living beings, especially us humans. Ecological issues arise from the detrimental relationship forged between humans and other living beings, as well as the surrounding environment. It has been previously mentioned that humans hold a dominant position on Earth (Koski et al., 2015). Although ecological issues like environmental degradation and the extinction of animals and plants are tied to

specific time periods, the enduring mistreatment and disregard for ecological awareness by humans persist as the primary contributor to ecological problems, past and present, unless this matter is addressed comprehensively (Fedele et al., 2021). In cultivating ecological awareness, literary works play a pivotal role because through literary work we can get moral values in a lesson that has an impact on us, not only that for the surrounding environment as well, Literature is strong and morality is crucial (Mahendra & Amelia, 2020). The film *Dune* is viewed as a representation of environmental issues stemming from living organisms and their habitats.

Ed Skov's book on film studies talks about how experts use film studies to understand different issues that are shown in movies. These issues can be from sociology and psychology, like race, ethnicity, beliefs, and social class. In this research, the writer points out that *Dune* goes into more detail about a more complicated study of ecological awareness, looking at it from the point of view of ecocriticism, which can be seen as a repeating theme in the movie *Dune*.

This research will focus on the film *Dune*. This film is considered to represent an environmental problem caused by living things and their habitats. *Dune* is the work of a writer named Frank Herbert. The main plot of *Dune* is Paul Atreides' journey to the desert world Arrakis, also known as *Dune*. The story tells of the struggle of an indigenous group called the Fremen to protect their homeland from the exploitation of nature by The Padishah Emperor led by Emperor Shadam. This colony is a group of colonists who want to explore and control Melange or the spice, a very valuable natural resource from the planet Arrakis which has great benefits in

medicine and prolongs life. Melange is also used as a base material for short intergalactic travel.

Arrakis natives protect and grow melange and spice. In a barren desert, they are their only food and spirituality. The Fremen tribe works hard to preserve and enjoy its natural resources for everyone. A big sandworm helps Melange and Spice succeed in the story. Indigenous people, Sandworms, Melange, and Spice are linked in the film. To maintain an ecological, this relationship must be seen. If any of these things pollute the environment, people will die. The House of Atreides, commanded by Duke Leto Atreides, fought Shadram IV's violent exploitation of Arrakis. This led Paul Atreides, son of Duke Leto, to rebel against Shadram's anarchist and totalitarian rule. Paul, who can see the future, wants to defend Arrakis and the Fremen, an indigenous people. In my opinion, this film shows a plot, illustrating nobles' fight in the modern world. The character Shadram embodies power and greed in this tale, which depicts mass natural resource exploitation that destroys the ecosystem.

Investigating the *Dune* movie from an eco-criticism point of view is one of the ways to promote safe and quiet environment and stop an ecological crisis in the literature study. The utilization of ecocriticism theory to construct an eco-critical perspective inside literary works that emphasize the significance of ecological awareness represents a significant advancement. This subject also contributes significantly to the field of literary studies as it necessitates comprehensive deliberations from an ecocriticism perspective, which entails a heightened consciousness of the environment. Furthermore, this will foster increased discourse surrounding literary

subjects and act as a source of motivation for aspiring writers and academics. This is another reason why this research should go on. In-depth, Frank Herbert had written books like *The Dragon in the Sea* (1956) and *The Green Brain* (1966) that were about the same subject as *Dune*. Then, this thesis should help people understand how environmental problems become important in the future. The real purpose of this research is to make people more aware of how important it is to protect the balance between living things and the world so that everyone benefits by raising ecological Awareness. If people do not use natural resources in huge amounts, like in *Dune*, the environment will get worse because people are using too many natural resources.

## **1.2 Research Questions**

After providing an overview of the various reasons and theories in the previous section, the following are the problems identified in this research:

How is ecological awareness delineated in *Dune* by Frank Herbert (1984) as ecocriticism studies?

## **1.3 Research Objective**

This research is to portray ecological awareness as depicted in Frank Herbert's film *Dune* 1984. Ecological awareness can be seen and represented from the setting of place, time setting, characterization of the antagonist and protagonist, and also how the theory of ecocriticism plays a role in this research to emphasize ecological awareness.

## **1.4 Use of the Study**

This research provides the writer with optimism that the discussion will continue so everyone can grasp the writer's goals. This research can help the study about how ecocriticism theory is employed in literature to promote ecological awareness in the film *Dune*. This research uses theoretical and practical methodologies to examine literary ecological issues.

### **1.4.1 Theoretical Use**

In theory, the main point of this talk is to look into how ecocriticism might have a big impact on people's lives, which will lead to a thorough analysis. This research also details the link between how people act and how their ecological awareness grows toward the natural world. The writer mixes the ideas of literary experts and scientists to make a framework that everyone can understand and relate to. The study goes beyond the usual ways of protecting and appreciating nature; it also looks into the psychological side of things, suggesting that all living things are deeply connected in a way that goes beyond just recognizing and appreciating nature.

### **1.4.2 Practical Use**

This research said that as people, we need to take care of our planet and lessen the effects of the environmental damage that is happening right now. Make sure that everyone in the world knows about our problem. People hope that this research will also look into where we learn about nature on Earth and how our actions affect it as the living thing that rules this planet. This research is not only an academic one it also marks a major turning point in how literary works are seen as important sources



for learning about and studying ecological awareness. This research hopes to make a big difference in making people more aware of the need to protect and respect the environment through literature by giving us more information about ecocriticism. As a result, more people will be able to talk about this, and real steps will be taken to protect natural areas.

### **1.5 Scope of Study**

Ecocriticism perspective is a broader discussion therefore the writer likes to limit the discussions in this research so the writer focus on ecological awareness which are relationships between man to nature, especially in this case how people interact with sandworms and how people interact with the natural desert landscape in film *Dune*, and three key factors are needed to form ecological awareness: the system of knowledge, values, and rules of action. The study also looks at ecological awareness in depth using an ecocriticism lens, which is a view that is being discussed more in literature analyses. This research uses William Rueckert's ideas from "*Literature and Ecology: An Experiment in Ecocriticism*" and Cheryll Burgess Glotfelty's ideas from "*The Ecocriticism Reader: Landmarks in Literary Ecology*" (Westling, 2012).

