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**Caring for Nature but Marginalizing Women: A
Study of Ecofeminism in The Children Drama
Script “Kerajaan Burung” By Saini Km**

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Abstract

Keywords:
Ecofeminist;
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literature;
Ecocritics.

“Kerajaan Burung” is a drama script about children written by Saini KM which won a children drama script writing contest in 1980. This drama script was popular to be performed by many children theatre community since it was published firstly due to ecology pedagogical values. Besides its values, the drama script has hidden ecofeminism discourses. This research aimed to investigate those discourses. This research was descriptive qualitative research which applies reading, noting, and data card techniques in collecting the data. The theory of ecofeminism has been applied in analyzing the patriarchal perspective of anthropocentrism toward nature and women. The data of the research were words, sentences, dialogues, performance explanations (*didaskali*), and discourses related to ecofeminism. The source of the research data was the drama script “Kerajaan Burung” written by Saini KM. The analysis results showed that literary work written by male writers which talk about nature conservation cannot be freed by gender bias about ecology. The naming of the main character, Kiku, which is not followed by detailed characterization causes selection of the actress in theatre performances. This finding affirmed the idea that responsibility toward environmental damage and nature conservation is women's duty. Women are people who are often mocked by the patriarchal system applied in society.

Abstrak:

Kata Kunci:
Ekofeminisme;
Drama;
Teater Sastra anak;
Ekokritik.

“Kerajaan Burung” adalah naskah drama anak dan remaja karya Saini K.M. yang memenangi sayembara penulisan naskah sandiwara untuk anak-anak tahun 1980. Sejak pertama kali ditulis naskah ini menjadi langganan komunitas teater anak untuk dipentaskan karena muatan pedagogis ekologis. Kendati demikian, di balik muatan nilai pedagogisnya, lakon tersebut menyembunyikan gagasan ekofeminisme. Penelitian ini bertujuan untuk membongkar gagasan ekofeminisme tersebut. Penelitian ini adalah penelitian deskriptif kualitatif yang memanfaatkan teknik baca catat dan sistem kartu data dalam pengambilan datanya. Teori ekofeminisme digunakan untuk membedah relasi alam dan perempuan. Data penelitian ini adalah kata, kalimat, dialog, keterangan pemanggungan (*didaskali*), dan wacana ekofeminisme. Sumber data penelitiannya adalah naskah drama berjudul “Kerajaan Burung”

karya Saini KM. Hasil penelitian menunjukkan bahwa karya sastra, dalam hal ini, naskah drama karya pengarang laki-laki yang bercerita tentang pelestarian alam tentu perlu dimaknai secara khusus lantaran terdapat sejumlah tanda yang tidak dapat dibebaskan dari bias gender, khususnya ikhwah ekologis. Penamaan tokoh utama Kiku, misalnya, menimbulkan interpretasi karakter yang mengarah pada pemilihan aktor perempuan. Ini memperkuat gagasan bahwa pihak yang paling bertanggung jawab terhadap pelestarian dan kerusakan alam adalah perempuan. Perempuan menjadi kaum yang acapkali dipermainkan oleh sistem patriarki yang berlaku di masyarakat.

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INTRODUCTION

The children drama script "Kerajaan Burung," (The Kingdom of Birds), abbreviated as KB, was the winner of a children playwriting competition in 1980. As a play for children and teenagers, this drama script not only portrays the relationship between humans and nature, laden with character education, but also ignites the fantasies and imaginations of children, as it is presented in a musical language style intertwined with animal characters reminiscent of fables. Since its initial publication, "KB" has been the preferred choice of the student theater community for theatrical performances. At least six theater productions of "Kerajaan Burung" have been well-documented on YouTube.

"KB" by Saini KM revolves around a child named Kiku, who forms a close friendship with a group of birds known as Kukila. Oneday, the kukila bid farewell to Kiku as they needed to return to their distant homeland. This decision was prompted by the incessant torment they endured at the hands of the two children of Mr. Village Head, Didu and Dudi, who frequently targeted the kukila, causing them harm. The agitated kukila eventually departed from the village, resulting in a failed harvest for the farmers due to the unchecked pest infestations. The villagers requested Kiku to persuade the kukila to return to the village. After a challenging journey through the wilderness, far from the settlement, Kiku managed to convince the kukila to return to the village, with the permission of the leader of the bird kingdom, King Garuda. However, this permission came with one condition: that humans refrain from harming the animals, especially the kukila.

