

Portraying Javanese Folktale as Teaching Material of Early Childhood Environmental Education through the Sketch of Conceptual Metaphor and Psychoanalysis

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ABSTRACT

The rate of deforestation around the world increases over time. Considering humans are the definite leading cause of environmental damage, it is essential to implement environmental education from an early age. This study aimed to portray Javanese folktale as an alternative teaching material of early childhood environmental education based on culturally familiar local wisdom. This research data was a Javanese folktale, which contained tree and forest as the story's main characters. First, conceptual metaphor analysis was used to understand the concept of nature in the Javanese folktale. Second, Lacanian psychoanalysis was used to understand the human desire toward nature or vice versa. Third, both explanations from conceptual metaphor analysis and Lacanian psychoanalysis were used to understand the implications of ecological ethics in the folktale. The overall results of the analysis were used as the basis for considering Javanese folktale as teaching materials for early childhood environmental education. The result showed that the folktale contained the conceptual metaphor of tree is a home, forest is a home, forest is a heritage, and forest is a treasure. The folktale carried ethical implications of biocentrism, in which humanity was not superior to nature. Because of cultural familiarity, the folktale was suitable for early childhood with Javanese cultural background. The folktale should be rewritten using language suitable for early childhood.

Keywords: *children's literature, conceptual metaphor, environmental education, folktale, psychoanalysis*

INTRODUCTION

Humans are at a critical juncture in the history of the world's ecology. In this era of environmental crisis, humans are the successors of a post-industrial world that have drastically and radically changed both terrestrial and marine ecosystems. The ongoing negative effects of human industrial activities significantly impact natural resources. How humans treat nature is subconsciously influenced by thoughts, concepts, ideas, and ideologies formed through language. The way we think affects how we act, so language containing particular conceptual metaphors can inspire human to destroy or protect ecosystems. One metaphor of nature often analyzed and denounced as a destructive metaphor is *nature is a competition* (Krementsov & Todes, 1991). This metaphor echoes competition as a natural human trait espoused by neo-classical economists that humans are

inherently selfish and only interested in maximizing personal satisfaction. This conceptual metaphor undermines cooperation and the principle of mutual benefit between human and nature. This kind of conceptual metaphor positions human outside nature (Larson, 2011).

The economic system, consumerist identity, and accumulation-oriented life are built through stories conveyed through conceptual metaphorical language. Through language, the natural world is suppressed into objects or resources to conquer and exploit (Stibbe, 2015). Rising inequalities, climate change, loss of biodiversity, alienation from nature, and loss of community, have led us to question the basic stories that underlie today's industrial society. Stories are the secret source of values: change the stories that individuals or nations live by, and the individuals and the nations themselves change (Okri, 1996). The scariest story we experience is the story of human centrality, of a species destined to rule over all, unrestricted by boundaries, over other lesser beings. These stories can be questioned from an ecological perspective: do they encourage people to protect or destroy the ecosystems we depend on (Kingsnorth & Hine, 2009).

Inculcating ecological ethic values in early childhood as a long-term investment in preserving nature requires strenuous and continuous efforts. Considering humans are the definite leading cause of natural damage, it is essential to carry out environmental education from an early age. Environmental education has seen the urgency to include immersive experiences in nature as part of the curriculum to ignite children's environmental awareness. Children are invited to be involved directly in contact with nature in an immersive ecological education program so that they become a strong link between theory and practice. Children are expected to establish strong bonds with nature on an ongoing basis.

Indeed, knowledge about the environment should not be a mere intellectual abstraction. Early childhood needs to be invited to participate in various motoric activities to actively motivate them to love and care for the environment. However, simply inviting children to engage in direct activities in nature is not always enough to foster a personal bond with nature. Various possibilities of children's experiences that may lead to negative experiences such as the imagination that nature is dirty and uncomfortable or the assumption that these activities cause hatred because it interferes with their time interacting with everyday technology should be avoided (Farrelly, 2018). Therefore, alternative methods and other media need to be explored to support environmental education programs.

In addition to immersive direct experiences in nature, children's narrative experiences and the power of their imagination also create profound emotional experiences with nature to build strong engagement. From an early age, children in every country around the world are introduced to the folktale of their home country by their parents and grandparents. Psychologists and educators have emphasized the important role stories play in children's holistic development. Folktale sparks their imaginations and provides them with a source for understanding the origin and purpose of the world. They tend to interpret abstract concepts and values, leading them to acquire environmental awareness. These stories stimulate their imagination and allow them to visualize the world. Children enjoy the great works of folktale and discover their role, identity, and responsibility through folktale (Mishra & Satpathy, 2020). There are similarities between ancient thinking and childhood thinking, which appeal to adult learners because they arouse an element of human curiosity. The impression that folktale creates on children's minds lasts a long time (Courtney, 1974).

