



Environmental Ethic in Documentary Film of Pulau Plastik

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<http://dx.doi.org/10.18415/ijmmu.v11i9.6034>

Abstract

This study aims to provide a comprehensive analysis of the environmental ethics portrayed in the documentary "Pulau Plastik" and explore the connection between environmental ethics and critical discourse analysis using the Norman Fairclough model. The research methodology employed in this study is a qualitative technique, specifically a sort of descriptive research. The data in this study is derived from a documentary film titled "Pulau Plastik". The data in this study consists of the scenes and speech performed by the performers included in the documentary film "The Island." The research demonstrates that this study examines seven principles of environmental ethics: respect for nature, the principle of responsibility, principles of solidarity, the principle of compassion and caring for nature, the principle of justice, principles of democracy, and moral integrity. The data collected about environmental ethical principles is primarily derived from the theory of biocentrism. This study examines the environmental ethics principle by analyzing the critical discourse of the Norman Fairclough model. It focuses on identifying the textual aspects of representation elements and linkages.

Keywords: *Environmental Ethic; Documentary Film; Pulau Plastik; Critical Analysis*

Introduction

Literature is the expression of a person or author of his experiences, thoughts, feelings, ideas, and spirits. Saryono argues that literature also can record all empirical-natural experiences as well as non-empiric-supernatural experiences, in other words, literature is capable of witnessing and commenting on human life. One of the literary forms is the novel.¹ The Language Centre of the National Department of Education states that the novel is long prose and contains a series of stories of a person's life with the people around him, highlighting each perpetrator's character and character. In other words, literary works always relate to wisdom in life.

For a long time, nature has been part of the representation of forms of literary work. Nature is often not only the background of a fictional story in a literary work, but it can also be the main theme in a work of literature. Selections of dictionaries such as water, trees, rivers, waves, clouds, and other words

¹ Saryono. 2009. *Pengantar Apresiasi Sastra*. Malang: Universitas Negeri Malang, p. 18.

show that nature is used by the literary to describe the background or content of the work itself. So is the filmmaker. Nature becomes a bridge between authors and authors of literary works to convey the atmosphere, image, background, or, great themes in the literary work.

In this study, the researchers will analyze environmental ethics in a Pulau Plastik documentary. A film is an audio-visual communication medium to convey a message to a group of people gathered in a particular place. Film is also regarded as a powerful medium of mass communication against the masses being targeted, because of its audio-visual nature, film can tell a lot in a short time. When watching a movie, the audience seems to be able to penetrate space and time that can tell life, and even influence the audience.² Some consider the film to be a mere entertainment show, others consider the movie a medium that can provide learning to the audience. For filmmakers, it's not uncommon for them to make films based on personal experiences or even real events that are brought to the big screen. Because basically, movies always record realities that grow and develop within a society and then project them into layers.³

The documentary entitled Pulau Plastik, which is being used as an object of research, tells a lot about the environment, so it is suitable for the analysis of environmental ethics. As living creatures, humans always interact with their surroundings. Humans are often influenced by their environment and vice versa. Human survival depends on how they can adapt to survive and develop according to the nature of their environment. Ironically, when the relationship between man and his environment is not good or healthy situations arise that threaten the survival of man and the environment. This situation is often referred to as an environmental crisis that has always been a global problem.⁴

Nowadays, the root cause of the living environmental crisis is the misguided pattern of the modern human approach to nature. Man, treats nature as a friend and only sees it as an object. Nature is seen as a means, a mine of wealth, an energy source, a source of riches that must be exploited for human needs. This is what makes environmental damage worse. Environmental ethics emerged as the negative impact of modern civilization that justified the practice of unlimited exploitation of nature thus provoking an environmental crisis. Man less consciously by destroying creation, he's destroying his civilization.⁵

In addition to Environmental Ethics, the researchers also analyzed how environmental ethics relates to the critical discourse analysis of the Norman Fairclough model. The data obtained was subsequently analyzed based on a critical analysis theory developed by Norman Fairclough. Fairclough focuses discourse on language. In its position, language is used as a social practice beyond individual activity or to reflect something. From the point of view of language as this social practice, discourse ultimately produces several implications. First, discourse is a form of action, one uses language as an action on the world and in particular as a representation when seeing the world as reality. This view must be opposed to the view of language as an individual term. Secondly, the model implies the interrelationship between discourse and social structure.⁶ Fairclough sees discourse as an essential form of social practice that reproduces and transforms knowledge, identity, and social relationships (including power relations) and is shaped by other social structures and practices. Wacana has a dialectical relationship with other social dimensions. Fairclough understood the social structure as a social relationship in society as a whole consisting of elements of diversity and non-iversity.