Drama script serves as the raw material for modern theater performances. Drama scripts or plays are created by playwrights specifically for the purpose of being staged in the theater. Abrams affirmed that drama is "the form of composition designed for performance in the theater, in which actors take the roles of the characters, perform the indicated action, and utter the written dialogue"(Abrams, 1999). Drama cannot be

considered complete until it is transformed into a theatrical performance, embodying the literary essence of the drama script.

Drama is a genre of nonpure literature because it encompasses two distinct aspects that are essential considerations in its analysis: the structural aspect and the textual aspect. The structural aspect is literary in nature and is examined through a literary approach, while the textual aspect is theatrical and is studied through a theatrical approach (Satoto, 2012). The former falls within the realm of literary criticism, while the latter is part of theater studies. Nevertheless, both are referred to by Elam as texts that share ideas. The script serves as the dramatic text, while theater serves as the performance text. In the study of dramatic text, literary critics tend to argue that the drama script dominates and controls the performance text because it serves as the primary material for production (Elam, 2002; Rahayu & Priyatna, 2017).

Based on Elam's ideas, this article examines the children drama script "KB" by Saini KM as a dramatic text and source material that serves as a guide for the directors' interpretation in theatre performances uploaded on YouTube. The researcher perceives that beneath the educational and ecological values aimed at character development in children, "KB" is seen as containing ecofeminist ideas.

Ecofeminism underscores the interconnectedness of environmental exploitation with the oppression of women (Warren, 1990). Ecofeminism is a term that combines the concepts of ecology and feminism. It represents a third-wave feminist movement that recognizes the intertwined domination and hegemony over women and nature. Ecofeminism, first introduced by Françoise d'Eaubonne in her book "Le Feminisme ou La Mort" in 1974, asserts that women are culturally linked to nature.

In several cultures, such as Indonesia, nature and the environment have been "feminized," and women have been "naturalized." This means that nature has been labeled with feminine attributes, and women have been attributed with natural attributes. This reinforces Tong's statement that there is indeed a conceptual, symbolic, and linguistic connection between feminism and ecological issues (Warren, 1990; Tong, 2018). Ecofeminism aims to achieve ecological social justice that prioritizes feminine values and opposes patriarchal culture. According to Candraningrum, ecofeminism emerged as a social movement with a strong ideology opposing the oppression of women and nature, both of which are viewed as objects and properties worthy of exploitation (Candraningrum, 2013). Ecofeminists, therefore, believe that the oppression of nature goes hand in hand with ending this dichotomous framework.

Warren proposes that the connection between nature and women involves four key issues: 1) the significant link between the oppression of women and the oppression of nature, 2) the understanding of nature with this connection is essential for comprehending the oppression of women and nature, 3) feminist theory and practice must incorporate ecological perspectives, and 4) solving ecological problems must include feminist perspectives (Warren, 1990; Tong, 2018). Based on these four points by Warren, this article aims to unravel the ecofeminist ideas present in the children drama script "KB" by Saini KM.

Ecofeminist studies in literary works have been conducted before, but there are not many scholarly articles that analyze the script of "KB" as a research object. Three articles have examined this play from different approaches and theories. Sitanggang et al. describe the image of humans living in harmony with nature to maintain a symbiotic mutualistic relationship (Sitanggang et al., 1997), Febrianto dissects the "KB" script from the perspective of directing concerning the production of children's theater (Febrianto, 2018), and Zalmasri et al. delve into the values of character education in the script (Zalmasri et al., 2014).

In contrast to previous research, this article aims to reinterpret the children's drama script "Kerajaan Burung" by Saini KM from an ecofeminist perspective. Through a critical ecofeminist reading, the present research uncovered the relationship between women and nature and the patriarchal ideology embedded in the collective consciousness of society regarding feminism and ecological issues. This study started from the dramatic text that guides stage artists, especially directors, in interpreting the script and transforming it into a theatrical performance. Thus, it revealed how ecofeminist ideas in the text intertwine with ecofeminism in the performance, perpetuating patriarchal ideologies in literature and art.