The early childhood period is very crucial for a person's development. Babies up to a certain age are not aware of their bodies. Babies only recognize what they can see, such as hands and feet. When the baby does not see his body anymore, he immediately loses the concept of self. The image of the self is only obtained from *the Other*. Jacques Lacan calls the phase the mirror image stage. Even though he is not his authentic self, he will continue to identify himself through this mirroring process. The image of one's whole being is just a fantasy. In the mirror stage, children build relationships between the internal world and the reality outside themselves. The mirror stage ends with the child entering a symbolic order through language or culture. At this point, children's fantasies can be directed to empowering their environmental awareness through the role of folktale in the symbolic process. The concept of nature and humans in folktale impacts the process of child development (Lacan, 1961). The process of internalizing environmental ethic values through folktale in early childhood needs attention. Early childhood period has a high fantasy and imagination. Children tend to identify themselves from what they fantasize about. Early childhood tends not to distinguish between factual and imaginative information. Folktale can have solid psychological implications on the formation of children's cognitive structures.

By following the storyline in folktale, children subconsciously internalize various concepts of nature and position nature wisely based on culturally familiar local wisdom. Some folktales contain various concepts about nature metaphorically. Nature is explained by borrowing concepts from more concrete forms close to the child's sensory experience. Nature is sometimes represented in trees that have the quality of human character. Nature is also described as a mother who takes care of her children; in this case, the story contains the concept of *nature as a mother* and *nature as a breeder*. Children from an early age have been able to understand the concept metaphorically. Furthermore, acquiring conceptual metaphors at an early age is significant in shaping children's cognition. In this case, metaphorical competence is seen more as a continuous process rather than stage-like process (Vosniadou, 1987).

The selection of folktale as teaching materials for environmental education also needs to consider the implications of children's ecological ethics, whether they tend to lead to anthropocentrism, biocentrism, or ecocentrism. The affirmation of the tendency of folktale in positioning nature over humans can be observed from the operation of the desires of the story characters. Some folktales narrate characters who represent nature as superior to humans. By ensuring the pattern and form of human 'desire' toward nature or vice versa, it can be a design in interpreting the content of an ecological ethic in the folktales. Children will unwittingly acquire ecological ethic that empower and support environmental conservation efforts when immersed in a story. Therefore, this study aims to portray the potential of culturally familiar folktale as an alternative teaching material for early childhood environmental education based on local wisdom using conceptual metaphor analysis and psychoanalysis.

FOLKTALE AS CHILDREN'S LITERATURE

Folklore is classified as traditional literature in literary studies and includes fables, folktales, myths, legends, and epics. The classification of folktale as traditional literature shows that folktale has become a tradition, and the origin and author are unknown. Folktale is told from generation to generation orally through the habit of storytelling which is identical with children. Thus, folktale can be classified as children's literature. Children's

literature can be characterized as literary works that are emotionally and psychologically acknowledged and appreciated by children and generally depart from concrete facts easily imagined. Children’s literature can say anything, even what adults think does not make sense. For example, we often encounter children’s stories with animal characters who can talk, act, think and feel like humans. Children are more ready to accept fantasy than adults.

Children’s literature includes narratives and folktales having titles, contents, or styles suitable for children. In other words, children’s literature is an essential part of an education system and an important tool helping children to achieve many goals set in the system (Court & Rosental, 2007). Works of children’s literature should be qualified enough to help children meet their developmental, emotional, and social needs. The works of children’s literature should be written in a familiar language and have the characteristics necessary to support the development of children from phonetic, emotional, and aesthetic aspects (Hassett, 2009).

Piaget categorized children cognitive development into four stages as follows:

Age	Stages of Cognitive Development
0 – 2	sensorimotor
2 - 6 or 7	Preoperational
6 or 7 – 11 or 12	Operational Concrete
11 or 12 – adults	Operational Formal

Thus, a child is an individual aged 0-12. In comparison, early childhood is classified in the pre-operational phase, namely between 0 to 6 or 7 years old (Ginsburg & Opper, 2016).

Jacques Lacan named the 0-6 month age *the Real* phase. At the beginning of this phase, the child is still dependent on the mother and is characterized by only a need. The psychic region is characterized by the absence of separation, loss, and language. The advanced phase, aged 6-18 months, is the Imaginary phase, where there is a transition from primary needs to demands. Language appears in this phase but is still fragmented and uncoordinated. Children enter the Symbolic phase at the age of 18 months - 4 years, where the disclosure of reality occurs through language or culture. Children can express desires to form the “Subject.” This phase is also marked by the formation of *fantasy* as a driver of desire. The primary function of fantasy is to keep our desires on (Lacan, 1961).

Fantasy is closely related to desire through *the Other*. The child desires to experience the Other as if the desire arises from oneself. The desire that appears in the form of fantasy is not merely the desire of the child himself, but the desire of the people or things around the child (the Other) who also interact in the fantasy process. Fantasy confirms that the desire of the Subject, in this case, early childhood, is the desire of the Other. Fantasy asserts that children do not understand anything about their desires, while the object of desire is abstract and infinite, never-ending and constantly appearing. In other words, fantasy is a form of knowledge that does not know itself (Zizek, 2016). Fantasy is not the opposite of reality. Fantasy forms the structure of reality. It determines the form of a person’s desire. Reality becomes an escape from the encounter with the Real. Fantasy overcomes the Subject of an encounter with the Real; on the other hand, fantasy also provides an opportunity for essential coordination of the Subject’s ability to desire. The desire in fantasy is not the desire of the Subject but the desire of the Other who interacts with the Subject.