² Stanley J. Baran. 2012. *Pengantar Komunikasi Massa Literasi Media dan Budaya* (translated). Jakarta: Salemba Humanika, p. 231.

³ Alex, Sobur. 2006. *Semiotika Komunikasi*. Bandung: Remaja Rosdakarya, p. 126-127.

⁴ Nahdi, Maizer Said and Aziz Ghufuron. 2006. Etika Lingkungan dalam Perspektif Yusuf al-Qaradawy," *Al-Jami'ah. Journal of Islamic Studies* Vol. 44, No. 1. 195.

⁵ Yuono, Yusup Roho. 2019. Melawan Etika Lingkungan Hidup Antroposentris Melalui Interpretasi Teologi Penciptaan Sebagai Landasan Bagi Pengelolaan-Pelestarian Lingkungan. *Jurnal Fidei*, Vol. 2 No. 1. 184.

⁶ Eriyanto. 2011. *Analisis Wacana: Pengantar Analisis Teks Media*. Yogyakarta: LKIS

The documentary entitled *Pulau Plastik* is a documentary by Visinema Pictures, Copernik, Akarumput, and Watchdoc that tells about three individuals and their struggle against single-use plastic pollution. This research aims to explain environmental ethics in the documentary *Pulau Plastik* and the relationship of environmental Ethics in a documentary on *Pulau Plastik* with the analysis of the critical discourse of the Norman Fairclough model.

Research Method

The approach used in this research is qualitative. Nasution argues that qualitative research is also called naturalistic research. It's called qualitative because the data collected is qualitatively patterned, not quantitatively, because it doesn't use measuring tools. Called naturalistic because the field research situation is "natural" or reasonable, as it is, without manipulation, regulated by experiments or tests.⁷

The type of research used in this study is a type of descriptive research. Hardani states that descriptive research is research directed at providing symptoms, facts or events systematically and accurately, concerning the characteristics of a particular population or region.⁸ While Pramud Servi defines descriptive research as a method of research referred to to describe phenomena that exist, that occur in the present or past.⁹

The source of the data in this study is the documentary film of *Pulau Plastik*. The film *Plastik Island* by Visinema Pictures, Copernik, Akarumput, and Watchdoc was released in 2021. The data in the study are the environmental ethics that are present in the film documentary *Pulau Plastik*. The data used are the scenes and dialogue in the movie that represent environmental ethics in accordance with the form of the principles of environmental Ethics also relates to the analysis of the critical discourse of the Fairclough model on theoretical studies.

Discussions

1. Environment Ethic on Documentary of *Pulau Plastik*

a. Principle of Respect toward Nature

The environmental ethical perspective states that nature has a right to be respected, not only because human life depends on nature, but mainly because of the ontological fact that man is an integral part of nature. Respect for nature considers that man has a moral obligation to respect life, both to man and to other creatures in the ecological community as a whole. The principle of respect for nature suggests that there are ways for man to respect nature such as taking care of, caring for, protecting, and preserving nature and all its contents. Besides, man is not allowed to destroy nature without a moral justification. Based on the data that has been found, the data principle of respect for nature is as follows:

“Bali, and several districts in Indonesia are now starting initiatives for reducing plastic waste, reducing the use of plastics, especially single-use plastics.” (Nasution, 2021:11.53-12.04).

The above-mentioned dialogue indicates the principle of respect for nature. This dialogue states that they have embarked on an initiative to respect nature by caring, caring for, protecting,

⁷ Nasution. 2003. *Metode Penelitian Naturalistik Kualitatif*. Bandung: Tersito, p. 18.

⁸ Hardani, et.al. 2020. *Metode Penelitian Kualitatif & Kuantitatif*. Yogyakarta: CV Pustaka Ilmu, p.54.