## **CHAPTER TWO**

### **LITERARY REVIEW**

#### **2.1 Previous Study**

The first article from Jenderal Soedirman University is entitled Employing Mary Whitebird's Short Story "*Ta-na-e-ka*" to Raise Students Ecological Awareness (Trisnawati, 2014). This novel is a short story about a girl named Mary who comes from the Kaws Indian tribe who lives in nature conservation and has to perform the culture custom of the Kavs tribe called "*The Adult Flower*", a ceremony to celebrate the maturity of a girl. This research has the aim of making everyone who reads to be aware of ecological awareness. The writer is aware that the aim of this previous research is to raise ecological awareness using the lens of ecocriticism. However, using a different literary work, as in previous research using a short story, the writer uses data from a film.

The second, in a journal from Palarch's Journal is entitled Human-Nature Relationship in *Shafak's The Island of The Missing Trees: An Ecocritical Approach* (Ramzan, Arif, Nusrat, Noreen, Shakir, 2023). The novel is about a group of people who live on the made-up island of Sanani and are having a very bad time with the environment. There are strong links between the people in the book and nature, and what they do has a big effect on the environment. The previous study uses a textual analysis of the novel's plot, characters, and themes to look at how human nature is shown to be consistent in the writing. The writer uses this previous study because this research requires information on how to analyze a literary work related to the human-connection nature theory. The similarity is seen in the use of the

ecocriticism approach, but it remains on a different specification, where previous research only analyzed human nature relationship in literary works, while this research brings ecocriticism more broadly by raising ecological awareness.

In the third journal from Taishan University is entitled *The Analysis of Tolkien Ecological Responsibility Consciousness in *The Lord of the Rings** (Liu, 2019). The novel presents a harmonious relationship that occurs between the residents of the Elves and the nature they desire. Then, this research also reveals the relationship between the writer, Tolkien, society, and nature. Therefore, the approach involves using ecocriticism. Tolkien included elements of an ecological-free environmental campaign. The novel also appreciates the environment and takes advantage of the natural surroundings to become a useful resource such as making bows from trees, and using tools from trees. This previous study became a milestone for the writer to identify ecological awareness broadly in analyzing literary works. Both writers use an ecocriticism point of view, but in different literary work.

The fourth journal comes from International Journal of Creative Research Thoughts (IJCRT) is entitled *The Concern of Eco- Critical Theory in the novels of *Kiran Desai** (Ray, 2020). The researcher says that in this novel there is an environmental criticism of the normal world or earth. The correlation occurs to reflect human life now where the other world is more beautiful than the world itself. Like the movie *Dune* where colonists visit Arrakis, where the invaders think that Planet Arrakis is more beautiful than them, there is a spice called Melange or Space. In analyzing Novel *Kiran Desai*, the researcher uses an ecocentric approach. The writer also found interesting facts from this novel, namely the depiction of eastern and western

environments, politics, racial prejudice which can have a negative impact on the balance of the ecosystem. In analyzing the novel *Kiran Desai*, the writer uses an ecocentric approach. From the point of view of ecocriticism, this journal helps writer look at the setting of literary works. Using ecocriticism to look at environmental problems is something that this research and the last one have in common, but the ways that perspectives were used are still different.

The last journal from Critical Review Scientist and Humanities is entitled Analyzing Ecological Abjection in *Don De Lillo's Underworld* (Abbas & Saleem, 2022). The focus of this journal is to analyze how the environment can affect human identity today. Looking at the current era, modern humans are very thirsty for the exploitation of their natural surroundings for industrial, corporate, or personal interests. In his explanation, nature here is considered the "*Primal Other* " or something unknown, meaning that it can be used because it is endless. But that is wrong; the human perception of the natural world is very wrong. How humans exploit the surrounding environment with cruelty is not good for the sustainability of our earth. This over-reliance on the exploitation of nature affects modern man and forms a self-destructive understanding. This novel puts forward the idea that the relationship between humans and nature should be symbiotic, not parasitic. Previous research opened up the writer ideas for analyzing the relationship between characters in literary works and nature from an ecocriticism perspective. Similarities can be seen when the issues raised are both good and bad relations between humans and nature, but still from different theories.

Based on my perspective as the writer of this research in the use of the previous

study above, it can be concluded that the contribution of the preceding study in helping the writes to discover and observe the understanding of ecological awareness using ecocriticism approaches. Besides, although each previous study analyzed things differently, there was a common pattern that the writer used in making the latest survey that used the ecocriticism approach in digging an understanding of ecological awareness on a literary work. For example, by analyzing in detail the relationship between man and nature in a literary context, this research provides valuable contributions to our understanding of ecological responsibility and the impact of human actions on the environment.

## **2.2 Ecocriticism Approach**

Ecocriticism has become a topic of discussion among scientists in the last few decades, marking a revisionist relationship between humans and nature (Al Fawareh et al., 2023). The phrase "ecocriticism" has proliferated in usage to the point where one may now occasionally see it in academic job advertisements, calls for papers, and critical pieces (Branch, 1994). There are signs that the phrase is going to be accepted shortly. Ecocriticism is essentially a literary theory that combines the words '*ecology*' and '*criticism*.' Ecology itself is a science that studies the forms of interaction between living things and their habitat. This concept became known in 1978 through an American essayist named William Rueckert. In Rueckert's work, the application of ecocriticism is more focused on poetry, serving as a forum for expressing these theories and concepts. Rueckert stated that combining literature and ecology is a harsh and realistic endeavor, as it involves confronting the relationship between words and actual actions.

Every human being certainly wants to always be in a clean, safe, comfortable environment so that life becomes more prosperous. But unfortunately at this time the earth as one of the inhabited planets, a planet that has life in it has become a terrible home for the living things in it. How could it not be, environmental pollution, ecosystem problems, global warming, population density, and other ecological problems have become a frightening specter for the survival of living things today. These problems have an impact on natural resources and human resources as well, which means that there is a relationship between humans and nature, and that is why a theory called ecocriticism emerged. Ecocriticism is a study that examines and examines the relationship between humans, nature and literature. ecocriticism itself has a relation with literature to the physical environment.

In addition, this research is about an old idea called ecocriticism, which was first put forward by a writer named William Rueckret. There are a lot of complicated interactions and relationships that go both ways in nature (William, 1978). From the above statement we can conclude that, there is a complexity between the interactions of the relationships of the various elements in nature, the interaction of relationships here can change the food cycle, the symbiosis between organisms, as well as the attachment of environmental factors such as the cycle of the climate with the soil, water, and forests.