There is a mutually corroborative process in the interaction between a story and a child's life. Narrative influences and constructs individuals and groups of people, and vice versa, also against individuals or in the context of folktale is the collective culture of society. The relationship between narrative and life is reciprocal. Narrative imitates life, and life imitates narrative. "Life" in this context is a construction of the human imagination, which is the same as "narrative." Humans construct it through active reasoning, with the same ratios through which we construct narratives (Bruner, 2009). A narrative has substantial psychological implications, especially in forming children's cognitive structures. Regarding narrative discourse in the formation of children's cognitive structures. The culturally shaped cognitive-linguistic processes that guide self-telling of life narratives achieve the power to structure perceptual experiences, organize memories, segments, and goals to construct life events. (Bruner, 1993).

Bruner previously suggested two basic types of intelligence or modes of cognitive functioning: paradigmatic mode and narrative mode. In the paradigmatic mode, thinking is a structured arrangement of propositions to be logically connected. On the other hand, a narrative mode is an understanding based on sequential, action, and thought-oriented that leads to an introduction to detail. Furthermore, Bruner argues that the structure of thought understands reality by mediating cultural products such as language and other symbolic systems. In particular, Bruner focuses on his belief that narrative is a cultural product (Bruner, 2009).

CONCEPTUAL METAPHOR OF NATURE

In cognitive linguistics, metaphor is understood as a linguistic phenomenon and includes the conceptual area of the human mind and reasoning. In everyday expressions, metaphorical language is one form or reflection of the relationship between conceptual realms in individual cognition. Metaphors are everyday linguistic phenomena. Based on the research results, many expressions and statements from various types of discourse are metaphorical. From this cognitive understanding, metaphor is a form of understanding one concept by transferring another concept (Lakoff, 1993; Lakoff & Johnson, 1980). Metaphor is explained as a mapping from a source domain to a target domain. The target domain is the area being talked about, while the source domain is the area that has been drawn on for vocabulary and structure. For example, in *love is a journey*, the target domain of love is talked about using words from the source domain of journey (Lakoff & Johnson, 1999).

One metaphor of nature often analyzed and denounced as a destructive metaphor is *nature is a competition* and its variations such as *nature is a battle*, *nature is a struggle*, and *nature is a war* (Krementsov & Todes, 1991; Larson, 2011). This metaphor echoes the competitive view of human nature previously held by economists, such as Adam Smith, and gives it new legitimacy. The metaphor *nature is a competition* reinforces the neo-classical economic assumption that people are inherently selfish and only interested in maximizing their gratification. This metaphor disparages the principle of cooperation and works towards mutual benefits, which are essential to sustain life-supporting systems. Progress and competition are powerful ideological metaphors that justify how we act to nature and one another (Larson, 2011).

Another metaphor considered destructive is *nature is a machine*. There are various types of machines equated with nature or planets, namely clocks, factories, computers, and spacecraft. The first problem with this metaphor is that the machine is made up of parts,

repaired by replacing the faulty parts without considering the system as a whole. This allows for a misplaced optimism that technologies such as carbon capture and storage, nuclear fusion, hydrogen cars, or geoengineering can solve isolated environmental problems without changing the larger social and cultural systems that underlie them. Another problem with the *nature is a machine* metaphor is that it does nothing to celebrate the life of the myriad living things within it, which are part of nature – they are just components. *nature is a machine* and its variant *nature is a storehouse*, justifies the exploitative and managerial character of Western civilization, making it appear natural, clear, and normal (Verhagen, 2008).

The metaphor of *earth is a space ship* is a form of machine metaphor with several positive aspects, so it can be considered an ambivalent metaphor. Like other machine metaphors, “the spaceship technology metaphor reflects the image of humans as managers and controllers, rather than as stewards” (Mühlhäusler, 2003) but can also highlight environmental constraints. The consistently expressed separation of man and nature points to a fundamental problem in the metaphors we live by: If we humans consider ourselves separate from nature, we will not necessarily consider ourselves subject to the laws of nature. The metaphor of *nature is a machine* and *nature is a storehouse* creates a strong separation between humans and nature. Nature does not move and is there to be exploited by humans (Stibbe, 2015).

Another metaphor that also places humans outside of nature is *nature is a library*. Converting rainforest to other uses can be likened to a library on fire, full of unread books. Furthermore, through reading the genetic literature, it is painstaking gene mapping that reveals it and the explanation of the many surprising and varied interactions between species (Valiverronen and Hellsten, 2002). This metaphor maps scientists as readers and various rainforest species as books. However, man is outside the library rather than perishing because the system that supports life is on fire (Stibbe, 2015).

LACANIAN PSYCHOANALYSIS IN FOLKTALE

As a cultural product, folktale provides many explanations related to people's understanding of various things. Psychoanalysis interpret human attitudes represented by the characterizations in the narrative discourse. Furthermore, psychoanalysis penetrate the unconscious of folktale, because sometimes in the relationship between the signifier and the signified, there is a difficult boundary to penetrate. Dundes looked at the complexity of folktale to the mental process. Concerning the role of imagination in most folktales, psychoanalysis can dismantle the workings of the imagination back to the internal fantasies that precede interest in the external world and carry their origin in unconscious interests and impulses (Dundes, 1965).