METHOD

This research was qualitative research that employs the read-and-note method as well as data card techniques for data collection. The data for this research comprised words, sentences, dialogues, stage directions (descriptions of actions, movements, and character emotions), and discourses related to the social construction of women and nature, the exploitation of both women and nature and the role of women in caring for the environment. The data source of this research was the children's drama script titled "Kerajaan Burung" by Saini KM, which is included in the anthology of winning drama scripts for children's plays from the playwriting competition published by the Directorate General

of Culture, Ministry of National Education in 2000. This research, furthermore, incorporates additional data obtained from relevant literature books, articles, journals, and six performance videos uploaded on the YouTube platform, selected using purposive random sampling technique. Those six videos are uploaded by Teater Sokle channel on 15 July 2023, Di Balik Layar UNDHARI channel on 26 June 2022, TRIS EMD channel on 2 July 2021, Titin Tuin channel on 19 June 2019, Sanggar Seni PNB Channel on 5 March 2019, and Siti Artati channel on 6 August 2016.

The collected data is then analyzed using a descriptive-analytical method, which involves describing textual facts, analyzing them, and subsequently presenting them descriptively. In the data analysis phase, the data is examined using the framework of ecofeminism theory. Once the data has been analyzed, it is presented informally in a qualitative descriptive format, utilizing words and narratives.

RESULT AND DISCUSSION

The children drama script "KB" superficially portrays the relationship between humans and nature, akin to works of literature written by eco-green authors advocating for environmental conservation. However, beneath this depiction of the human-nature nexus lies a concept that can affirm cultural constructs related to women and nature. The concept of ecofeminism, as herein referred to, emerges from the researcher's interpretation after analyzing the drama text and performance texts available on the YouTube platform. The absence of explicit actor characteristics and action instructions by the scriptwriter, Saini KM, has intersected with patriarchal ideologies within the collective unconscious of society, giving rise to an interpretation that the main actor in this drama script is female.

Conservation Against Destruction and Exploitation

The ecological issues in the "KB" drama script are not merely decorative or setting elements but instead serve as the central issue and driving force of the narrative. The story is logically structured with a premise of environmental preservation, and it is then chronologically organized through the contrasting actions of the characters, namely conservation behaviors versus destruction and exploitation actions.

- Kiku : *Saya tidak mengerti. Bukankah kita bersahabat? Bukankah saya sayang kepada kalian?*
- Burung 2 : *Benar, kiku. Kau sangat sayang kepada kami. Kami berterimakasih padamu untuk makanan dan minuman yang biasa kau sediakan didepan jendelamu. Kami senang bermain-main disini.*
- Kiku : *Kalau begitu, mengapa kalian meninggalkan saya?*

Burung 3 : *Kampung ini tidak aman lagi bagi kami, kiku (anom, 2000)*

The "KB" drama script commences with a portrayal of the friendship between humans and animals. Animals, within the framework of Garrard's ecocritical perspective, are considered an integral component of biodiversity deserving equal rights to humans, thereby preventing any cruel and arbitrary treatment (Garrard, 2004). Kiku, the central character, embodies a human who maintains a harmonious relationship with nonhuman entities. Kiku is cognizant of the notion that animals possess the same right to life as humans. The relationship between Kiku and the birds exemplifies human awareness of the pivotal role of biodiversity in environmental sustainability and preservation.

There exists a mutualistic symbiosis within the representation of the friendship between humans and non-humans in the "KB" drama script. The interactions and relationships established by Kiku with the birds give rise to benefits and advantages, both on a personal and communal level, for both Kiku as an individual and the village community at large. The personal benefit for Kiku lies in the accuracy and joy of waking up in the morning to the melodious bird calls, while for the village community, it translates into the fertility of crops and abundant harvests.

Ironically, the interactions and mutualistic symbiosis relationships are disrupted by the two antagonist characters, Didu and Dudi. Kiku's conservation efforts towards the environment stand in stark contrast to the destructive and exploitative actions of Didu and Dudi. Kiku opposes Didu and Dudi in their views and treatment of animals.

