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Dysphemism in the Form of Hatred and Profanity Towards Forest Destroyers in Indonesian Poetry

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Abstract

*Environmental challenges have inspired poets to use poetry as media to convey protest, sadness, or anger toward environmental damage. As a form of artistic expression, poetry is a powerful medium to convey concerns about ecology. This study aims to describe expressions of dysphemism in the form of hatred and profanity towards forest destroyers in Indonesian poetry. This qualitative study collected data from the three anthologies, namely (1) *Riwayat Asap Membungkam Jerebu Lewat Sastra (The History of Smoke Silencing Haze through Literature)*, (2) *Puisi Hijau Resonansi Serindit (Green Poetry: The Resonance of the Magpie Robin)*, and (3) *Metamorfosis Rimba Sehipun Puisi Hijau Warga SMA Cendana dan Penyair Tamu (Metamorphosis of the Jungle: A Collection of Green Poetry by Cendana High School Students and Guest Poets)*. The data were analyzed based on the theory of ecocriticism. The study shows that Indonesian poets (1) expressed hatred using the diction of greed combined with avarice expressions, and (2) expressed profanity using curse expressions. These dictions or expressions show that Indonesian poets are concerned about nature's existence. If the situation is reversed, i.e., the forest and the earth are damaged, poets can act harshly according to the context and situation; they hate and condemn through their poetry. Through the use of dysphemism, environmental poetry encourages*

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reflection and awareness of environmental damage caused by irresponsible human actions. The poem invites readers to consider the consequences of these actions and encourages changes in behavior to protect nature.

Keywords: Dysphemism, hatred, Indonesian poetry, forest destroyers, profanity.

1. INTRODUCTION

Indonesia is one of the countries having severe environmental damage. One of them is caused by land and forest fires that may lead to die-offs, declines, and in general, influence the development of abundant soil fauna on the ground (Wasis et al., 2018). Besides that, Indonesian forest fires have produced thick haze that disturbed neighboring countries, such as Malaysia, Brunei, Singapore, and Thailand, between 2017 to 2019 (Wardanaputri, 2021). The haze caused by forest fires had stopped learning activities and caused various chronic lung and breathing-related diseases. Schools in Indonesia, especially in Riau and its surroundings, were closed. Many children and pregnant women fell sick, and some even died. This condition lasted long enough that some people protested against the government, which was suspected of conspiring with forest destroyers. It was often said that the forest caught fire on its own; however, people find it hard to believe.

Environmental challenges have inspired poets to use poetry as media to convey protest, sadness, or anger toward environmental damage because poetry can enhance ecological awareness (Varutti, 2023). As a form of artistic expression, poetry is a powerful medium to convey concerns about ecology. Through language, poetry has the power to express emotions, create strong images, and present deep aesthetic experiences. Poetry can help draw attention to crucial environmental issues and encourage action by presenting strong and emotional imagery (Harun, 2016).

Indonesian poets have produced at least three anthologies that recorded and protested the damage caused by human activities. The literature-loving community in Riau Province, the center of environmental disaster, initiated these works. Other forest fire centers were the provinces of Central Kalimantan and West Kalimantan. However, there were no anthologies found in these two provinces, except for standalone poems published in print and electronic mass media. Interestingly, the poems in the three anthologies above contain numerous harsh dictions or profane language in the form of hatred, curses, and reproaches (Hasbullah & Fathromi, 2015; Kariyawan, 2016, 2017). These kinds of expressions are known as dysphemism.

Dysphemism is an expression used by poets to describe the negative impact of human actions sharply and impressively on nature. Allan and Burrridge (2006, p. 29) describe it as “speaking offensively” because it is an unpleasant expression to someone who is the subject of conversation. In ecolinguistics, it can be used to express dissatisfaction and anger toward human treatment of nature. Besides, dysphemism can highlight indifference, cruelty, or injustice in the environment. An example of dysphemism can be found in the following poem, *Titah Negeri Berasap* (Mandate of the Hazy Nation) by Roziyah (2015) from *Kumpulan Riwayat Asap Membungkam*

Jerebu Lewat Sastra (Compilation of Haze's Silent History through Literature) (Hasbullah & Fathromi, 2015).

<i>Ternyata inilah negeriku</i>	This is my country
<i>Negeri angkuh dengan utang-utang tak terbayar</i>	An arrogant country with unpaid debts
<i>Pemimpin tak berperasaan melihat hina aku kelaparan</i>	The heartless leaders saw me starving despicably
<i>Senyum penuh teka-teki penuh misteri</i>	A smile full of enigma full of mystery
<i>Hati hati telah mati karena iri dengki</i>	The heart has died due to envy

(Titah Negeri Berasap, Roziyah, 2015)

The words, such as *negeri angkuh* 'arrogant country', *pemimpin tak berperasaan* 'heartless leaders', and *hati hati telah mati karena iri dengki* 'the hearts die due to envy', express the poet's harsh opinion. The diction is used to remind the political party that the people using polite and implicit language have not been effective. This fact is contrary to the 'should-be' character of the Malay community in Indonesia, which is courteous and modest. Their motto, *bahasa menunjukkan bangsa* 'the language represents the nation', reminds people to be careful in using language in life (Effendy, 2014). This kind of language is interesting to study because poetry is typically delivered beautifully and implicitly; thus, this is the contradiction.