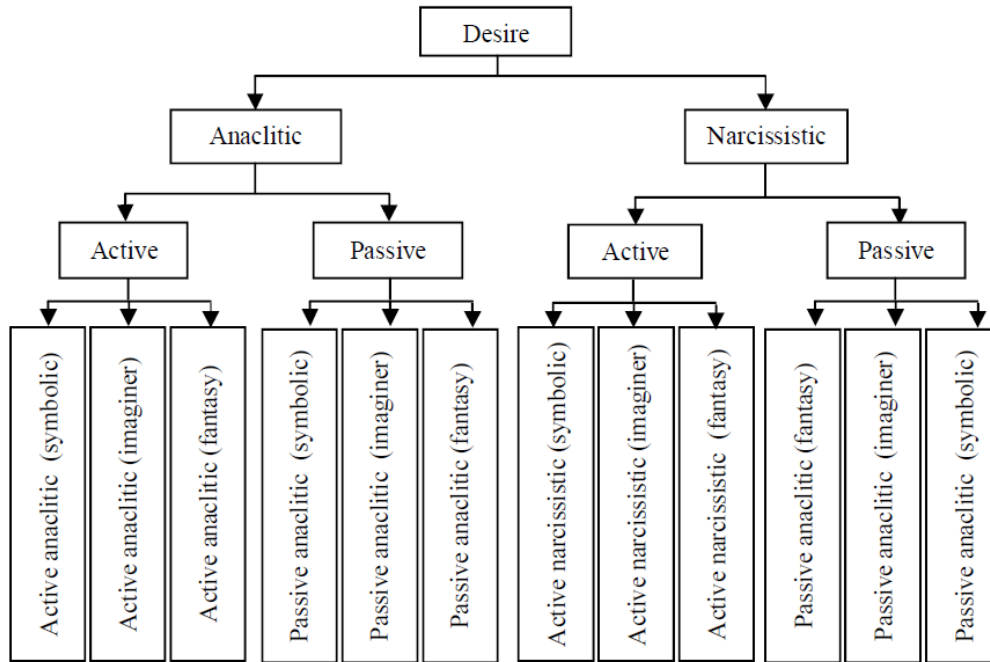
Dundes sees ‘desire’ as an essential notion in analyzing folktale. Desire operates in the realm of human subconsciousness. Therefore, “desire” triggers human action represented in the story's characterization. According to Freud, two desires are the desire to have (anaclitic) and the desire to be (narcissistic). Based on these two types of desires, Lacan divides them into four types of desires:

a. *Active anaclitic desire*. One can desire to possess *the Other* as a way to gain satisfaction.

b. *Passive anaclitic desire*. One can desire to become another's desire or belong to *the Other* as the object of *the Other's* source of satisfaction.

- c. *Active narcissistic desire*. One can desire to become *the Other* – a desire for which identification is one particular form, while love or worship is another.
- d. *Passive narcissistic desire*. One can desire to be the object of *the Other's* love (or admiration, or idealization, or recognition).

The four desires operate in three orders of subjectivity: *the Symbolic, the Imaginary, and the Real*. These three orders present themselves respectively in *signifier, image, and fantasy* (Lacan, 1961). The operation of desire in each order can be divided into twelve types:



Lacanian's Types of Desire

Operations of desire in a symbolic order by including a signifier can be categorized as follows; (a) the passive narcissistic desire of the symbolic order involves the expectation that the symbolic the Other – the ultimate authority or source of meaning shaped by the symbolic order characterized in our understanding of nature, society, God, etc. – loves the subject in some way, i.e., assessing, nurturing, recognizing, or thinking only of the subject; (b) active narcissistic desire in a symbolic order involves the subject's feeling to desire certain signifiers of the Other, which needs to be emphasized on the signifier. Because often the analysis leads to the Other, not the signifier; (c) an active anaclitic desire in a symbolic setting involves the desire to have the form of an object that embodies certain signifiers as a means of self-gratification; (d) passive anaclitic desire in the symbolic order involves the subject's desire to be desired by the symbolic order as the main signifiers bearer.

The following are types of desire in an imaginary setting; (a) an active narcissistic desire in an imaginary setting related to efforts to love and admire the other's love to the point where that desire makes the person concerned want to be the other physically; (b) passive narcissistic desire in an imaginary setting involves a desire to be admired or idealized because of one's physical appearance to the point of being loved or identified; (c) active

anaclitic desire in an imaginary setting involves the subject's desire to have an imaginary Other. In other words, the subject desires to have the image of the Other as a means of self-gratification; (d) passive anaclitic desire in an imaginary setting involves the desire to become the body that others desire as a means to revel.