⁹ Pramudayani, Avanti Vera Risti. 2018. *Penelitian Pendidikan*. Yogyakarta: Penerbit Suryachya, p. 22.

and preserving nature and its contents. This is demonstrated by the dialogue “Reducing the use of plastics, especially one-time plastics.” From the quotation, this dialogue already demonstrates a concrete action in the principle of brushing respect for nature. Not just one person, but a large community, which has been implemented in several districts, especially Bali which is the main location of this film. The greater the real action or the man who performs the principles of respect to the spirit of nature, the better the food will be the impact of nature.

b. Principle of Responsibility

The principle of responsibility is not only individual but collective. Everyone should be able to work together shoulder-to-shoulder to protect and preserve the environment, and to prevent and repair the damage to nature and its contents. This shared responsibility also comes in the form of warning, prohibiting, and punishing anyone who deliberately or unintentionally destroys and endangers the existence of the universe, not because the interests of man depend on nature's existence, but because they are of value to themselves.¹⁰ Data principle responsibility is as follows:

“In what category is he?”

“It's in the material of the potato, it looks like it's from the potato too, similar to the cider, there's a picture of it. This one is an ocso degradable... this one has a PLA drip.” (Nasution, 2021:01.03-01.34).

In a nutshell, if you just look at the dialog, the quotation above cannot be clearly interpreted into the principle of Responsibility. With the help of the scene, helping the author suggests that the dialogue goes into the principle of responsibility by proving the scene of actors studying the type of plastic garbage with the aim of conducting research into the waste experiment that results in disrupting the marine ecosystem. It is an effort to preserve and preserve the environment, and to prevent natural damage. That attitude is part of the principle of responsibility.

c. Principle of solidarity

In this way, it is possible to create a sense of solidarity with nature and other living creatures. It can be said that the solidarity towards nature is manifested in (1) the human attitude to feel what is felt by nature; (2) the effort to save the environment, preventing humans from destroying and polluting nature and all life in it; and (3) the attitude of humans to be in harmony with nature.¹¹ These data are as follow:

“ These years are when they remember they've never seen this in their time. So they're telling grandparents, these great-grandparents from my youth are already there, so it's the '70s to '80s. "It's from the seabed?" "Yes, it's at the bottom of the sea".” (Nasution, 2021: 05.24-05.40)

The scene above is depicted with actors doing small demonstrations calling on the public and demonstrators to better understand that these are kinds of plastics that are found in the ocean, but are very old even tens of years. Doing educational demonstrations of small examples of plastic is an influential attitude of effort to save the environment, this scene is meant to make the audience and visitors also know that plastic is very dangerous. The things they're doing prove that the actors in the scene are acting in solidarity by feeling what's going to happen to nature.

¹⁰ Keraf, Sonny. 2010. *Etika Lingkungan Hidup*. Jakarta: PT Kompas Media Nusantara, p 170.

¹¹ *Ibid*, p. 172.

d. Principle of Love and Attention towards Nature

Caring and caring arise from the fact that as an ecological community, all living beings have the right to be protected, nurtured, unharmed, and treated.¹² This principle invites each other to have a sense or attitude of love for each other and care for nature. As a reasonable being of course human beings play an important role in keeping the environment and ecosystems alive. The researchers described the data as follows:

Picture 1.
Love Principle & Care of Nature



A rescue scene helps pick up garbage trapped in a turtle's nose. (Nasution, 2021: 04.29-04.52). The scenes are the only data on the Principle of Love and Care for Nature, because this principle is more offensive than the principle of love for nature or living creatures. The film only shows one life-saving scene of a turtle. The data shows a rescue scene of an environmental worker rescuing a tortoise that was disturbed by garbage coming into his nose. If they don't rescue the turtle, it'll be a fatal mistake to the safety of the tortoise, which has resulted in its extinction. And what they did to them showed their affection for the living creatures, and their care for them, that they might keep them alive for a long time.

e. Principle of Justice

This principle discusses how humans should behave towards each other about the universe and how social systems should be regulated to have a positive impact on the sustainability of the living environment.¹³ The principle of justice can apply if (1) there are guarantees of procedural justice; (2) there is equal treatment between men and women in the field of the living environment; (3) there is proportionate treatment among different groups of society; and (4) there are equal access and opportunities for future generations to meet their most vital needs of life on an equal footing with the present generation.¹⁴ Data principles of justice are as follows

“ We in Bali believe in the law of Karmapala, what we do is the result we receive, either good or bad.” (Nasution, 2021:06.35-06.48).