The study of dysphemism in poetry can be studied using a literary eco-critic approach. Ecocriticism is a literary approach that analyzes literary works from an environmental perspective (Arianto et al., 2021). Thus, the study of dysphemism with literary ecocriticism describes the use of harsh words or phrases that express pain, anger, disappointment, or dissatisfaction with human treatment of nature.

Studies on environmental damage, specifically related to forest and climate change, have been carried out in many countries (Astigarraga et al., 2020; D'Agata et al., 2020), García-Valdés et al., 2020; Gattuso et al., 2018; Miles-Novelo & Anderson, 2019). Meanwhile, expressions of dysphemism have been carried out by Nisak (2022). None of these studies had poetry as the object of study. Likewise, regarding dysphemism, none of which is related to forest destruction.

To fill this lacuna, the present study aims to examine the forms of dysphemism used by poets in poetry. The study of dysphemism in literary works can help build a strong narrative about environmental protection and provide persuasive messages to the public (Laili, 2013), in this case, poetry. The result of this study is expected to positively contribute to efforts to remind forest destroyers and other people to care for and restore the forest environment as a part of men and other living beings. Hence, more specifically, this paper attempts to answer the following research how use of dysphemism in Indonesian poetry related to the environment?

2. LITERATURE REVIEW

2.1 Poetry as Media for Criticizing Environmental Damage

Forest destruction, often triggered by over-exploitation of natural resources, including fossil fuel and firewood, mining (Worlanyo & Jiangfeng, 2021), and conversion to agricultural and industrial land, causes environmental damage. In addition, it burdens nature beyond its capacity and damages the ecosystem for various

human interests. Forest destruction causes extreme climate change, which can trigger the extinction of several living beings, the emergence of tropical storms, droughts and floods, loss of biodiversity, and land degradation (Wahyuni & Suranto, 2021).

Poetry can be utilized as effective media to criticize forest damage because poetry has the power to express emotions, create strong images, and convey messages in elegant and creative ways (Chavis, 2011). Poets can use strong words and deep images to describe forest destruction, its impact on nature and life, and concern for the future of the environment. Through the beauty of the language of poetry, a poet can arouse readers' empathy and awareness of forest damage. Poetry can also explore themes such as deforestation, illegal logging, forest fires, loss of habitat for flora and fauna, and other negative impacts. The combination of the right choice of words and creative language style can strengthen the message of criticism of forest destruction.

What's more, poetry can trigger reflection and a change of attitude (Koopman & Hakemulder, 2015). Furthermore, it can make the readers feel the pain and concern contained in it. This encourages them to think more deeply about the importance of forest conservation and realize that they have an important role in maintaining the balance of the ecosystem. By contemplating poetry that criticizes forest destruction, it is expected that readers are inspired to take action to preserve forests. For example, they can participate in environmental campaigns, reduce the use of illegal wood, support forest restoration programs, or even volunteer in environmental conservation projects. Thus, poetry is not just a beautiful work of art, but also media to change the world by inspiring changes in attitudes and actions to preserve forests.

2.2 Dysphemism

Dysphemism is an expression with harsh and impolite words and derogatory or unpleasant expressions that are used to replace kind expressions addressed to a particular person or group. Dysphemism is used in communication to deliver criticism, aiming to create a negative image of a person or event (Allan & Burridge, 1991). Furthermore, Chaer (2002) argued that dysphemism is an attempt to replace polite or ordinary words with harsh word meanings. Examples of dysphemism include the word *kalah* 'lose' being replaced by *masuk kotak* 'literally translated as get in a box', the word *menduduki wilayah* 'occupies a territory' being replaced by *mencaplok* 'to seize, to grab', and the word *memenjarakan* 'imprison' is replaced by *menjebloskan ke penjara* 'thrown in jail'.

Glück (1983, as cited in Kurniawati, 2011) stated that dysphemism is an ominous, obscene, blasphemous utterance or sentence. It is also biased, hurtful, and offensive, and expresses taboo things using profane or vulgar words. In addition, Sutarman (2013) mentioned that dysphemism is the use of harsh and emotional words that evoke the emotions of those who read or hear. However, its expression by cursing, swearing, yelling, and scolding, is not always related to the speaker's emotions, but sometimes it is used to attract public attention. And so, dysphemism is used in a particular context according to the speaker's purpose. The expression is generally used when someone is upset, angry, disappointed, hateful, or frustrated to offend or hurt someone's feelings. The antonym of this word is euphemism.

Dysphemism emerged due to various reasons. It is expressed due to anger, intending to mock, ask, comment, grumble, reply, joke, tease, remind, answer calls, respond to questions, see others frown, give, respond to criticism, repeat requests,

accuse, blame, express disappointment, corner, offend, refuse to accept warnings, and disagree (Utami, 2010). It can also be expressed when surprised, amused, in disbelief, having fun, and in pain. Lastly, dysphemism can be expressed due to a habit.

Dysphemism serves to draw attention to someone, show disrespect, aggressive or provocative traits, make fun of authorities, or persuade verbally (Kurniawati, 2011; Wardhaugh, 1990). Meanwhile, several reasons for using dysphemism are to (1) demean or express contempt, (2) show dislike or disapproval of someone or something, (3) deliver strong insults, (4) provide a negative portrayal of political opponents, either views, attitudes, or achievements, (5) expressing anger and annoyance, as well as (6) swearing or showing power.