According to Lacan, the subject is always born feeling incomplete, like an omelet. There is always something missing and detached in the subject. Desire in the Real attempts to get the missing part of the subject's self. Lacan calls the thing/part in which the fantasy about fullness is built as an *object a*; (a) Active anaclitic fantasy involves possessing as a means for one's enjoyment of an *object a* manifested in a person, thing, or activity outside of the person. (b) passive anaclitic fantasy embodies *object a* so that Others desire to have it as a means to rejoice; (c) active narcissistic fantasy involves loving or admiring an *object a* that is on the other side and attempting to unite or identify with it; (d) passive narcissistic fantasy is a fantasy of being an object that is loved by the other, an object that fills the other's shortcomings.

ECOLOGICAL ETHICS

The environmental problem is not simply a technical issue. The current global ecological crisis is an ethical issue. Without a doubt, various environmental cases are primarily sourced from human behavior. Convincingly, humans are the leading cause of environmental damage. It takes an environmental ethic that guides humans in interacting with nature. Anthropocentrism is often accused of being a source of misrepresentation of the relationship between humans and nature. Humans are seen as the epicenter of the universe. Nature is seen as an object so that humans feel entitled to take advantage of nature to the desired point. There is no limit to the use of nature even if it reaches the level of exploitation. Nature in modern life is an inanimate commodity that must be owned, controlled, enhanced, consumed, and discarded. This view only examines from the perspective of anthropocentrism (Taylor, 2011).

In the next stage, the use of nature with an understanding of anthropocentrism raises two approaches; a shallow ecology approach does not feel the need to think about the sustainability of nature after being exploited as long as the results are beneficial for humans. Meanwhile, deep ecology considers that humans need to think about the sustainability of nature after taking its benefits. On the other hand, biocentrism believes that all entities in the universe, both animate life and inanimate matter, are the same. Humans should not exploit other entities, including nature. As a variant of biocentrism, the understanding of ecocentrism sees humans as part of nature. One of the missions of environmental education is to shift people's views dominated by shallow anthropocentrism so that arbitrary attitudes towards nature can be stopped (Taylor, 2011). Environmental education aims to seed a caring attitude and awareness of the importance of preserving the environment. Environmental education also aims to plant ecological ethics, ensuring sustainability, seeding a vision of the common welfare of the entire ecosystem. As part of nature, understanding nature and instilling an understanding of the value of biocentrism or ecocentrism is the best way for humans to live in harmony with the entire community of creatures.

RESEARCH METHOD

This research data was a Javanese folktale, which contained trees and forests as the story's main characters. First, conceptual metaphor analysis is used to understand the concept of nature in the Javanese folktale. Second, Lacanian psychoanalysis is used to understand the human desire toward nature or vice versa. Third, both explanations from conceptual metaphor analysis and Lacanian psychoanalysis are used to understand the implications of ecological ethics in the folktale. The overall results of the analysis are used as the basis for considering Javanese folktale as teaching materials for early childhood environmental education.

FINDING AND DISCUSSION

There are myriads of Javanese folktales. The folktales also describe the way how Javanese understand the world. The belief of the ancient Javanese people is called *Kapitayan*, which is still firmly held by some Javanese people. In simple terms, *Kapitayan* can be described as religious teaching that worships the main deity called *Sanghyang Taya*, which means Empty (Java: *Suwung, Awang-uwung*). *Taya* means the Absolute, which cannot be thought, imagined, or approached with the human's senses. The ancient Javanese defined *Sanghyang Taya* in one sentence "*tankena kinaya ngapa*" or "there cannot be done about it." The word *Awang-uwung* means "there is but is not there, there is not, but there is." For this reason, in order to be known and worshiped by humans, *Sanghyang Taya* is described as having a divine name and attribute called *Tu* or *To*, which means 'supernatural power.'

In the *Kapitayan* teachings, there is a supernatural power of *Sanghyang Taya* called *Tu* or *To*, embodied, internalized, and 'hidden' in everything that has name related to the word *Tu* or *To* such as: *wa-Tu* (stone), *Tu-gu* or *Tu-ngkub* (sacred building), *Tu-lang*, *Tu-nda* (storied building, punden terraces), *Tu-nggul* (banners), *Tu-nggal* (single, one), *Tu-k* (springs), *Tu-tire* (waterfall), *Tumbak* (javelin type), *Tu-nggak* (tree trunk), *Tu-lup* (chopsticks), *Tu-rumbukan* (trees), *un-Tu* (tooth), *pin-Tu*, *Tutu-d* (heart, spleen), *Tutu-k* (cave, mouth, hole), *To-peng*, *To-san* (heirloom), *To-pong* (crown), *To-parem* (sacred garment), *To-mara* (javelin type), *To-rana* (gate), *To-wok* (javelin type), *To-ya* (water).

Conceptual Metaphor of Nature in Javanese Folktale

Javanese belief is reflected in various folktales. For example, the story of *Kiai Jegot* from Yogyakarta described how *Tu-nggak* (tree trunk) and *Tu-rumbukan* (tree) are considered sacred. Trees and forests hold supernatural powers, inhabited by spirits who communicate with humans. The folktale of *Kiai Jegot* tells of a spirit who lives in a large tree, sacred and authoritative. The tree was about to be cut down as a pillar for the Yogyakarta palace building belonging to a king with the title Sri Sultan Hamengku Buwono I (SSHB I). Some of the phrases in the story show the conceptual metaphor of *forest is a home* as in the following expressions:

.... The courtiers realized that the Karangasem forest, known as the greatest forest and inhabited by wild animals, was also a haunted forest. Many spirits are living there.