As a writer of this research, read Rueckret's *Literature and Ecology: An Experiment in Ecocriticism* to learn more about ecocriticism. Lots of ecocritics and experts have looked for links between work, nature, and writing. Rueckret look at how art and writing affect the environment and nature. The ecocriticism method does not just

talk about one thing, it also discusses how different scientific fields can interact with each other. The ecological concept comes from ideas from different fields (William, 1987). This means, in multidisciplinary ecocritical theory, that various disciplines, such as literature, ecology, philosophy, history, and even politics, can be used to understand literary works that show how humans interact with nature.

Continued ecocriticism makes us realize that we can't just sit and watch the trees around us cut down and the animals in them flee from their homes. Because I believe ecocriticism is not just a theory it is a small movement that has a huge influence on the world. In Glotfelty's (1996) perspective, ecocritics find a link between literature and the physical environment.

This interrelated method encourages us to be more than just thinking about things towards active involvement. Ecocriticism has evolved into a call to action, a small but impactful initiative. It challenges us to rethink our relationship with our environment. When reading ecocriticism literature, we find not only theoretical discussions but also the transformative forces that are capable of changing the way we see the world and inspire change in our lives alongside nature.

In 1993, environmental complaints became public, sparking discussions among both experts and regular people (Glotfelty, 1996). Not just by experts but also by regular people. This shows that there had been attempts to develop literature research that focused on environmental issues before 1993, but that year was the year when this research really took off as a critical movement. This also shows that studies of ecocriticism need a long time to become more well-known and accepted.

As the writer, i can state that ecocriticism examines nature through literary works, revealing how people's interactions with nature are portrayed and critiqued.

In my opinion, from Rueckret (1987) and Glotfelty (1996) ideas about ecocriticism, using ecocriticism to analyze literary works helps writers understand how the ecological awareness is portrayed in the literary work. By observing the natural conditions in the area where the work is being studied, the writer gains insight into the portrayal of the natural world. Finally, the ecocriticism method enables writers to explore the interaction between people and nature, as depicted in literary works.

Aside from that, it will be easier for writers to understand natural symbols, which mean different things to different people. Literary works will clearly demonstrate this. In addition to learning how to do literary reviews on literary works for this research, the writer must also possess knowledge of ecological science. If the writer cares about the environment, it will be easier to find environmental lessons in all of their stories. Basically, using ecocriticism to look at literature can also help people become more ecologically aware so they can understand how dangerous the ecological problem is.

### **2.3 Ecological Awareness**

The importance of research on understanding ecological awareness is a first step in making this something that must be discussed in order to avoid ecological problems on the earth. The word ecological awareness comes from the word ecology, which is derived from the word ecological, while Awareness is the act of being aware of something in order to understand it. According to (Monteiro Toombs, 2021), a lot



of the time ecological awareness means learning about the environment. Learning more about how our actions affect the world and ecosystems that are connected to it is what it means to become ecologically aware. To put it another way, ecological awareness is realizing how the things we do every day affect the world and other natural systems that are connected to it. Perhaps there are already many people out there who are studying ecological awareness for research, corporate, or personal purposes. However, they frequently believe that it will be resolved if their problem is resolved.

The essence of this research's urgency is found in our goal to show that within the discourse on ecological awareness, there is a connection between people and nature that can have both good and bad effects in this ecological awareness discussion. However, because of all the ecological problems that have happened, people have gained more of what they want but do not see the bad effects on nature. For example, people use nature too much, which turns it into a resource, or they use chemicals in their homes or businesses, which can hurt the environment. Eventually, people gave up a cruel habit that was hurting life on Earth because it was not fair for it to keep happening. From this, we can see how important it is for people to become more environmentally aware. This is something that is good for both people and the earth.

Furthermore, from my perspective as the writer the idea of ecological awareness is connected to human thought as well. To put it another way, in order to comprehend the human ecological awareness, we need to alter the way in which we think and think about the connection that exists between ourselves and our surroundings. This

is because our thoughts have the ability to influence the actions that we take. So that's why knowing about ecological awareness of the environment also helps people in making decisions that benefit the environment and helps prevent damage to the environment.

From (Kociszewska, 2014), ecological awareness is the gathering of facts and ideas about the natural world and how the features and functions of the natural surroundings affect people's lives and their quality of life. This sentence talks about how people understand how the world impacts their lives. On the other ideas, ecological awareness is the connection between people and their natural surroundings. It includes information and thoughts about the environment, as well as a set of rules for how people should act when it comes to the environment. It shows that ecological awareness changes how people act and connect with nature (Czartoszewski, 2002).

In order to form an ecological awareness there are three important elements that can help the formation and understanding of ecological Awareness: the system of knowledge, values, and rules of action (Kociszewska, 2014).

### **2.3.1 The System of Knowledge**

In ecological awareness, knowledge about the relationship between humans and nature is something that is important to understand. The knowledge system in question can be in the form of natural environment like, human activities in nature, the risks borne, and the possibility of bad and good impacts. The point is knowledge about the nature of dependence on nature, one example of which is the ecological system. Ecological system as a

process that arises due to natural selection and evolution. It is also explained that many events in the environment create a dominance hierarchy, this phenomenon occurs when a relatively small population or community becomes a large number of dominant individuals. The hierarchy of demands requires incremental achievement from fundamental to highest levels (Afif & Amelia, 2021). The industrial society is gradually "being at war with nature," restoring the ecosystem while maintaining individual rights and responsibilities through social hierarchy. At times, people need to learn about what causes emotional conflict; they need to be aware that they are going through it. Inner tension that is not dealt with is a major cause of aggression, anger, apathy, and passivity (Masyhur et al., 2023). This is how things are now: people who do not understand the real meaning of ecological awareness will turn into greedy, uncaring people who do not know much about nature.

### **2.3.2 Values**

According to (Kociszewska, 2014), The System of Values forms natural consciousness because nature gives contact to living beings as a form of life, health, responsibility, and harmony. One example is the Intrinsic Value of Nature, Intrinsic value of nature in relation to rights is a conceptual point of value and rights, moral rights, and a preservation utility arising from the relationship (Vilkka, 1997). Value that comes from nature itself and is not based on people (Francuz, 2020). That is, nature has its own value elements

which do not come from other living creatures. This means that also in relation to environmental ethics, environmental Ethics generally exists to be a critic of anthropocentrism's understanding. Anthropocentric is the concept that states that man possesses is the center of life in a higher world than nature, and nature is created for man (Rae, 2016).