Allan and Burridge (1991) propose eight types of dysphemism: (1) taboo terms that are used to hurt, ridicule, nickname, or curse, (2) obscene cursing and swearing, in this case, obscene swearing is considered dysphemism if it uses terms related to blasphemy on the name of God, (3) comparison of humans and animals that are considered to have negative behavior; nicknames or greetings taken from visible physical characteristics so that speakers are considered as if they are abnormal people, (4) cursing using terms derived from abnormality, (5) –IST dysphemism (racist, etc.) that serves as ridicule, (6) terms showing ridicule or disrespect using a non-insulting tone to the character of the person addressed, and (7) use of terms borrowed from another language, e.g., ‘skepsel creature’ for black people or the Negro race (used for discriminatory purposes race).

3. METHODS

This study employed qualitative document research (Bogdan & Biklen, 1998; Creswell, 1994; Moleong, 2004; Muhajir, 2000). The data are from three Indonesian anthologies, they are:

- (1) *Riwayat Asap Membungkam Jerebu Lewat Sastra* (The History of Smoke Silencing Haze through Literature), edited by Ahmad Ijazi Hasbullah and Fathromi R., 206 pages, published by FLP Wilayah Riau & Soega Publishing Bojonegoro in 2015. In this paper, it is abbreviated as RAMJLS.
- (2) *Puisi Hijau Resonansi Serindit* (Green Poetry: The Resonance of the Magpie Robin), edited by Bambang Kariyawan Ys, 182 pages, published by Cendana High School Pekanbaru in collaboration with Soega Publishing Bojonegoro in 2016. In this paper, it is abbreviated as PHRS.
- (3) *Metamorfosis Rimba Sehimpun Puisi Hijau Warga SMA Cendana dan Penyair Tamu* (Metamorphosis of the Jungle: A Collection of Green Poetry by Cendana High School Students and Guest Poets), edited by Bambang Kariyawan Ys, 246 pages, published by Cendana High School Pekanbaru in 2017. In this paper, it is abbreviated as MRSPH.

The data included words, phrases, clauses, idioms, figures of speech, or lines of a poem that contain dysphemistic expressions of hatred and profanity against forest destroyers.

Data was collected using a documentation technique (Ibnu, 2003) with the steps of (a) reading the data source repeatedly, (b) marking the parts that contain hatred and profanity, and (c) classifying the data into hatred or profanity. The data were analyzed based on the theory of ecocriticism, a study of the relationship between literature and

the environment (Clark, 2011; Glotfelty & Fromm, 1996; Meeker, 1972;). Ecocriticism is interdisciplinary and multidisciplinary (Sudikan, 2016). It is based on literary theory, specifically mimetic theory, assuming that literary works are related to nature and ecological theory. In this context, poetry can document various environmental problems; hence, it can be viewed from the perspective of ecocriticism.

4. RESULTS AND DISCUSSION

It is discovered that two types of dysphemism expressions were dominantly used by the Indonesian poets, i.e., in the form of hatred and profanity.

4.1 Expression of Dysphemism in the Form of Hatred

Expression of hatred is an element of dysphemism dominantly used in Indonesian poetry to denounce forest destroyers. *Serakah* 'greedy' is the dominant diction found in seven poems. The word *serakah* means always wanting to have more than someone already owns. Forest destroyers are considered the most dangerous people in social life from an economic aspect. Their forest plundering and destruction can trigger social disasters because they always want to dominate the economic sector more than they can control. In the socio-cultural life of Indonesian society, the diction *serakah* is a highly negative word that describes useless people; therefore, it is the most hated word. Some even consider these *serakah* people as criminals; thus, they deserve to be hated.

The poets' hatred can be delivered explicitly and implicitly. The last stanza of the poem, *Di Mana* 'Where' by Anindita Kusumawardani in PHRS describes hatred towards forest destroyers as shown in (1):

(1) <i>Hijau</i>	Green
<i>Sejuk</i>	Cool
<i>Asri</i>	Beautiful
<i>Semua tidak lagi ditemukan</i>	All are no longer found
<i>Perlahan hilang dibunuh keserakahan</i>	Slowly lost, killed by greed

(*Di Mana*, Kusumawardani, 2016, p. 74)

The poet wishes to convey that the peaceful forest environment (such as *hijau* 'green', *sejuk* 'cool', and *asri* 'beautiful') is gone. Everything has disappeared. It has been gradually damaged by greedy humans. The dysphemism in the verse in (1) can be found in the last line, *Perlahan hilang dibunuh keserakahan* 'Slowly lost killed by greed'. The use of the word *hilang* 'lost' describes the loss of something valuable, while the word *dibunuh* 'killed' by Kusumawardani (2016) gives the connotation of murder which implies a cruel act. In this context, dysphemism functions to dramatically describe the destruction of nature and provoke feelings of rejection or condemnation of such actions.

Various facts in Riau show that forest destroyers have killed or destroyed trees, and killed hundreds of small and large creatures. The pattern of likely species extinctions depends on the proportion of forests altered and destroyed (Mullu, 2016; Sayer and Whitmore, 1991). Besides that, forest destroyers damage air and water circulation, and change the behavior of protected animals such as elephants and tigers.

These facts were observed from numerous pieces of information due to the haze in Indonesia, which also affected several neighboring countries, especially Malaysia and Singapore (Heilmann, 2015).

The word *serakah* ‘greedy’ is also found in the first stanza of the poem *Syair Luka Bumi II* ‘Poems on Wounds of the Earth II’ by Sion Sianipar in PHRS.