The forest is explained by borrowing the concept of home. The target domain of forest is talked about using words from the source domain of home. The forest in the folktale is

home to spirits who have supernatural powers. The forest is sacred, so humans cannot take anything in it arbitrarily. Forests are home to animals, birds, insects, and plants, home to a habitat. Forest landscapes have environmental and cultural significance. Humans and places connect through the forest and nature sounds, namely between culture and the environment. As a cultural landscape that informs one's identity and place, the forest is culturally related to the mythology in society. Forests are culturally associated with nature-based religion in which various plants and animals are considered to have spirits.

For the Javanese, the empirical realm is closely related to the metaempirical realm (the supernatural), they complement each other. Sensitivity to the mystic dimension of the empirical world finds expression in various ways. Belief in spirits also has an integrative function because the Javanese relate the various forces of nature to spirits and can therefore name them. Thus, the power is no longer anonymous but is placed in an understandable framework, in the context of this folktale, the spirit is named *Kiai Jegot*. Javanese people experience the world where their well-being depends on whether they manage to adjust to the spirits around them. If society guarantees itself against these spirits in various ways, then it feels safe. In this way, the peaceful state of society is renewed, and dangerous forces are neutralized. It is narrated in the folktale that the courtiers of the Yogyakarta Kingdom perform a fasting ritual before leaving for the forest.

Not long after that, the group of courtiers of the Ngayogyakarta Kingdom departed for the Karangasem forest. Before they leave, the courtiers first perform fasting. By fasting, they hope to maintain the purity of their hearts. Through fasting, they want to avoid harm. The courtiers realized that the Karangasem forest, known as the Greatest forest and inhabited by wild animals, was also a haunted forest. It is said that many spirits are living there. "If our hearts are pure, of course, all obstacles can be overcome," said one courtier to his friend.

The material and immaterial realms are closely related and complementary for the Javanese. The appreciation of nature, both material and non-material, is expressed in various ways, one of which is by fasting rituals. Javanese people are familiar with the term *tirakat*, which means to refrain from eating and drinking to purify oneself. In Javanese belief, the forest is a haunted and sacred place, so anyone who enters the forest must first ask permission from the occupants or the *baureksa*. People who enter the forest are prohibited from speaking dirty and having bad intentions. The person's feelings and heart must be clean. Therefore, the fasting ritual attempts to train the heart and mind always to be clean and free from dirty and bad feelings and thoughts.

Rituals of fasting and *slametan* are usually performed by Javanese before carrying out essential activities. Although the *slametan* is full of social nuances, the prayers of salvation expressed in it go beyond this social dimension, even emphasizing a broader, deeper, and more diverse dimension: ecology. The prayer of salvation applies to human entities and all other biotic and abiotic entities. Safety or the state of *slamet* is experienced as a need, interest and in some instances becomes the life goal of the entire ecological community. The celebrations will always remind the community and their environment and are a medium of communication between the entire population and the supernatural nature, which is the source of health, fertility, and life. This salvation also reveals the values that are felt to be the

most profound and fundamental, namely the value of togetherness, harmony, and respect for the environment in which they live. Salvation thus refers to the values of balance, harmony, and well-being to achieve both physical and mental safety. The actual function of these ritual practices is moral, namely that nature returns to normal after the forest has been adequately utilized, and the community is in harmony and tranquility.

A variation of the conceptual metaphor *forest is a home is tree is a home*, which is also found in the folktale, as follows:

"I am Kiai Jegot! The tree spirit. The *baureksa* of this teak tree that you are going to cut down."

"I won't bother you. I just want to put forward a condition if you want to cut down the teak tree where I live,"

"You may cut the teak tree where I live. However, I beg to be allowed to remain in it. Do you agree?"

The tree in the story is described as a dwelling spirit with supernatural powers and authority. Big trees and forests in Javanese belief have inhabitants. In some places, the big trees and forests have been sacred until now. The magical power protects trees and forests not to cut down arbitrarily.

In the daily life of the Javanese people, the attitude of not disturbing forest life maintained in a prohibition or interdiction can still be found. The obligation not to disturb nature is usually maintained and lived through taboos. For example, nature (trees) is sacred, so it should not be destroyed. The prohibitions and taboos that people still believe in include the taboo on cutting down trees and certain other plants in the forest, the taboo on expressing complaints when traveling through the forest, and the taboo on wearing red clothes when traveling to the forest or mountains. In the case of cutting wood and other plants for daily needs, this is allowed. The expression of complaints when traveling in the forest is not allowed because psychologically, it affects the motivation and enthusiasm and results in physical weakness. It is very unfavorable for a person, especially on a strenuous and long journey in the forest. Furthermore, the color of red clothes is conspicuous and can be dangerous because it invites wild animals into the forest.