The dialogue spoken by Gede Robi on this data is a belief believed by the people of Bali that what they do then they will receive the same results. It also applies to their belief in preserving the environment. If they take care of the environment right now, then in the future they will find the environment awake too, and will be inherited by their grandchildren in future generations. The dialogue in this scene shows the implicit meaning that the social system is regulated to have a positive impact, that it is believed and carried out successively by the Bali people. Indirectly it will

¹² *Ibid*, p. 173.

¹³ *Ibid*, p. 177

¹⁴ *Ibid*, p. 177-178.

be equal access and opportunities for future generations. The belief of the people of Bali in this data shows one of the attitudes of the principle of justice.

f. Principle of Democracy

Any reductionist and anti-diversity tendencies as well as anti-pluralism are contrary to nature and anti-life. Democracy gives way to diversity, diversity, and pluralism. Therefore, anyone who cares about the environment is a Democrat, but a Democrat is probably an environmental observer. The data on the principles of democracy is as follows:

Picture 2.
Principle of Democracy



The scene of Gede Robi doing a personal demonstration with his young son through social media with a plastic garbage stamp on a used cardboard. (Nasution, 2021:18.20-19.00). The scene of actor Gede Robi in this data is one of the attitudes that go into democratic principles. It is marked by the scene of actor Gede Robi inviting his young son to a personal demonstration on social media. One way we can do this could be through social media, especially these days, technology and social media are moving faster across ages and easily spreading around the world. If one person is involved in an action on the Sosail media and then spreads back with the others it's going to be a good-effect chain action. It shows that he cares about the environment. People who care about the environment are people who are democratic.

g. Principle of Moral Integrity

This principle requires public officials to have a respectful attitude and behavior and to uphold the moral principles that safeguard the public interest. The accused behaved in such a way as a clean person and was respected by the public for having a high concern for the environment, especially the interests of the public.

“ Yeah, very good, I just saw a transition from a plastic bag to an eco-friendly bag. I think it's a great start to trying to replace plastic bags with environmentally friendly ones.”
(Nasution, 2021:14.02-14.28).
(President Jokowi's Response)

The president with the highest office in the country, said he agreed and supported the transition from plastic garbage bags to eco-friendly bags. The data suggests there's an implicit indication that the president plays an important role in the one-time plastic-free movement, and it's going to be seen by the entire public through his interviews. Then it goes into the principle of moral integrity.

The environmental ethics presented in the documentary film *Pulau Plastik* are studied by looking at the environmental Ethics principles presented by Sonni Keraf by focusing on the theory of critical analysis of Norman Fairclough's discourse. The researchers discovered seven types of environmental ethics: respect for nature, the principle of responsibility, solidarity, love and care for nature, justice, democracy, and moral integrity.

The data that has been discovered is then classified into seven types of environmental ethics: respect for nature, the principle of responsibility, the principles of solidarity, love and care for nature, justice, democracy, and moral integrity. Based on the seven ethics of the environment. Almost all the scenes and dialogues in the *Pulau Plastik* documentary that happened showed high figures tending to the principles of responsibility and solidarity. It's because the director packed the *Pulau Plastik* documentary with scenes and dialogues that depict human attitudes that are responsible and have a sense of solidarity with the environment so that the audience is moved to have that attitude in themselves.

The least found forms of environmental ethics are the kind of principles of respect for nature and the principle of love and care for nature. It's part of the principle because it's about loving and caring for animals. Then the director gave one (one) touch of the principle of respect for nature marked by the presence of a scene of Gede Robi who wanted to interview the president of the Republic of Indonesia with a voter who said that Bali and several districts had already implemented a reduction in the use of plastic bags.

The director implicitly wanted to invite the audience to follow that step by not wearing any plastic bags anymore. It demonstrates human respect for nature by preventing and protecting nature from the destruction of various factors, including the use of environmentally unfriendly plastics.