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|--|---|
| (2) <i>Semua karena keserakahan manusia</i>
<i>Yang tak mendengar setiap kata</i>
<i>Seakan tak sadar akan menderita</i>
<i>Akibat perbuatan sesuka mereka</i>
(<i>Syair Luka Bumi II</i> , Sianipar, 2016, p. 106) | All because of human greed
Who never hear a word
As if not aware of the suffering
Due to their actions at will |
|--|---|

The dysphemism in the verse of the poetry in (2) can be found in the last line, *sesuka mereka* ‘at will, as they like, according to their preferences’. The use of the words *sesuka mereka* by Sianipar (2016) gives the connotation that human actions are carried out without considering the negative impacts. Dysphemism is used to highlight human guilt and unawareness of the suffering caused by their actions.

The word *keserakahan* ‘greed’ inherently carries a negative meaning, referring to the quality of greed and dissatisfaction that can harm others or the environment. The use of this word directly expresses a negative view towards humans, portraying them as selfish and irresponsible parties (Muniroch et al., 2020). The fragment of the poem shows that Sianipar (2016) blames greedy humans for destroying nature at will, causing the suffering of humans and other living beings, by using simple language. The clause *akibat perbuatan sesuka mereka* ‘due to their actions as they like’ indicates that forest destroyers seemed to have the legality to destroy. It means they are fearless of the law because law enforcers are on their side. Hence, the phrase *sesuka mereka* indicates that their action is done according to their preferences, without considering that their careless actions are done on the indigenous people’s property and belong to protected creatures, such as elephants, tigers, and deer.

Next, *serakah* ‘greedy’ is used by Desnawati in her poem, ‘The Earth’s Cry’ in PHRS.

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| (3) Tak sadarkah engkau itulah petaka
Akibat serakah dan gila harta
Tanpa peduli alam tersiksa
Tanpa peduli makhluk terluka.
(<i>The Earth’s Cry</i> , Desnawati, 2016, p. 115) | Don’t you realize that it is a disaster?
Due to greed and obsession with wealth
Not caring about the tormented nature
Not caring about the injured beings |
|--|--|

Desnawati’s (2016) description in the form of a hateful question is more pronounced due to the addition of *gila harta* ‘obsessed with wealth’ after the word *serakah* ‘greedy’: *akibat serakah dan gila harta* ‘due to greed and obsessed with wealth’. The poet wants to state that all environmental disasters are caused by human greed. Therefore, the poet tries to challenge the awareness of forest destroyers: *Tak sadarkah engkau itulah petaka* ‘Don’t you realize that it is a disaster?’. The disaster referred to, among other things, the thick fog from the face of the earth that emerged due to greed and money madness. Just because they want to dominate the economy on a large scale, they turn mad, i.e., mad about wealth. Someone who has reached madness often ignores the applicable rules because he or she is labeled crazy.

The word *serakah* ‘greedy’ is also used in the second stanza of the poem by Athaya Ghaida Nadhifa, *Hutan* ‘Forest’ in MRSPH. The following is her expression of hatred.

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|-----|--------------------------------|--------------------------------|
| (4) | <i>Kini hutan terancam</i> | Now the forest is under threat |
| | <i>Ulah manusia serakah</i> | Acts of greedy human |
| | <i>Merusak demi keuntungan</i> | Destroy for profit |
- (*Hutan*, Nadhifa, 2017, p. 45)

Nadhifa (2017) uses simple language to say that *kini hutan semakin terancam* ‘the forest is increasingly under threat’. It is damaged by greedy people who only care about personal gain and ignore the common interest. Prily Azhari expressed a similar view through her poem *Ketika Alam Berbicara* ‘When Nature Speaks’ in MRSPH.

- | | | |
|-----|-------------------------------------|--------------------------------|
| (5) | <i>Sungguh</i> | Really |
| | <i>Keserakahan telah menjiwaimu</i> | Greed has enlivened you |
- (*Ketika Alam Berbicara*, Azhari, 2017, p. 71)

Azhari (2017) wants to tell the readers that many people deem environmental destruction as ‘normal’ or a common phenomenon. This message is emphasized in the diction *menjiwaimu* ‘enliven you (presented as a character)’, an effort to appreciate something wrong positively. Forest destroyers feel reverent about their continued destructive efforts because they have ‘enlivened’ their corrupt work.

Zamhir Arifin used *serakah* ‘greedy’ in the poem *Telah Kau Babat Hutan Kami* ‘You Cleared Our Forest’ in MRSPH.

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|-----|---|------------------------------------|
| (6) | <i>Tapi pada bebatanmu yang serakah</i> | But in your greedy grasping |
| | <i>Padamu yang merenggut paksa</i> | To you who took it by force |
- (*Telah Kau Babat Hutan Kami*, Arifin, 2017, p. 234)

Arifin (2017) affirms that the poets hate forest destroyers. They clear forests with greed and coercion. These expressions in poems inform that many *ulayat* (customary land) and protected forests have been destroyed by groups of people to open rubber and oil palm plantations (Heilmann, 2015).

Muarif Ashari used the diction *serakah* ‘greedy’ in his poem, *Ada Apa dengan Hutan* ‘What Happened with the Forest’ in MRSPH.