Apart from this rationalization, in reality the Javanese people think that the Java forest is a place for various types of supernatural beings. Forests are sacred, while people's livelihoods and activities related to forests are profane. From these two concepts (sacred and profane) rites, prohibitions, or taboos can be explained. Based on the definition that the sacred is what is set aside, which is set apart, it is this separation and disconnection that distinguishes it from the profane. Usually these two things are separated from each other. So the whole rite is meant to bring about this separation, and this separation is essential. These rites prevented mixing and unauthorized contact from occurring, and prevented individual territories from entering each other

Meanwhile, the attitude of the Javanese people towards the forest, which they consider a sacred place; the abode of various types of spirits, according to the traditional Javanese opinion. The original nature for the Javanese is haunted, full of unknown spirits (Suseno, 1993). The sacredness of the forest indicates that sacred characteristics have been attached to it, while the Javanese people have profane characteristics and their secular daily activities. Based on the hierarchy of things (hierarchy of being), sacred things tend to be considered to

have superior dignity and power compared to profane things; meanwhile, humans, in this case, Javanese society, are described as inferior and dependent on the sacred. Sacred things are things that must be protected and isolated in order to stay away from profane things.

So that this sacred life is not disturbed, particular efforts are needed so that human interests do not intersect with the interests of these creatures. However, sacred things cannot exist in the same space and time as profane things. The sensory realm (including the forest) for the Javanese expresses the supernatural (sacred). Nature is an expression of power that ultimately determines his life. In nature, Javanese people experience how much they depend on unaccounted for supernatural powers, which they call the supernatural. The cosmos, including life, objects, and events in the world, is a coordinated and orderly entity, a unity of existence in which every phenomenon, material and spiritual, has meaning far beyond what appears (Mulder, 1978). Faced with nature, humans try to free themselves as much as possible from it by spiritualizing or refining it (Suseno, 1993).

Within certain limits, folktale stores ecological knowledge that can be used for ecological behavior. Ecological behavior can save forests from bad human behavior that can damage the balance of the ecosystem. The behavior of people who designate certain places as haunted and sacred is an effective strategy to protect and preserve biological and non-biological natural resources from negative human actions so that the hydro-oro-logical function (preservation and protection of natural resources of water and soil) from forests, rivers, lakes, water sources, and providers of genetic resources for the life of human subsystems are maintained sustainably.

The folktale of *Kiai Jegot* also contains the conceptual metaphors of *forest is a treasure* and *forest is a heritage*, as in the following expression:

.....It is also not allowed to damage other trees in the Karangasem forest. Forests must be protected so that they are not damaged. A well-maintained forest will save water for the benefit of the people around this forest

From an ecological point of view, cooperating in harmony with nature, both physical and metaphysical, is a form of cosmic behavior. The physical nature is “guarded” by cultivating and maintaining it. Meanwhile, the psychic realm is “guarded” through respect for the spirit of *baureksa*. The integration between humans and nature in an ecological community is a reality that shows the existence of interconnectedness, attachment, inseparability, and wholeness of relationships. In the Javanese worldview, the reality is not divided into various separate and unrelated fields, but the reality is seen as a whole. In essence, the Javanese see social interactions as simultaneously an attitude towards nature and attitudes towards nature as having social relevance (Suseno, 1993). Furthermore, within the framework of the cosmocentric-spiritual Eastern view, humans and nature are united in harmony.

Desire toward Nature in Javanese Folktale

In *Kiai Jegot* folktale, it can be seen how the relationship between humans and nature through the operation of the character desires of *Kiai Jegot* and *Sri Sultan Hamengku Buwono I (SSHB I)*. This myth of the authority of *Kiai Jegot*'s tree drives an active anaclitic desire in the symbolic signification order of *SSHB I* as a human representation. The symbol of the authority of the tree is expected to complement the authority of the Sultan. *SSHB I* wants to

own and enjoy the authority of the tree as a previously separate entity. Up to a certain point, SSHB I wanted to identify with the authority of the tree. Thus SSHB I also harbors an active analytic fantasy desire for Kiai. Like Lacan's opinion, human is born like an omelet. Humans are born full of feelings of incompleteness or insecurity. Self will build wholeness from the fragments of signs and images around it. Likewise, with the human figure SSHB I wants to unite with the authority and sacredness of Kiai Jegot. The Sultan felt that something was missing from him. There is a kind of primordial incompleteness. With the discovery of Kiai Jegot, SSHB I used it as a means of rejoicing in completing this primordial incompleteness. The tree covers or fills up that which is missing.

This folktale characterizes Kiai Jegot as a central player. Kiai can refuse or accept human offers. Kiai Jegot's position is superior. It is said that Kiai Jegot was willing to become the pillar of the palace as long as he was allowed to stay inside the pillar of the palace forever. This shows the Kiai's boundless devotion to the Keraton. The desire for passive narcissistic fantasies is Kiai's motivation. Kiai feels more meaningful and more valuable when used as a palace pillar. He felt coveted by the top authorities. This gives satisfaction to Kiai Jegot. On the other hand, this Kiai's desire can be explained by further interpretation. The story also reflects nature's unconditional love for humans.