In addition to the two dominant principles and the two other principles that are the least found in the film, there are three others that researchers have found to build the story path in the film. This *Pulau Plastik* documentary has a very good side to watch, like the attitude that researchers find on the principle of justice. Some scenes have a dialogue spoken by actor Gede Robi, that the people of Bali believe in the law of Karmapala, what they do then it is also what they will get in the future, good or bad. Believing this law is very good, indirectly, the producers have built this scene and dialogue on the film so that the audience is aware that what they are doing at the moment then will have an impact in the time to come. Besides, on this principle of justice, there is a scene of an actor Gede Robi who says that the producer or company is responsible for the product they produce. The remuneration should apply to every producer who damages the environment and society. Of course, there's the hope of the screenwriter or director that the audience will know this rule, and the producers who watch it will become aware and begin to have this principle of justice.

Furthermore, the principle of democracy is also the spice of the data in this film. It's found in some of the scenes of actors taking democratic action either through social media or going straight down the street to do a massive one-time plastic rejection demonstration. The demo scenes performed by the actors have great hopes for the government and the public to wake up and open wide eyes that Indonesia is a garbage-free emergency. Then the last principle that became data on this research was the principle of moral integrity which emphasized the departure of hands or involvement of governments or people who had a major influence on human morals. Like presidents, mayors, ministers, professionals, researchers, and so on.

The researchers found scenes showing that the mayor was involved in a garbage cleaning operation around rivers and roads. The scene would be a good example that the mayor showed to the public so that they also began to care and love cleanliness. Besides, there are scenes showing that the city government has enforced the rules by writing on the ballyhoo that shops are prohibited from using

single-use plastic bags. It has a very good impact on the environment, plastic-free communities, and other audiences outside the island of Bali are already able to start implementing such actions as well.

Overall, the data that the researchers obtained from the ethical principles of the which is environment is found in the documentary *Pulau Plastik*. Biocentrism can be understood as a belief that human life has connections with life throughout the cosmos.¹⁵ This theory is an antithesis to anthropocentrism because biosentrism rejects the argument that only humans have values, biosentrism assumes that nature also has its values apart from humans.¹⁶ More specifically, biocentrism a focus on assessing the biosphere that consists of natural environments and non-human elements, environmental damage, consequences of damage as well as improvement is one of the things that they underline.¹⁷

All creatures in this universe have their values, so they deserve appropriate moral treatment. It can also be conceived that humans are part of biological beings. Therefore, this principle also applies to all living things in this universe, and every one of them is entitled to a guarantee of life. This ethics also argues that nature needs to be treated morally, regardless of whether it is useful or not for human life. It is life in nature that should have its value.¹⁸ The dominant data in this research is an effort to preserve environmental sustainability, treat living creatures, repair natural damage, maintain ecosystem stability, and attempt to prevent environmental crises. So it can be concluded that all the data contained in this study are environmental ethics principles based on the basic theory of biocentrism.

2. The Relationship Between Fairclough Dimensional Model with Environmental Ethics

a. Representative

This section will deal with the textual elements of representation against environmental ethics that are present in the dialogue of characters in the documentary "Pulau Plastik" under the theory presented by Fairclough. Here's a data quotation on the relationship between representation and environmental ethics in documentary films of *Pulau Plastik*.

“Bali, some districts in Indonesia have already started initiatives to reduce plastic waste, reducing the use of plastic, especially single-use plastics.” (Nasution, 2021:12.04-12.15).

Based on the context of the quotation of the dialogue, the director wants to explain to the audience that several districts in Indonesia have begun initiatives to reduce the use of single-use plastics. Producers use the form of phrase nomination aimed at eliminating the role of the perpetrator (subject) so that the focus of the audience is not on who does the reduction of plastic use once used, but instead, the producer will focus on the event of a reduction in plastic usage once used.

b. Relationship

This section will deal with the elements of relation to environmental ethics that are present in the dialogue of the characters in the documentary *Pulau Plastik* according to the theory presented by Fairclough. Here's a data quotation on the relationship and environmental ethics of the documentary *Pulau Plastik*.

“Bali, **some districts** in Indonesia have already started initiatives to reduce plastic waste, reducing the use of plastic, especially single-use plastics.” (Nasution, 2021:11.53-12.04).

¹⁵ Murfianti, Fitri. 2020. *Sexy Killers: Film and Environmental Movement*, CAPTURE *Jurnal Seni Media Rekam* Vol. 12, No. 1. 58.

¹⁶ Keraf, Sonny. *Op. Cit.*, p. 65.