### **2.3.3 Rules of Action**

The last element in the understanding of ecological awareness is the Rules of Action which refers to the rules and actions or norms that apply to man to nature (Kociszewska, 2014) because the truth is people will do anything to achieve their mental perfection (Misnawati & Pranoto, 2022) as well as to nature, therefore we need to take good actions that have a positive impact on nature. One example is ecological behavior as in other words an action that can help give a positive impact to nature it could be like sustainable lifestyle, conservation practices or eco-friendly agriculture (Piekarski et al., 2016). This part is the most important part that must be understood by every human being because according to (Rahayu, 2023) environmental issues stem from information, attitudes, behavior, and how humans evaluate the environment. An individual's behavior is influenced by their attitude, beliefs, and values towards the natural world (Kiełczewski, 2001).

Many researchers discuss ecological awareness or consciousness, which serves as a reminder to people. Ecological awareness is a culture (Shukurov, 2017). Cultures are areas of study that look into how people live, work, interact, and behave

(Qodriani & Kardiansyah, 2018). Not only does this imply that ecological awareness is not merely a concept, but that it is also a component of human culture to coexist with the natural world. This theory has the potential to assist individuals in developing a greater sense of concern for the work that they do. Because of this, it is possible for it to reach a large complex. The point is that the significance of ecological awareness needs to be penetrating and encompassing even more. Ensuring that we take action to prevent environmental problems when confronted with them is the purpose of fostering ecological awareness. This is an example of ecological consciousness.

Understanding ecological awareness should not be underestimated but should always be encouraged and developed (Paul II, 1990). In the second edition of book *The Scared: Religion, Nature and Environment* by Gottlieb (Roger Gottlieb, n.d.), also supports this theory to avoid the ecological crisis. Basically, humans lack respect for nature, plundering nature and exploiting it everywhere without seeing the bad side. This bad side is felt by nature. Survival is often a reason for humans to do arbitrary things to natural resources, even though this is also about human selfishness.

In addition, the discussion of ecocriticism relates to the behavior of characters in a literary work that impacts the environment. This analysis supports the understanding of ecological awareness, which involves human interactions with nature and their potential positive and negative effects. Ecological awareness itself cannot be separated from what is called human attitude how humans play an important role in controlling nature. In literary work, the main focus is character

and nature how the character uses an understanding of ecological awareness to behave. This will all be analyzed through the eyes of ecocriticism as well.

## **2.4 Film Analysis**

Film analysis is not the same as simply taking pleasure in a film for entertainment's sake. Fundamentally, both literature and film serve the same purpose of amusement and specific insight into the viewer or reader ally (Rachman Ally & Ngestirosa Endang Woro Kasih, 2021) Discussing a movie's aesthetics, composition, and subliminal messages is all part of the analysis process. A film is mass communication for greater segmentation. Additionally, films can convey culture through filmmaker-audience interaction (Wardaniningsih & Kasih, 2022). Using film as a communication tool, we can learn about new ideas and points of view (Bordwell & Thompson, 2008). When we dive into a film, the tale, the narration, the mood, and the complexity of the character can all combine to create an emotional experience through the use of auditory and visual cues, as well as the audience's reaction to the film (Tan, 2018). Film analysis focuses on audiovisual elements (Wardaningsih & Kasih, 2017). According to (Kasih & Fitratullah, 2018) Literature and film analysis complement each other, especially when researching literary film adaptations. Consequently, film and literature are two things that are inextricably linked to one another and cannot be separated.

One of the characteristics of the film is that the uniqueness of the film depends on how constant the motion or freedom of a film is (Bordwell & Thompson, 2008). The film even goes beyond drama by portraying different perspectives,

manipulating time, and conveying feelings in unlimited space. The development of the film is not seen in the way the subject is handled but in the delivery of a visualization of the movie itself. Cinematography must follow current technological developments, otherwise, through films, fantasies take shape and emotional impact of reality.

Talking about film analysis, according to Petrie & Boggs (Petrie & Boggs, 2012) the basic approach to analyzing a film as a whole is watching, analyzing, and evaluating the film. The film naturally mixes language skills as students decipher dialogue, read criticism, discuss perceptions, and write commentary (MacDonald & MacDonald, 1991). As for the things that are analyzed in the film, among others:

#### **2.4.1 Theme**

In this context, the theme is an agency and becomes the identity of a film by highlighting motifs or ideas in a script in the film. A theme is an agency in the motive of a script or film story (Crawford, 2016). To begin an analysis, it is important to have a good understanding of the film's topic, or its overarching core concern. Writers can use movies to depict human qualities such as character. It demonstrates the significance of story and character in movies (Tirtaningtias & Setiawan, 2021). Is the plot, a single, standout character, the development of an emotional effect or atmosphere, or the production of a particular style or texture what ties the work together? Or does the movie aim to express a thought or a point? We can proceed to a more precise and concise theme statement once we have determined the main issue.

#### **2.4.2 The Relationship of the Parts to the Whole**

After analyzing every element in the film, we uncover their relationships. Dramatic structure, symbolism, characterization, conflict, background, title, irony, cinematography, editing, type of film, form and frame size, sound effects, dialogue, music score, acting, and film style must be addressed at this stage (Boggs & Petrie, 2012). If each aspect fits the film's subject or objective, we can trust our theme choices. If we cannot perceive this relationship, we may need to rethink the theme and adapt it to meet the patterns and correlations we see between the pieces. The study is complete when we are satisfied that the film is an artwork integrated, ordered, and structured around the fundamental objective.

#### **2.4.3 The Film's Level of Ambition**

When it comes to film analysis, ambition implies that the meaning is wide (Boggs & Petrie, 2012). When evaluating a picture, the tonal approach conveys a sense of personal fulfillment and our goals. Basically, we explain the elements of a film after we obtain them, but that is insufficient. As writers, we have the liberty to evaluate a movie according to our personal preferences.

#### **2.4.4 Objective Evaluation of the Film**

In film analysis, objective evaluations of film elements, such as theme and level of ambition, are essential, taking into account the extent to which the film succeeds in achieving its goals (Boggs & Petrie, 2012). After an



objective evaluation, we can determine why the film succeeded or failed by examining certain elements. In addition, the text recognizes the complexity of human reactions to art, especially films, which involve intuitive, emotional, and personal aspects. After making an objective assessment, we also asked them to abandon their rationality and explain their individual reactions to the film, as well as their reasons for liking or disliking the work.