Didu : *Kalau hari ini mereka datang, pasti kuhantam kepalanya.*

Dudi : *Kuhantam dadanya, pasti jatuh dan mati.*

Didu : *Saya akan mendapat beberapa ekor. Saya ambil pisau, saya bedah dan saya keluarkan isi perut dan dadanya. Saya beri obat agar tidak busuk. Saya sumpalkan rumput-rumput kering, lalu saya jahit. Nah, burung-burung mati itu kemudian saya simpan di dalam lemari kaca (Anom, 2000)*

Both of these antagonist characters infringe upon the rights of animals to coexist with humans. The exploitative actions represented by Didu and Dudi not only stem from arbitrary conduct but also from an ecofeminist perspective. Moreover, it also encompasses ideological concerns namely anthropocentrism which sees nature as tools, objects, and means for fulfilling human desires and needs that are never enough (Vidiyanti, 2019). The anthropocentric mindset reflected by these two characters has sacrificed nonhuman biotic elements for short-term gains. Such anthropocentric perspectives represent an outdated mode of thinking that poses a threat to environmental ethics theory. Therefore, they should be countered by ecocentrism discourses that emphasize an awareness that humans and non-humans are not two separate entities. Nature, along with its biodiversity,

is not merely an object for satisfying human needs that can be recklessly damaged and excessively exploited.

Furthermore, they are the sons of Mr. Village Head, symbolizing authority. This underscores the existence of a relationship between power and violence. Both characters exhibit shallow ecological intelligence. Their naiveté in hunting animals not only harms the environment but also impairs the well-being of the general community. This is because, in the hierarchy of the food chain, birds prey on caterpillars and insects, which are pests to crops.

Pak lurah : *Kalau tidak ada burung-burung, jumlah hama itu tidak ada yang membatasi. Mereka akan berkembang biak tidak ada batasnya. Akibatnya sawah, ladang, kebun dan palawija, bahkan hutan akan habis. Hutan akan jadi gundul. Akan terjadi longsor dan banjir. Mereka yang tidak mati kelaparan mungkin mati hanyut atau ditimpa longsor (anom, 2000)*

The dialogues spoken by Mr. Village Head reflect human awareness regarding the consequences of destructive actions to the birds. Ironically, awareness regarding the impacts of reducing human well-being is not complemented by ecological wisdom that upholds environmental ethics in dealing with nature.

Patriarchy and Social Construction toward Women and Nature

Patriarchy is an ideology that occupies men at the highest authority over women in all aspects of life. This ideology is a catalyst for the emergence of ecofeminism, which highlights the exploitation of nature intertwined with the oppression of women. According to Karren J. Warren (Arivia, 2002), the intertwining of the domination of women and nature is not a complex matter, as societies are shaped by patriarchal values, beliefs, education, and behaviors that justify male dominance and female subordination. Such ways of thinking thrive within the collective consciousness of society, thereby giving rise to social constructs that further subordinate women.

The subordination of women and nature in the "KB" drama script first emerges through the following stage directions.

Di kebun. Anak-anak **perempuan** yang menggambarkan pohon-pohon berjajar rapi dalam barisan. Mereka berpakaian yang menggambarkan daun-daunan (yang mudah lepas) sedang di tangan masing-masing mereka memegang bunga-bunga dan buah-buahan (Anom, 2000)

...pasangan ulat dan serangga dipimpin oleh **raja** masing-masing menyerbu, mencabuti daun-daunan pada busana pohon-pohon, merebut bunga-bunga dan buah-buahan dari tangan mereka dan mencopot mahkota kuncup dari semua kepala. Sementara itu pohon-pohon terus-menerus menjerit-jerit minta tolong (Anom, 2000)

The citation of the stage description above indicates that the "KB" drama script, even though it is written for children theater performances, cannot be detached from

gender bias. The gender bias in question manifests itself through the characterization of the tree character as female and the caterpillar and insects as male, referring to the title of "king." The citation above implies a hierarchical dualism, specifically in the context of the relationship between women and men, as well as the dynamics of domination and subordination. Women are represented by the character of the tree, which is damaged and plundered by men, symbolized by the army of caterpillars and insects. The dominance of the caterpillars and insects serves as a symbol of masculine domination, which is an integral part of the patriarchal ideology. According to Warren, this patriarchal ideology is hierarchical, dualistic, and oppressive, posing a threat to both women and nature. This hierarchical patriarchal perspective solidifies men's position at the top and relegates women to a subordinate role, leading to masculine behaviors that are domineering and exploitative. In short, the dominative and exploitative of men are represented in the text by the onslaught of caterpillars and insects on the trees, symbolizing women.