¹⁷ Burudi, Ahsanul. et.al. 2019. “Kebakaran Hutan dan Lahan Perspektif Etika Lingkungan,” *PROFETIKA*. Vol. 20, No. 2. 125

¹⁸ Fuad and Soedarto. 2018. *Paradigma Teologi Lingkungan dalam Islam dan Eco- Pesantren*, *Jurnal Sosiologi* Vol. 1, No. 38.

Based on the context of the dialogue, the ethical relationship of environmental respect for nature with the critical analysis of Norman Fairclough's discourse is the use of the phrase several districts, that is, the pattern of government relations in several districts in Bali has already socialized about the reduction of plastic waste, especially single-use plastics. The data relates to the government's involvement in the issue of curvature raised in the documentary of *Pulau Plastik*.

Fairclough divided the analysis of discourse into three dimensions, namely, the text, the discourse practice, and the sociocultural practice. In this study, the author only analyzes the text dimensions and focuses on two elements, namely representation and relations. Regarding the analysis data of Norman Fairclough's critical discourse found in the ethical principle data of the documentary film *Pulau Plastik*, the most representative elements are found in the research results. It's because the director packed a *Pulau Plastik* documentary with a dialogue that depicts the human attitude to present a situation or event that is the main point of the film's purpose. It is consistent with the defense of representation, that is, how events, people, groups, situations, situations or so are displayed and described in the text.

One of the data that the researchers found in this section was a scene mentioned below, "For 20 years I have voiced social and environmental issues, both through music and other actions." The dialogue describes the ethical environmental relationship of the principle of solidarity. In the digging dialog, the characters use the pronunciation word. Based on the context of the dialogue, the ethical environmental relationship of the principle of solidarity with the analysis of Norman Fairclough's critical discourse is the use of vocabulary pronunciation as a form of the word. The context displayed in the digging dialog describes how the digestion of the word sounds. Based on the context of the dialogue, the character Nasution says that for 20 years he has raised social and environmental issues, both through music and other acts.

As for the critical discourse analysis element of the Norman Fairclough model, the least researchers find is the element of relation. It's characterized by a package of dialogues created by writers or directors that relate to government, or the relationship between the characters is very limited. For example, there's a scene that uses dialogue, "Now it's time for the government to move too, and they don't just think about waste power plants. That's forbidding once-used plastic garbage. 'Cause this is an emergency, this is all over the place.' The dialogue describes the ethical relationship of environmental principles of responsibility. In the digging dialog, the characters use the word government. Based on the context of the dialogue, the ethical relationship of environmental principles of responsibility with the analysis of Norman Fairclough's critical discourse is the use of the word government, that is, the pattern of the relationship between government and society in carrying out a ban on disposable garbage.

Besides, another example that joins the relational element is in the dialogue "We in Bali believe in the law of Karmapala, what we do is the result we receive, good or bad." The dialogue describes the ethical environmental relationship of the principle of justice. Based on the context of the dialogue, the ethical relationship of the environmental principles of justice with the analysis of the critical discourse of Norman Fairclough is a reference to the province of Bali, which is the pattern of the relationship of belief adopted by the people of Bali.

Conclusion

In conclusion, based on the results of the research, it can be concluded that in this study, the data that the researchers obtained in the environmental ethics part is based on the theory of biocentrism. This is characterized by the research results of data obtaining such as efforts to maintain environmental sustainability, treat living creatures, repair natural damage, maintain the stability of ecosystems, efforts to

prevent environmental crises. Then the screenwriter or director created this film with a dominant dialogue with a critical analysis of Norman Fairclough's discourse of the representation elements by being marked with a selected dialogue that describes how events, people, groups, situations, circumstances or so are displayed and described in the text. So we concluded that some of the data from the environmental ethics principles in the documentary Pulau Plastik has a relation to the critical discourse analysis of the Norman Fairclough model.

Suggestion

It is suggested that based on research that has been carried out on environmental ethics in the documentary Pulau Plastik, it is expected to enrich scientific knowledge of environmental Ethics principles and analysis of critical discourse, in particular the critical analysis of the Norman Fairclough model. Furthermore, this research can be used as a form of construction of the vocabulary and grammar aspects of the film in writing the correct dialogue to build the story according to the purpose of making the film. In addition, the audience should also be more aware of the information presented in mind-blowing films. This research is limited to the type of analysis of Norman Fairclough's discourse that takes a textual form and focuses on the elements of representation and relation only.

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