#### **2.4.5 Subjective Evaluation of the Film**

The film is not inherently sensible or simple. When we watch a movie, we will experience many emotions, emotions and feelings. When one watches a movie, their imagination and understanding of new things can both grow (Gus & Puspita, 2021). Subjective evaluation of films is essential to understanding the film's complexity and appreciating the work of art. This means that the film may not be considered completely objective and that there is actually no objective narrative. In fact, every objective narrative element can be considered a completely subjective idea.

## **CHAPTER THREE**

### **METHOD OF RESEARCH**

#### **3.1 Research Design**

In this research, the writer uses a qualitative method the goal and research questions of qualitative research are given at the start of a study (Suprayogi & Budi Eko, 2020). Descriptive qualitative approach when the evidence for the analysis is found in texts from certain primary data sources (Kardiansyah, 2017). This method can support analysis about ecological awareness in literary work. The qualitative study method is concerned with a natural environment (Kuswoyo et al., 2022). According to Fithratullah (2021) the ability to link context to explanation is a qualitative strength, particularly in this analysis is to find an explanation regarding the issue of ecological awareness from the film entitled *Dune 1984*. This method itself is a method of identification using recurring themes and patterns and then associated with issues in literature (Chirag, 2020)

#### **3.2 Data and Data Source**

The data are script dialogue and script narration ecological awareness. Furthermore, a data source from *Dune 1984* movie directed by David Lynch has a duration of 178 minutes and also use data from relevant books and journals. After that, the data is examined and the results are shown in a descriptive text.

#### **3.3 Data Collecting Technique**

The reason why data collection must be shown, is to state that the researcher in collecting data is appropriate for what the problem he is currently studying. Qualitative research enables inferential analysis of plural, inner, and narratively

created reality (Afrianto & Inayati, 2016). And in literary research all data collection start from fiction (Amelia, 2016). The steps taken by the researcher include:

- a. Watching the film is entitled *Dune 1984*.
- b. Identifying and Highlighting the data on the film *Dune*, by looking at based theory.
- c. Interpreting the data to the problem on the film *Dune* that we will discuss in this research. Interpreting is the process of determining symbolic meaning, themes or particular occurrences from the literary work (Suprayogi et al., 2021).
- d. Arranging the data into the research framework. The "research framework" is the theoretical framework researchers use to study, evaluate, and comprehend literary texts, movements, and ideas.

### **3.4 Data Analyzing Technique**

In this part is to analyze the data that has previously been collected through various other small studies. The descriptive qualitative method is used to look at and understand the collected data by using some useful approaches that are structured or written in the same way as the descriptive method (Gulö & Rahmawelly, 2019). As a whole, qualitative methods are subjective and humane because they look at what things mean afria (Rido, 2015). The writer responds and gives statements about the ecological problems that are happening on earth today from the perspective of the setting and the characters in the film *Dune*. Therefore, the writer displays the things that must be considered in carrying out this part, as follows:

**a. Classifying**

Make a note containing valid data about this research. After that, the turn narrative and dialogue purpose of every utterance help to classify and arrange them (Qodriani & Wijana, 2020). For example examining each protagonist and antagonist character in the *Dune* film, coordinating the place setting in the *Dune* film.

**b. Applying**

Applying of theoretical analysis to the film *Dune*, by looking at the context of the conversation on the characters, and the setting where they carry out the dialogue.

**c. Analysis**

Analyzing this *Dune* film including, characterization, setting, plot, of dialogue and monologue. Usually, this part will be carried out, when all the data is valid and collected.

**d. Concluding**

Conclusion, in this section the writer evaluates the data with the aim of determining the level of success of the research. To avoid mistakes in research, this stage is the most important part that must be done in a research.

**e. Evaluating**

The final step is to evaluate the entire data to the research objectives that are to be achieved. This can help to refine the methodology of research to come, and to identify the advantages and disadvantages of this research to be corrected.

## CHAPTER FOUR

### ANALYSIS

This chapter of analysis described research that describes the topics discussed in the previous chapters. We return to the preceding chapter., the discussion of this chapter will be the answer to how ecological awareness is delineated in the movie *Dune 1984*. To form ecological awareness itself, three elements must be seen, namely the system of knowledge, values, and rules of action (Kociszewska, 2014). This research will also integrate from various perspectives and from various experts, in order to support an understanding of ecological awareness described in the previous chapter. This will help the author to indicate the understanding of ecological awareness in the literary work, *Dune 1984*.

#### **4.1 The Potential Impact of People's Behavior on Nature**

According to (Kociszewska, 2014), the knowledge system in question can be in the form of knowledge about the natural environment, human activities in nature, the risks borne, and the possibility of bad and good impacts. Based on the explanation presented above, in the *Dune*, one of the data that shows the knowledge system is in the dialogue of Phadisah Emperor of Shadam IV, and Madam Mohiam.

In this scene, Planet Kaitan which is led by Padisha Emperor Shaddam IV, is visited by the Third-stage Guild Navigator colony. A colony that has the greatest power in the universe because this colony controls all interplanetary travel. This colony knows that there is a feud between the colonies of House Atreides and House Harkonnen about the struggle for the planet Arakkis, and Shaddam IV is the

mastermind behind all this, by carrying out divide and conquer politics against the two large colonies, namely House Atreides and House Harkonnen.

**Scene 1, Dialogue (00:14:35 – 00:15:13)**



**Padishah Emperor Shaddam IV:** *Well?*

**Reverend Mother Mohiam:**

*They fear that putting **House Atreides on Arrakis will hurt spice production.** For us, a small amount is enough to greatly extend our lives but they consume tremendous quantities. A great deal is needed to evolve the seeing eye.*

During the dialogue between Shaddam IV and Madam Mohiam, it becomes clear that people will go to great lengths to exploit natural resources, reflecting the dual impact—both positive and negative—of human activities (Kociszewska, 2014). For instance, King Shaddam IV forms an alliance with The Guild Navigator to gain control of the Spice and Melange in Arrakis. He allows House Atreides to capture Arrakis first, then incites conflict with House Harkonnen, intending to benefit from the ensuing war. In contrast, Madam Mohiam believes that the Spice and Melange they already have are more than sufficient.