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|-----|----------------------------------|------------------------------------|
| (7) | <i>Hutanku resah</i> | My forest is restless |
| | <i>Membuatku gundah</i> | Makes me nervous |
| | <i>Kasiatmu telah payah</i> | Your efficacy has failed |
| | <i>Semua karena para bedebah</i> | All because of the bastards |
| | <i>Yang serakah</i> | The greedy ones |
- (*Ada Apa dengan Hutan*, Ashari, 2017, p. 63)

Ashari (2017) strongly expresses his hatred for forest destroyers. The forest has provided an abundant supply of medicinal raw materials, as well as peace and benefits to life. This condition is marked by the word *kasiatmu* ‘your efficacy’. The word *serakah* ‘greedy’ is an incomparable accentuation of hatred initiated with the diction *bedebah* ‘bastard’. The combination of *bedebah* and *serakah* transcends all degrees of hatred in Indonesian culture.

Irina Prima expressed another feeling of hatred in her poem *Kotaku yang Indah* ‘My Beautiful Town’ in MRSPPH. This poem wants to convey memories and wishes that a once beautiful town has become rubbish. The poet demonstrates the expression of hatred in the following four lines.

- | | |
|---------------------------------------|-------------------------------------|
| (8) <i>Di mana semua itu?</i> | Where is it? |
| <i>Semua telah dirampas</i> | All have been confiscated |
| <i>Wahai engkau para pejabat</i> | O you officials |
| <i>Hatimu membusuk bersama sampah</i> | Your heart rots with rubbish |
- (*Kotaku yang Indah*, Prima, 2017, p. 58)

Several expressions indicate the use of dysphemism, namely the phrases *dirampas* ‘confiscated’ *wahai engkau para pejabat* ‘o you officials’ and *hatimu membusuk bersama sampah* ‘your heart rots with rubbish’. The word *dirampas* carries connotations of violence or oppression (Komalasari, 2018). In this context, it portrays that something has been forcibly taken by the officials. Furthermore, the phrase *hatimu membusuk bersama sampah* refers to the corrupt or immoral nature of the officials. Prima (2017) mentions that the officials, i.e., the low to the top-level leaders, confiscated it, using satirical language. The officials are viewed as individuals with rotten hearts among the litter of life. They made their town filled with rubbish from dust and haze.

Another poet, Fakhrunnas M. A. Jabbar, expressed the following in the fifth stanza of *Doa Terubuk dan Sekalian Ikan di Lautan* ‘Prayer of the Mudskipper and All Fish in the Ocean’ in PHRS.

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|--|--|
| (9) <i>Ya Tuhan, jangan lahirkan lagi para kriminal lautan</i> | Oh God, never give birth to ocean criminals |
| <i>Yang setia setiap saat mencabut nyawa kami</i> | They are loyal to take our lives anytime |
- (*Doa Terubuk dan Sekalian Ikan di Lautan*, Jabbar, 2016, p. 42)

The phrase *kriminal lautan* ‘ocean criminals’ manifests people’s hatred voiced by the poet as the spokesperson. The diction ‘criminal’ is exceptionally harsh, which expresses hate. Criminals have committed crimes and are troublemakers, wrongdoers, thieves, vandals, or impudent. The plural expression in the phrase ‘*para kriminal lautan*’ ‘ocean criminals’ tells the reader that criminals are a particular group of people who conspire to destroy the marine environment consciously and intentionally (Kurnia, 2016). They are assumed to be insolent beings who torment ordinary people, even to death, which the poet describes as *yang setia setiap saat mencabut nyawa kami* ‘they are loyal to take our lives anytime’.

In Indonesian culture, the word *serakah* ‘greedy’ is close in meaning to the words *loba*, *tamak*, or *rakus*, in which all three words mean ‘greedy’ (Departemen Pendidikan Nasional, 2021). *Tamak* means always wanting to get a lot for oneself, which is close to the meaning of *loba* (Departemen Pendidikan Nasional, 2021). A greedy man believes that his life must be better than others, especially regarding material things. Greed eliminates shame, and destroys ethics and morals, and those with greed behave hypocritically.

Hatred also arises due to people’s resentment towards them. In Indonesian, these people are *kesal*, which means ‘annoyed, disappointed, irritated’ (Departemen Pendidikan Nasional, 2021). Irritation usually appears for a reason, such as arrogance

and greed, which has become someone's character. So, it has become a daily behavior and therefore happens repeatedly. In other words, people harbor hatred for a long time because they were repeatedly betrayed, harassed, and belittled.

4.2 Expression of Dysphemism in the Form of Profanities

Language is sometimes used to condemn or swear at a person or group of people who are considered impudent or have behavior that damages social norms. Swearing means various bad words accompanied by curses (Departemen Pendidikan Nasional, 2021). Thus, swear words are classified into epithet, profanity, obscenity, cursing, blasphemy, taboo, vulgarity or the use of substandard vulgar terms, slang, insults, scatology, semantic derogation, ethnic/racial/ gender slurs, animal names mentioning, ancestral allusions, and propositional and non-propositional swearing which include dysphemistic, euphemistic, abusive, idiomatic, cathartic and emphatic swearing (Jdetawy, 2019).

Eight poems express curses or swearing. Profanities addressed to forest destroyers are expressed in the vocabularies or phrases such as *manusia biadab* 'savage humans', *manusia pendosa* 'sinners', *bedebah* 'bastards', *sumpah serapah* 'swearing', *buta* 'blind', *tuli* 'deaf', *tangan dan kuasa si penzalim* 'the hands and power of the tyrants', *tiada nurani* 'heartless', *tak bernurani* 'heartless', *mati* 'dead', *ulah si angkara murka* 'the act of insolence', *bertopeng kepalsuan* 'the mask of falsehood', *mengutuk* 'curses', *nafsu yang paling teruk* 'the worst lust', *binatang rimba* 'jungle animal', *iblis* 'demons', *setan* 'satan', and *negeri ini menjadi kuburan* 'this land is a graveyard'.