Patriarchy, ironically, has long been deeply ingrained in the collective subconscious of society, thereby influencing the interpretations of artists, particularly theater artists and play directors, in their creative work. The theatre performance "Kerajaan Burung" by Saini KM documented on the YouTube platform illustrates that play directors and theater artists have not entirely escaped the grip of patriarchal ideology. This is visible in six video recordings of the play documented in YouTube, three of them featuring the character Kiku portrayed by women. Those three performances were produced by Teater Getapri Jakarta (Artati, 2016), Sanggar Seni PNB (Sanggar Seni PNB Official, 2019), SMKN 10 Bandung (Tuin, 2019), and Teater Sokle Karang SMAN Karangpandan (Teater Sokle, 2023). Simultaneously, all six videos depict female actors playing the roles of Kiku's bird companions.



Picture 1. Kiku and birds
Sources <https://youtu.be/rr2DQDLRkRA>



Picture 2. Kiku, Didu and Dudi
Sources https://youtu.be/Z5iPHfl_dvM

Both images above are snippet of two scenes from three video recordings, where the characters Kiku and Kukila are portrayed by women. The director's decision to cast female actors in these roles was not a hasty one; rather, it was the result of a meticulous process involving script analysis, research, and observation. In other words, "KB" drama script served as the primary guide and source of knowledge for the director's casting decisions.

Firstly, the absence of detailed physiological characterizations for the roles of Kiku and Kukila in the "KB" script provided the director with an opportunity to interpret these characters as women. Additionally, the stage directions depicting the opposition between male symbols of superiority (the insect characters and the Didu and Dudi characters) and female symbols of inferiority (the tree and bird characters) played a significant role in guiding the director's interpretation and actor selection.

Secondly, the director's level of knowledge is another crucial factor. Knowledge is one of the elements of culture that shapes character, mindset, and behavior. Modern knowledge, as described by Mies and Shiva, is seen as a covert agenda from patriarchal circles. As a consequence, a dichotomous framework exists between superior and inferior (Mies & Shiva, 2014). Nature is viewed as inferior in the nature-culture dichotomy, and femininity is considered inferior in the feminine-masculine dichotomy (Mayer, 1994). Consequently, it is evident that, from an ecofeminist perspective, this portrayal demonstrates that our art and artists are not yet entirely free from the shackles of androcentrism.

The portrayal of the character Kiku by a woman cannot be exempted from the actions of Didu and Dudi, who persecute Kiku due to her friendship with Kukila. This is evident in the following dialogue.

Didu : *Ya, dia burung. Burung kiku!* (mereka siap mengetapel).
Kiku : *Jangan! Jangan!*
Didu/dudi : *(tertawa) kiku! Kiku! Jangan terbang burung kiku! (kiku berlari merunduk meninggalkan pentas. Didu/dudi berulang-ulang mengetapelnnya. Layar tutup/lampu padam)* (anom, 2000)

The persecution of Kiku by Didu and Dudi depicted above represents a relationship of superiority and inferiority. Men assert their physical dominance over women, driven by a sense of physical superiority. The physical violence rooted in the motif of superiority serves as the embryo of violence and domination in various other forms.

Ecofeminism challenges the dominant dualistic paradigm that gives rise to oppressive relationships with both nature and women, thereby offering a perspective that is non-dualistic, non-hierarchical, and participatory. Nature and the environment are not

seen as separate entities within the cosmos; instead, they are regarded as an integrated ecosystem capable of forming harmonious relationships.

Women and Task of Caring Nature

“KB” children drama script has a premise or theme centered around environmental preservation. This is evident through the character monologues, inter-character dialogues, and character actions, as substantiated by previous research. Through this script, Saini KM aims to educate children about the importance of respecting nature from a young age. The pedagogical value of this theme, on one hand, is commendable, but it is regrettable if it is tarnished by patriarchal concepts that discredit women and nature. Women in this children's play script have taken on the role of caretakers and preservers of the environment. This is exemplified through the friendship between Kiku and Kukila.

Padamu kami mengadu
Membawa suka dan duka
Karena engkaulah Kiku
Sahabat paling setia (Anom, 2000)

The excerpt above represents a dialogue that is sung by the birds to the character Kiku as an expression of gratitude for her kindness. Kiku becomes a confidant for the birds to vent their concerns when their safety is threatened by human actions. The friendship between Kiku and Kukila symbolizes a cosmic solidarity between humans and non-humans. The cosmic solidarity represented by Kiku presupposes a sensitive and respectful attitude towards entities other than humans within the ecosystem. This cosmic solidarity and sensitivity, in turn, give rise to a profound sense of sympathy, enabling humans to empathize with the suffering of non-human beings.