By gaining an understanding of the fact that consuming sufficient amounts of Spice and Melange will help to conserve them, this provides an example of an ecological

awareness in term of knowledge about understanding nature. Therefore, the knowledge in ecological awareness also talks about our knowledge about the possibility of bad and good for nature for our behavior towards nature (Kociszewska, 2014). And this knowledge is implemented in the character of Madam Mohiam in the movie *Dune*.

### Scene 2, Dialogue (00:46:31-00:47:02)



**Lady Jessica** : *I once told you a daughter would be conceived at a time of parting.*

**Duke Atreides** : *I remember. Conceived and love at a time of parting. **Arrakis is a hostile world, though.***

Duke Atreides is the leader of House Atreides who currently occupies Planet Arrakis as part of the House Atreides Emperor's rule. In the conversation, Duke Atreides told his wife Lady Jessica, he mentioned that Arrakis was a hostile place. This means that the Duke has understood the arid conditions of the planet Arrakis with a vast expanse of desert, which is very unlikely to be inhabited, and from this data can be notified knowledge system, namely knowing the natural environment around (Kociszewska, 2014). However, there are valuable natural resources in the form of Spices and Melange which are the reasons why Arrakis should be fought

for as their territory.

This is reflected in the life of the earth in the current era, where humans are required to understand the natural conditions of an area to live in. How we must utilize what we can take from nature without having to do damage and exploitation, but on the other hand we must also understand how to create a safe environment to live in even though the environment is a place that has uncertain climatic conditions and even difficult to live in the long term. It is all about our knowledge of our natural environment (Kociszewska, 2014).

### Scene 3, Dialogue (01:15:18 – 01:25:33)



**Paul Atreides:** *Will we see a worm?*

**Dr. Kynes:** *There's spice and spice mining and there are always worms.*

The dialogue is expressed as a knowledge system because there are human activities that occur in nature (Kociszewska, 2014), when Duke and Paul were on the planet Arrakis, they expressed their desire to learn how Spice and Melange could use a special tool called a desert member. Paul, in his capacity as the only son of the House of Atreides, conferred with the empire's greatest environmentalist named Dr. Kynes, a desert worm responsible for the creation of Spice and Melange.



Furthermore, Dr. Kynes informed the audience that there was a miner of Spice and Melange, and that a giant desert was about to arrive.



**Paul Atreides:** *What have they come?*

**Fremen:** *To protect their territory. Vibrations attract them.*

A Dr. Kynes answered that the worms always arrive because they are defending their turf. This illustrates how humans and gigantic desert worms preserve their relationship and prevents conflict between them. It also shows how others perceive ecological awareness, which is the link between humans and nature (Czartoszewski, 2002). Then, let's look at the words "*Vibrations attract them*", the giant desert worms will come if something threatens their territory, and humans are drilling to take Spice and Melange which produces a vibration. And let's see in the real world, worms will also come if humans do a vibration on the surface of the soil so that they humans easily take worms as bait for fishing, but if done continuously it will cause damage to the soil, a decrease in earthworms, and other negative impacts (Mitra, 2009). This means that the knowledge system in ecological awareness is very important in understanding the possibility of bad and good human actions in nature (Kociszewska, 2014).

Glotfelty (1996) asserts that ecocriticism establishes a link between literature and the natural world. This is evident in the circumstances. In this scene in particular,

*Dune* serves as an example of how human interaction with environment can have both positive and negative effects on both the natural world and people. Humans have a responsibility to try to understand the physical conditions that exist in nature, and not to disturb, disrupt or destroy the ecological balance of the planet (Watson, 1983). This is necessary to ensure that the benefits are not only felt by humans, but also by nature. Mineral miners in Arrakis mine very carefully so as not to disturb the worms at work.

In conclusion, from the data above, it can be concluded that in the movie *Dune*, several characters and also situations that position each character in the data above understand the knowledge of the nature around them, namely Arrakis. Basically, it is very important for us to know things that are natural and cannot be changed by anyone, so that we know the possibility of bad and good if we behave towards nature. Only then, we understand that there is a risk that we must take if nature begins to be disturbed due to our behavior as humans.

#### **4.2 Nature's Provision for Human Life: Happiness, Health, and Responsibility**

The idea of ecological awareness makes people less concerned for the environment this is demonstrated in *Dune*, where it is said that nature has intrinsic worth and is not valued in relation to humans (Francuz, 2020). According to (Kociszewska, 2014), because nature gives humanity life, happiness, health, and responsibility, its value system will develop its own consciousness. The data in the aforementioned statement illustrates the values system in a narration and dialogue from the movie *Dune*.

**Scene 5, Narration ( 00:01:33 – 00:02:48)**



*A beginning is a very delicate time. Know then it is the year 10,191. The known universe is ruled by the Padishah Emperor Shaddam IV, my father. **In this time the most precious substance in the Universe is the spice melange. The Spice extends life, the spice expands consciousness, the spice is vital to space travel.** The spice on only one planet in the entire Universe a desolate, dry planet with vast deserts. Hidden away within the rocks of these deserts are a people known as the Fremen who have long held a prophecy that a man would come a Messiah, who would lead them to true freedom. The planet is Arrakis also known as Dune.*

Furthermore, a prologue that opens the film and describes what happened in the universe particularly on the planet Arrakis. "***In this time the most precious substance in the Universe is the spice m elange,***" is a sentence from the narrative that emphasizes the value of nature to humans at that time. It is evident from this sentence that spice and m elange are extremely valuable natural resources that are invaluable, and this is connected to the value of nature, namely that nature creates harmony (Kociszewska, 2014).

Nature gives life to mankind, not only that nature also creates a consciousness in humans and that is the value of nature (Kociszewska, 2014). This is represented in the movie *Dune* in the previous narrative, let's focus on the sentence "***The Spice extends life, the spice expands consciousness, the spice is vital to space travel***" in terms of usefulness Spice and Melange are fuel for universe explorers, but the

meaning of Spice and Melange is more than that. Spice and Melange can keep us young, and also create a human consciousness of preservation. This is one of the intrinsic values of nature, which talks about the right of nature to be preserved, a preservation utility arising from the relationship (Vilkka, 1997). The relationship here is represented by the Fremen on the planet Arrakis who protect and preserve Spice and Melange.