Junaidi expressed curses in the following poem, *Hantu Jerebu* 'Haze Ghost' in PHRS.

- (10)
kalian semakin dungu
tak tahu malu
tak tahan kias dan palu
kalian hantu jerebu
-
you are getting dumber
shameless
cannot stand the knife and hammer
you are the haze ghosts
- kalian hantu selalu berburu*
tak tahu adat meramu
tak sadar diri sebagai tamu
kalianlah hantu jerebu
- you ghosts are always hunting**
do not know the custom of concocting
unconscious as a guest
you are the haze ghosts
- (*Hantu Jerebu*, Junaidi, 2016, p. 54)

The *hantu jerebu* 'haze ghost' is an allegory of forest destroyers who always disturb by carrying smoke. *Jerebu* means smoke or haze in Indonesian. *Jerebu* often causes limited vision and can even cause various diseases (Ahmad & Hashim, 2006). Junaidi's (2016) anger was expressed by *jadilah kalian hantu jerebu; ruh jahat yang dilaknati* 'be haze ghosts; cursed evil spirits'.

The worst haze disaster in Indonesia happened in 2014 and 2015, especially in Riau (Alfajri et al., 2019). It was estimated to have resulted in the most significant losses, surpassing even the 1997 outbreak, with a total of 200 billion Rupiah in damages, and it sadly led to the loss of 19 lives, including 5 individuals from Riau Province (Alfajri et al., 2019).

Syair Luka Bumi 1 ‘Poems of Wounds of the Earth 1’ by Muhammad Ilham consists of ten quatrains. It describes the forest as a place for animals, plants, and humans to live. The poet highlights the current state of the forest, which has been destroyed, cut down, and burned. He calls forest destroyers *manusia tidak berotak* ‘brainless men’. It is a curse because the forest destroyer’s actions cause *hati hutan sudah retak* ‘the heart of the forest has cracked’. He writes the following.

- (11) *Kini hati hutan sudah retak* Now the heart of the forest has cracked
Akibat manusia tak berotak Consequences of **brainless men**
 (Syair Luka Bumi 1, Ilham, 2016, p. 90)

Kazain Izativa expresses curses in the poem *Makhluk Asapien* in RAMJLS, referring to rats as an expression of insult for destroying the environment.

- (12) *Kelam makin bermain di sisi* *Darkness is increasingly playing on the side*
Para tumbal tenggelam ilusi *The illusory drowning victims*
Tikus makin gencar mencari tumbal lagi *The rats are increasingly looking for sacrifice again*
 (Makhluk Asapien, Izativa, , 2015, p. 47)

Izativa (2015) gives the label ‘asapien’ to creatures now living in a smoky environment. The mice, which incidentally are sycophants in the poem, are described to continue eating up people and these people are used as sacrifices, as shown in *tikus makin gencar mencari tumbal lagi* ‘rats are increasingly looking for sacrifice again’. In addition, Aulia Nabila in MRSPH struck the hearts of environmental destroyers with very expressive words in the poem *Kemanakah* ‘Where are you going?’

- (13) *Semua karena kau* *All because of you*
Musnah hijau karena kau *Green annihilation because of you*
Hitam membara karena kau *Black burning because of you*
Negeri berjelaga karena kau *The country is filthy because of you*
 (Kemanakah, Nabila, 2017, p. 71)

This poem is very personal. The poet seems to be standing tall in front of the forest destroyers. With anger, she seems to say that “you are the cause of disaster” based on the lines of *musnah hijau karena kau* ‘green annihilation because of you’ so that *negeri berjelaga karena kau* ‘the country is filthy because of you’. The phrase ‘because of you’ is a form of overflowing anger from a young child to an old forest destroyers who has no feelings.

The next curse is in the poem *Irony* ‘Ironi’ by Adi Hendarta in PHRS. The dysphemism in his poetry can be found in the word ‘human being without a brain’. This phrase is a greeting taken from physical characteristics so that humans of forest destroyers are considered abnormal people.

- (12) *Jiwa-jiwa resah gelisah pasrah* *Souls-restless and nervous, surrender their hope*
Akankah negeri ini menjadi kuburan *Will this country become a graveyard*
Hanya tinggal tertoreh di ingatan *It only remains in the memory*
Karena tangan dan kuasa si penzalim *Because of the hands and power of the tyrant*
Hancurkan alam tiada nurani *Destroy nature heartlessly*
 (Irony, Hendarta, 2016, p. 64)

The expression *negeri ini menjadi kuburan* ‘this country becomes a graveyard’ of Hendarta’s (2016) poem in PHRS is chosen as a curse for increasingly unfavorable conditions due to environmental damage. The use of the diction *kuburan* ‘graveyard’ holds a symbolic meaning as the end of something or a significant disaster (Sultoni, 2020). The poet condemns the attitude of the country’s leaders, who are tyrannical and heartless because they do not use power to protect nature. The following lines end the poem.