The relationship between Kiku and Kukila within the “KB” drama script serves as a key to environmental sustainability and community well-being. The departure of the birds from the village becomes a motif of the community's crop failure. It is Kiku's duty to persuade the birds to coexist with the community once more, ensuring that their crops are not attacked by caterpillars and insects.

Pak lurah : *Bagaimanapun juga harus ada yang pergi ke kerajaan burung, dan minta agar mereka sudi kembali.*
Kiku : *Pak lurah, saya akan mencoba pergi ke sana.*
Pak lurah : *Nanti dulu, 'nak. Bukankan tadi kau katakan jalan kesana berbahaya ?.*
Kiku : *Kalau saya tidak pergi, kita akan mati kelaparan. Kalau saya pergi siapa tahu saya selamat (anom, 2000)*

The harm that the community will experience is a result of human actions themselves. Humans and nonhumans are integral components of an ecosystem that

fundamentally prohibits mutual exclusion. The negation of even the smallest element has implications for the overall integrity (Fahimah, 2017). Acknowledging and respecting the rights of every living being is an absolute obligation for the continuity of life. Maintaining cosmic solidarity and a respectful attitude toward nature is a duty for all humans, regardless of gender. In reality, women are constructed by masculinity to take responsibility for nurturing the environment. The excerpt above indicates that in the event of environmental degradation and crop failure among farmers, Kiku assumes the responsibility of persuading the Bird King to resume preying on caterpillars and insects that threaten the farmers' crops.

Ecofeminism states that women are closer to nature than men. The closeness according to Anjum is underpinned by biological, historical, and cultural factors (Anjum, 2020). Ecofeminists, therefore, concur that women's culture which is closely aligned with and friendly to nature, can serve as a model for environmental preservation. The femininity referred to includes characteristics inherent in women, such as nurturing, caring, preserving, sharing, cooperation, relationality, and solidarity (Suliantoro, 2011). Nature can be sustained by adhering to feminine principles and shedding masculine values. Humm argues that patriarchal culture is dominative and destructive, while matriarchy prioritizes tenderness and emotionality, thus ensuring the preservation and protection of the environment (Humm, 1986).

The association of feminine attributes with nature and vice versa, on the other hand, gives rise to new challenges. The labeling and integration of feminine values in the treatment of nature are concerned to potentially disempower women by constraining them within traditional roles that emphasize nurturing. Consequently, this concept tends to diminish and reduce men's involvement and responsibility for environmental preservation. This way of thinking may further absolve men from their dominant and destructive behaviors.

In the children drama script "KB", the task of caring for the environment is assigned to women. Ecofeminist indeed believe that women comprehend and cherish nature instinctually, and oppose man oppression of women and exploitation of the nature within a patriarchal system (Zhang, 2021). However, assigning the exclusive responsibility of caring for and nurturing nature solely to women is considered part of a misguided and unjustifiable patriarchal perspective. It is a significant misconception and a grave concern if such a mindset continues to be reproduced and disseminated to children. The patriarchal foundation will thrive and persist in the minds of the young. As a consequence, women and nature will continue to be subjected to domination and hegemony within the

patriarchal system, as our literary works are still struggling to liberate themselves from the dualistic and hierarchical constraints of patriarchy.

CONCLUSION

Based on the research findings on the children drama script “KB”, three ecofeminist concepts were identified: conservation actions against destructive and exploitative practices, the social construction of women and nature, and the role of women in caring for the environment. These three ideas are embedded in the drama text and manifest in theatrical performances. The data discovered, within the ethics of ecofeminism, symbolize the dominance emerging from anthropocentric and androcentric perspectives in the relationship between humans and the environment, including its biodiversity. The children drama script “KB”, rich in ecological pedagogical values, is paradoxically tainted by patriarchal content that dichotomizes hierarchies in viewing women and nature. The existence of “KB” children drama script, which should serve as an oasis amidst the scarcity of children's literature, fails to liberate itself from the shackles of gender bias concerning ecological matters.

Referring to the research findings, further relevant studies become crucial for Indonesian children's literary works, which are still relatively scarce. Research related to educational values and character in children's literature should be accompanied by a critical discourse review to uncover empirical issues in daily life, such as ecological, sociological, psychological, and feminist concerns. This is important for evaluating and selecting children's literary works suitable for educational media in Indonesia, especially within the realm of formal education.

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