**Scene 6, Narration by Army announcer of the House of Atreides (00:53:46 – 00:53:57)**



**House of Atreides Camp:** *Each trooper will be charged with **responsibility for preserving water**. Our existence as an operating army depends on these following water saving procedures. **Remember, water is life.***

As soon as the entire House of Atreides arrived on Planet Arrakis, beginning with the family of Duke Leto, the soldiers, and the higher-ups of the House of Atreides Emperor, they started taking measures to safeguard their domain on the planet Arrakis. The scene where each soldier is given the responsibility to ensure that they consume enough water reflects that the value of nature creates an awareness and responsibility for humans themselves (Kociszewska, 2014).

As we are all aware, the fact that the surface of Planet Arrakis itself is composed of 99% desert may be the foundation for the fact that water is extremely difficult to obtain. As a result, it is imperative that every soldier is responsible for conserving water and making the most of it. Desert water includes artificial outdoor, groundwater, sand absorption, rainfall, and air water. Artificial outdoor water and groundwater should be limited to guarantee an effective ecological recovery cycle and economic water use (Wang, 2021).



The expression "*Water is Life*" conveys the idea that water is of greater importance to human beings than any other resource. As a result of the fact that the House of Atreides Emperor believes that water is an integral component of their existence, the significance of preserving and modifying the water that we obtain from nature indicates that we have achieved ecological consciousness. In this particular instance, the presumption that water is life highlights the values of nature, namely that nature possesses its own values that are responsible for the creation of life for humans (Francuz, 2020). This is something that can be seen or depicted in the movie *Dune*, and it is one of the balances between humans and the environment that determines the condition, health and preservation of the environment (Korotenko, 2017).

**Scene 7, Dialogue (02:02:29 – 02:05:53)**



**Fremen Tribe Leader:** *This water belongs to Usul. May he guard him for the tribe. May he be generous with it in time of need. Jamis carried 33 liters and seven and three thirty second drachms. Do you accept them?*

**Paul Atreides:** *Yes.*

**Fremen Tribe Leader:** *Water masters.*

The meaning of *Water of Life* is not only a symbol of life but also a symbol of death for fremen. In the scene where Paul is engaged in a one-on-one fight with Jamison, who is a member of the Fremen tribe. Jamis did not acknowledge Paul's arrival in the Fremen tribe, however, Jamis invited Paul to fight to see who was the stronger of the two. However, in the end, Jamis was forced to meet his end at the hands of a sword drawn by Paul Atreides.

The leader of the Fremen tribe performs a death ritual by burning Jamis in a special room that has been prepared. On the body of the jamis itself there is water called the *Water of Life*. Let is focus on the word *Usul*, Paul Atreides was given the name *Usul* by the Fremen tribe, in Fremen culture and belief, the name *Usul* is important. They consider it a part of destiny or fate, and it is closely linked to their spiritual beliefs and divination.



*Water of Life* is obtained from a spice liquid extracted from the bodies of dead sandworms. This spice liquid is highly beneficial and has powerful properties, including spiritual and prescient effects. *Water of Life* is an important symbol in the ecological context of Arrakis, where water is extremely scarce and precious. This substance shows the complex relationship between life, water, and the mélange spice also called spice on the planet. *Water of Life* has both spiritual and ecological value. In stories, drinking the *Water of Life* has a great impact on the person who drinks it, giving them spiritual experiences and enhancing their prescient abilities. This is related to the spiritual heritage of the Fremen, the indigenous people of Arrakis, and their custom of the *Water of life*.

**Scene 8, Narration (02:10:10 – 02:12:44)**



*Following the Bene Gesserit tradition, the old Reverend Mother surrendered her life as she surrendered her knowledge. Jessica had successfully transmuted the poisonous water of life. The tremendous power of the water*

*of life caused a premature birth of Jessica's daughter, Alia. Alia was born with all the knowledge and powers of a reverend mother.*

A type of proof that ***Water of Life*** is not just a natural resource but also a spiritual form is provided by the narrative that was presented before with this sentence. When it comes to the setting of the preceding narrative, the narrative starts out with a reference to the Bene Gesserit tradition. This tradition informs of the women's community in the Dune world that is renowned for its extraordinary mental and physical training. The expression ***giving up his life as he gave up his knowledge*** is indicative of a profound devotion and sacrifice, which is in accordance with the lofty secret and discipline that is associated with the Bene Gesserit brotherhood. Discussions regarding the transformation of hazardous life water are an indication of the significant accomplishment that Jessica has accomplished. This course of action is essential since every individual who has attempted it in the past has perished. It is evidence of Jessica's remarkable ability and demonstrates that she is not constrained by the rules that are typically accepted.



Alia, was born early as a result of the incredible water power that life possesses. Indeed, this is a remarkable and perhaps hazardous situation. It presents Alia as a character who was born under specific circumstances and with extraordinary abilities, which enables her to play a role that is not typical in the progression of the



plot. The concluding sentence, which states that "*Alia was born with all the knowledge and powers of a reverend mother*" demonstrates that one of the most significant effects of *Water of Life* itself is that Alia inherited the wisdom and strength of a sacred mother from her mother, Jessica. This demonstrates how significant Alia was in the larger context of the story, as she possessed extraordinary abilities from the moment she was born. Alia's birth is not necessarily far from the Water of Life which is the source of life for Alia and this is proof of how nature has its value as a source of life (Kociszewska, 2014).

### 4.3 Act for Concern to The Nature

Furthermore, the implementation in the data regarding ecological awareness thinking is rules of action. According to Kociszewska (2014), Rules of action itself is a rule, action, or norm on humans to nature. Based on some of the dialogues in the movie *Dune* that become data in this study, there are several scenes that show the rules of action.

#### Scene 8, Dialogue (01:47:43 -01:48:49)



**Paul Atreides:** *Listen to me. Listen! You wanted to know about my dreams.*

*Well, I have just had a waking dream. Do you know what?*

***Spice! It is in Everything here.***

**Madam Jessica:** *Calm yourself.*

**Paul Atreides:** *Like truthsayer drug, it's poison. You knew the spice would*

*changes me, but thanks to teachings me it's changing my consciousness.*

An expanding colony with the goal of establishing dominion over the planet Arrakis and gaining control of Spice and Melange. Harkonnen, who had been responsible for the loss of his family as a consequence of the conflict that took place. Although Paul and his mother, Jessica, were able to escape from the Harkonnen Colony by utilizing a fighter plane, they were unable to land since the pilot lost control just as they were about to land. Despite the fact that they escaped, they were left stranded in a stretch of desert.