- (13) *Akankah negeri ini hanya tinggal kenangan*
Karena ulah si angkara murka
Bertopeng kepalsuan di balik rayuan demi
kemakmuran
(Irony, Hendarta, 2016, p. 64)
- Will this country remain a memory?*
Because the act of the insolent
Masked falsehood behind prosperous
seduction

The dictions *si angkara murka* ‘the insolent one’ and *bertopeng kepalsuan* ‘masked by falsehood’) are used to curse. These dictions are expletive expressions aimed at state rulers who prioritize personal gain, namely personal *rayuan kemakmuran* ‘prosperous seduction’, rather than managing the people and all natural resources properly and fairly.

The dysphemism in the verse of the poetry in (13) can be found in the dictions *si angkara murka* ‘the insolent’. This word is used to describe an act of extreme anger and cruelty. In addition, *si angkara murka* gives the impression that this individual or entity has evil qualities, and his behavior can be threatening or destructive (Agan & Dermawan, 2020).

In *Pemburu Rimba* ‘Jungle Hunter’ by Alam Terkembang in PHRS, a more precise diction was chosen to express the curse. It describes that people are increasingly *mengutuk* ‘condemning’ the rulers for showing the *perangai* ‘behavior’ of a human being who is *takluk* ‘subject’ to *nafsu* ‘lust’. They become like *binatang rimba* ‘jungle animals’, a powerful profane language. The following is the poem.

- (14) *Tetapi perkataan orang tentangmu kian*
mengutuk
Perangaimu takluk di nafsu yang paling
teruk
Lebih liar dari binatang rimba
(Pemburu Rimba, Terkembang, 2016, p. 135)
- But what people say about you is increasingly*
condemning
Your temperament, succumbing to the worst
of lust
Wilder than jungle animals

Rulers have the ‘worst’ or *teruk* character or lust. *Teruk* means severe, hard, related to pain, blows, fights, and work. In this case, the word *teruk* describes agonizing human behavior. This diction is rarely used by Indonesian people, particularly by the ethnic Malay, who are known to be courteous in speech.

Muarif Ashari writes the following in the last two stanzas of his poem, *Ada Apa dengan Hutan* ‘What Happened with the Forest’ in PHRS.

- (15) *Hutanku resah*
Membuatku gundah
Kasiatmu telah payah
Semua karena para bedebah
(Ada Apa dengan Hutan, Ashari, 2016, p. 64)
- My forest is restless*
Makes me nervous
Your efficacy has failed
All because of the bastards

Curses or swears using the word *bedebah* ‘bastard’ are addressed to humans who have destroyed forests. The word *bedebah* ‘bastard’ represents the meaning of wretchedness for one’s bad qualities. The expression condemns someone as a *bedebah*, an impudent and useless person for humanity and the universe.

Bedebah can also be found in the penultimate stanza of the poem *Tak Sekadar Igau* ‘Not Just Delirious’ which Sitti Syathariah writes in MRSPH. The poet wrote the following using a similar language.

- | | | |
|------|---|---|
| (16) | <i>Segala tumpah dari tangan para bedebah</i>
<i>Perih membungkam resah atas hidup di dalamnya!</i>
(<i>Tak Sekadar Igau</i> , Syatharia, 2017, p. 102) | <i>Everything spilled from the hands of the bastards</i>
<i>Pain silenced the restless over life in it!</i> |
|------|---|---|

Ashari (2016) and Syatharia (2017) chose the diction *bedebah* ‘bastard’ as their artistic expression of forest destroyers. In Indonesian, the word *bedebah* is equivalent to wretched and is used to curse (Departemen Pendidikan Nasional, 2021).

Another poem containing curses, *Ketika Alam Berbicara* ‘When Nature Speaks’ is by Prily Azhari. The poet condemns the forest destroyers using the words *buta* ‘blind’ and *tuli* ‘deaf’. The following are the lines of the poem.

- | | | |
|------|--|---|
| (17) | <i>Kau itu buta</i>
<i>Kau itu tuli</i>
<i>Kau tidak bisa mendengar jeritan ini</i>
<i>Kau tidak bisa melihat kehancuran ini</i>
(<i>Ketika Alam Berbicara</i> , Azhari, 2017, p. 71) | You are blind
You are deaf
You cannot hear the screams.
You cannot see the destroyed |
|------|--|---|

The words *kau itu buta* ‘you are blind’ and *kau itu tuli* ‘you are deaf’ in this poem are not addressed to real blind and deaf people. This expression is addressed to people who do not use their eyes to see the damage they have done, as well as not use their ears to listen to the heartbreaking screams, protests, and cries of the persecuted ones whose environment had been destroyed. Therefore, using natural metaphors, the poet curses people who do not use their eyes and ears anymore. The words *buta* ‘blind’ and *tuli* ‘deaf’ in this context are idiomatic expressions, i.e., *buta* ‘blind’ is aimed at those having blinded hearts, and *tuli* ‘deaf’ means humans who no longer value humanity.

The poem *Izinkan Aku Hidup* ‘Let Me Live’ by Yulia Shafina in MRSPH also expresses curses explicitly. The poet wrote the following.

- | | | |
|------|---|---|
| (18) | <i>Tidak cukupkah oksigenku?</i>
<i>Tidak cukupkah diriku bagimu?</i>
<i>Kenapa kau hancurkan aku?</i>
<i>Padahal aku tak pernah berhenti memberi oksigen dan segala hasil diri</i>
<i>Kau benar-benar tak bernurani</i>
<i>Mati!!</i>
(<i>Izinkan Aku Hidup</i> , Shafina, 2017, p. 87) | Isn’t my oxygen enough?
Am I not enough for you?
Why did you destroy me?
Yet I never stop giving oxygen, and all that self-results
You’re so heartless
Die!! |
|------|---|---|

Shafina (2017) personifies the forest as a creature capable of providing something continuously, i.e., oxygen for life. However, she eventually curses with

kau benar-benar tak bernurani ‘you are so heartless’ because of destructive human behavior. In the end, the poet prays and curses the forest destroyer to *mati* ‘die’.

Rieal el Young also expressed curses in the poem *Bumi Menangis* ‘The Crying Earth’ in MRSPH.

- | | |
|---|--|
| (19) <i>Menyusuri deras darah manusia pendosa</i> | <i>Tracing the blood of sinners</i> |
| <i>Membanjiri bumi yang murka</i> | <i>Flooding the wrathful earth</i> |
| | |
| <i>Lalu mati di pangkuan iblis yang tertawa</i> | <i>Then die on the lap of a laughing demon</i> |
| <i>Bumi menangis dan langit merintih</i> | <i>The earth cries and the sky groans</i> |
- (*Bumi Menangis*, Young, 2017, p. 197)

The devil is an invisible being who tries to mislead people away from God’s guidance. However, the *manusia pendosa* ‘sinner’ instead died in the *pangkuan iblis* ‘devil’s lap’ because his actions destroyed the environment. The *iblis yang tertawa* ‘laughing devils’ are dumb people who no longer have feelings like humans. The poet’s statement is interesting because, from an Islamic perspective, there are two kinds of devils: the *jinn* and the human. It is unclear which kind of devil is meant in this poem.

Curses are also expressed in the poem *Tak Sudah-Sudah* ‘Never Ends’ by Sitti Syathariah. She writes the following.

- | | |
|-----------------------------|--------------------------------|
| (20) <i>Sumpah serapah</i> | Curses and rants |
| <i>Tlah jadi latah</i> | <i>Have become a habit</i> |
| <i>Ketika segala petuah</i> | <i>When all advice</i> |
| <i>Jadi sampah</i> | <i>Turns to garbage</i> |
| <i>Membuai resah</i> | <i>Enveloping restlessness</i> |
| <i>Membangkai gundah</i> | <i>Framing sorrow</i> |
| <i>Tak sudah-sudah</i> | <i>It never ends</i> |
- (*Tak Sudah-Sudah*, Syathariah, 2017, p. 100)

The poet used the word *sumpah serapah* ‘curses and rants’ to forest destroyers. She intends to say that when gentle and wise words, as well as customary and religious rules, are no longer able to reach the conscience of the environmental perpetrators, then profane language has to be used to curse them. It depicts the lives of people who live in natural areas that have been destroyed and have caused natural and humanitarian disasters, such as in Riau, Indonesia.

5. CONCLUSION

The dysphemism of Indonesian poets toward forest destroyers in the form of hatred and profanity is manifested through various expressions. These variations follow the context of their use, i.e., *dibunuh keserakahan* ‘murder by greed’, *keserakahan manusia* ‘human greed’, *akibat serakah* ‘the impact of greed’, *ulah manusia serakah* ‘greedy human behavior’, *bebatanmu yang serakah*, *karena para bedebah yang serakah* ‘because of greedy bastards’, *hati keras bagai besi* ‘heart as hard as iron/unyielding heart’, *gila harta* ‘obsessed with wealth’, *padamu yang merenggut paksa* ‘you who took by force’, *hatimu membusuk bersama sampah* ‘your heart rots with rubbish’, and *para kriminal lautan* ‘the ocean criminals’. There are also *karena tangan dan kuasa si penzalim* ‘because of the hands and power of the

wrongdoer', *tiada nurani* 'heartless', *ulah si angkara murka* 'the actions of the insolent', *bertopeng kepalsuan* 'the mask of falsehood', *perkataan orang tentangmu kian mengutuk* 'people's words about you are increasingly condemning', *perangaimu nafsu yang paling teruk* 'your temperament is the worst of lust', *lebih liar dari binatang rimba* 'wilder than a jungle animal', *bedebah yang serakah* 'a greedy bastard', *kau itu buta* 'you are blind', *kau itu tuli* 'you are deaf', *kau benar-benar tak bernurani* 'you are so heartless', *mati* 'die', *para bedebah* 'bastards', *manusia pendosa* 'sinners', *iblis yang tertawa* 'laughing devils', and *sumpah serapah* 'curses'.

These dictions or expressions show that Indonesian poets are concerned about nature's existence. If the situation is reversed, i.e., the forest and the earth are damaged, poets can act harshly according to the context and situation; they hate and condemn through their poetry. Through the use of dysphemism, environmental poetry encourages reflection and awareness of environmental damage caused by irresponsible human actions. Their poems invite readers to consider the consequences of these actions and encourage changes in behavior to protect and save nature.

The aspects of forest destruction described in the poetry of Indonesian poets are very diverse. Research results related to this include (1) air quality, which refers to conditions of air temperature, pollutants, oxygen content, and humidity, (2) water quality, which refers to the clarity of water that can be utilized by living things (physical, chemical and biological conditions), (3) soil quality, which refers to the physical condition of the soil, waste and nutrients contained, (4) forest ecosystems, which refers to the loss of flora and fauna, decreased plant density, and types of vegetation, and (5) land use and exploitation, which relates to the use of forest land for agricultural, recreational and mining exploitation. Therefore, it is recommended that further research be carried out regarding these aspects.

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