From the conversation that Paul had with his mother, it is clear that Paul is attempting to convey to his mother that Spice is the center of everything in Arrakis culture, it can be seen that Paul shows an act of concern for nature and is aware that nature can be everything, this concern becomes a rule of action that refers to actions, attitudes, and norms in nature (Kociszewska, 2014). One of the messages that may be gleaned from the conversation is that nature is everything for people. There is a natural link that exists between humans and nature (Glotfelty, 1996), and this relationship must be protected without any form of exploitation.

Paul has reflected his attitude of awareness towards the ecology that exists on the

planet Arrakis, a person's attitude, their view of nature, and their principles affect their behavior (Kiełczewski, 2001). He is very aware that what he must do for the survival of the Fremen's lives as natives on this planet. The Fremen themselves have long felt the downturn in colonization. There is no freedom for them to enjoy the natural resources that the Fremen have been guarding all this time. Such is the state of our world today, only a few people are aware of the importance of preserving nature, on the contrary, there are many things that are detrimental, and the main perpetrators are humans. So, if indeed the earth is experiencing an ecological crisis, irresponsible humans are to blame.

**Scene 9, Narration (01:51:34 – 01:51:44)**



**Paul Atreides:** *I am Usul. Paul Muad'Dib. Our Shared enemy. The Harkonnens are once again in control of Arrakis, Stilgar your leader he asked me and my mother to teach you the **weirding way** to crush the Harkonnens we must do more than this, we must totally destroy all spice production on Arrakis. The guild and the entire universe depends on spice. He who can destroy a thing, controls a thing. I will take 100 of your warriors and train them. This 100 will train the thousands that remain. When the spice flow stops, all eyes will turn to Arrakis. The Baron and the Emperor himself will be forced to deal with us Arrakis will become the center of the Universe*

In "*Dune*," Paul Atreides's (also known as Paul Muad'Dib's) identity and leadership are intimately related to his knowledge of and engagement with Arrakis' environment. Declaring, "**I am Usul**," Paul admits to having two identities. Here, "**Muad'Dib**" is his Fremen appellation that denotes his leadership, and "Usul" is his covert Fremen moniker. In addition to realizing Harkonnen is their shared enemy, Paul teams up with the Fremen to impart to them the "**weirding way**," an advanced fighting style. This is a reflection of how people typically treat the Fremen. This depicts the typical behaviours of people toward the environment in an attempt to preserve and safeguard the natural resources that are necessary for their existence. This is related to the idea of norms of behaviour that are common to people and nature (Kociszewska, 2014).

Paul offered an extreme plan to rule the cosmos that would entail destroying all spice manufacturing in Arrakis. Declaring, "***We must do more than this, we must totally destroy all spice production on Arrakis***," he shows a profound grasp of the political and economic potential of natural resources. Paul reflects on the ecological rule of action put out by Kociszewska (2014) by highlighting through this deed that control over natural resources equates to power over the entire cosmos. Paul emphasizes in his remark, "***He who can destroy a thing, controls a thing***," that one can take control of nature by being able to destroy things that other people depend on. Paul wanted to take command of the whole universe by threatening to destroy spices, therefore highlighting the significance of natural resources in the dynamics of world power.

Focus on "***I will take 100 of your warriors and train them. This 100 will train the***

*thousands that remain*". Paul intended to appoint a select number of Fremen warriors to teach the rest of the Fremen, so assembling an elite army that might halt the manufacture of spice. This approach demonstrates how, in line with the ecological norm put forward by Kociszewska (2014), organized group action may be used to manage and protect natural resources. Paul Atreides' tactics and deeds in facing his adversaries and defending important Arraki resources demonstrate his ecological consciousness in "*Dune*." It is clear from relating this story to Kociszewska's ecological action theory how crucially vital the laws of action toward nature are to the structure of power and human life. The film offers a profound understanding of the significance of ecological awareness in a larger social and political setting in addition to being entertaining.

## CHAPTER FIVE

### CONCLUSION

After collecting data in the last chapter, the writer wants to conclude how ecological knowledge was used in the *Dune (1984)*. In this movie, the writer does not just focus on Paul Atreides, the main character in the *Dune* movie, who wants to save Spice and Melange from human greed, especially on the planet Arrakis. They also include supporting characters like Madam Mohiam, Duke Atreides, and the Fremen tribe, whose roles show that the writer knew about environmental issues in the *Dune* movie. This study is about a concept called ecological awareness. Three parts make up ecological awareness: the System of Knowledge, Values, and Rules of Action (Kociszewska, 2014). The author found these three things in the movie *Dune 1984* by seeing conversation and story as data.

The writer analyzes a discussion that implies the system of knowledge. According to Kociszewska (2014), the system of knowledge might include knowledge about the natural environment, human activities in nature, hazards, and potential positive and negative effects. Madam Mohiam feels sufficient about Spice and Melange since she knows the planet Arrakis will suffer if one side controls it. Duke Atreides, the House of Atreides' head, knows Arrakis' original state. The Duke believes Arrakis is difficult to live on because it is all desert. Dr. Kynes, an environmentalist who supports ecological awareness in this literary work, explains that Spice and Melange are protected by giant desert worms and that the Spice miner's vibrations can invite them. This suggests that Dr. Kynes understands nature on Arrakis.

Furthermore, the previous chapter also explained Values as a factor in the formation of an understanding of ecological awareness. Values itself characterizes nature is a source of life, health, harmony, and responsibility (Kociszewska, 2014). Therefore, at the beginning of the movie, there is a narrative story, which shows the value of Spice and Melange itself. For example, Spice and Melange are the source of life and create consciousness. This refers to the definition of values in the understanding of ecological awareness, namely, nature has its own values as a source of life and the value system will develop its own consciousness (Kociszewska, 2014). Then, in this part of the study, the movie mentions that water on the planet Arrakis is the source of life known as the Water of Life, which refers to that nature has its own value and is not made by anyone (Francuz, 2020).

In conclusion, the final component in the process of forming a knowledge of ecological consciousness is the rules of action. According to Kociszewska (2014), rules of action are rules, actions, or norms that humans put into place in relation to nature. The writer is of the opinion that in the conversation that takes place between Paul Atreides and his mother, Paul has behaved in a manner that demonstrates his will to safeguard Spice and Melange. This is due to the fact that Paul believes that Spice and Melange are the most important characters for Arrakis. In this instance, Paul, who is the primary character, has done an action, which is a defense of nature against the consumerism of mankind.

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