Another type of desire possessed by a tree (Kiai Jegot) is an active Narcissist in a symbolic order. Secretly the sacred tree also wants the authority of SSHB I. At the end of the story, it is explained that the tree wants to enjoy the sultan's authority. Kiai Jegod was driven to be authoritative according to the sultan's conception. Here there is a symbiosis between SSHB I and Kiai. The sacred tree completes the authority of the sultan, and vice versa, the sultan, fulfills the authority of the tree. In this case, passive analytic fantasy is dominant in the tree's desire. Just as the sultan felt that something was missing and loose, the Kiai did. He feels that being desired or owned by SSHB I as a representative of the State fulfills primordial desires that are released.

Ecological Ethic in Javanese Folktale

The folktale of Kiai Jegot carries the ethical implications of biocentrism related to people's views of nature. Humans and nature are one entity. There is no higher or superior entity. Animate life (living things) and inanimate matters are the same and have no difference. Everything is seen as equal without any particular superiority. Even in further reading, the folklore of Kiai Jegot and many Javanese folklores position nature as superior. Humans are part of nature. In other words, humans are constituents of nature. Ecocentrism (which is often equated with biocentrism) views everything holistically. In the moral understanding of ecocentrism, everything is surrounded by nature. There is no separation. Myriads folktale contain ecological knowledge that can be used for ecological behavior, wise behavior towards the environment. The strong tradition of natural spirituality (animism, dynamism) combined with the religious nuances of Sarengat Islam, Kejawen spirituality, Hindu mysticism, and the teachings of wayang morality is one of the roots (fundamental) values of Javanese environmental wisdom.

Reconsidering Folktale as Teaching Material of Early Childhood Environmental Education

Folklore has a particular function or role in society. According to Bascom, folklore has four functions, namely (1) as a reflection/projection of the culture of a society, (2) as a means

of legitimizing the cultural system of a society, (3) as an educational tool, and (4) as a tool to maintain a uniform pattern of values, norms, and behavior that prevails in a society. It can even act as a tool of coercion and social control. In the learning strategy, folklore contains wisdom as an approach to teaching and learning. Its function is mainly to motivate students to apply their knowledge, work cooperatively in groups, and perceive the interrelationships between various fields of knowledge mastered. As a strategy, this model can encourage imaginative metaphorical processes, creative thinking, and cultural awareness (Bascom, 2016). In addition, this kind of strategy can make the learning process an arena of exploration, both for students and teachers, in achieving scientific understanding in various fields of science. In this context, the expected competence is that early childhood will have respect, affection, and concern for nature conservation, especially trees and forests.

Children from an early age can understand concepts through metaphors so that the metaphors used also need to be adapted to the children's abilities. Conceptual metaphors are conveyed through language. Early childhood language development grows from simple-concrete concepts to complex-abstract concepts. Conceptual metaphors tend to help understand a concept with a similar pattern, borrowing the concept of the target domain closer to sensory and embodied experience to explain the source realm. An understanding of the concept of nature represented through trees and forests, which is biocentric, needs to be internalized and attached to the awareness of early childhood. The process of internalizing environmental-ethical values through folklore in early childhood needs serious attention. Early childhood has a high fantasy and imagination. Children tend to identify themselves from what they fantasize about. Early childhood tends not to distinguish between factual and imaginative information. Folklore can have solid psychological implications on the formation of children's cognitive structures. The best way to teach is not to force teaching but to allow listeners to become so involved in listening to a story that their defense mechanisms are no longer active.

In general, the concept of nature in Javanese folktale is suitable for early childhood because it teaches children to understand nature in a biocentric manner. Humans are part of nature. Nature is a big home for many creatures, including humans. Destroying nature means destroying everything in it, including humans. Respecting natural life means respecting all life, including humans. Folktale teaches children not to be selfish. Humans are only a tiny part of nature, so humans have no right to exploit nature and are obliged to protect it.

Especially the Javanese folk tales, of course, are very suitable for early childhood living in Java. Cultural familiarity of Javanese folktales can help reduce the cultural barrier so that children readily accept the message. Besides language, the depiction of nature as story characters certainly needs to be modified and adapted to early childhood psychology. Without losing the impression of being haunted and dignified, characters who represent nature need to be modified to be more friendly and liked early childhood. The depiction and modification of the character are adjusted to the learning objectives and competencies to be achieved by early childhood. Thus, the value of the ecological appreciation of the Javanese in folklore can still be maintained and, at the same time, can be accepted by early childhood.

CONCLUSION

The Javanese folktale of *Kiai Jegot* contains the conceptual metaphor of *forest is a home*. The forest is explained by borrowing the concept of home. The forest is home to spirits who have supernatural powers. The forest is sacred, so humans cannot take anything in it

arbitrarily. Forests are culturally related to nature-based religion in which various plants and animals are considered to have spirits. A variation of the *forest is home* metaphor is the conceptual metaphor of *tree is a home*. Big trees in Javanese belief have occupants. Until now, in some places, the big trees are sacred. The magical power protects trees and forests not to cut down arbitrarily. The folktale of Kiai Jegot also contains the conceptual metaphor of *forest is a treasure* and its variations, *forest is a heritage*. From an ecological point of view, cooperating in harmony with nature, both physical and metaphysical, is a form of cosmic behavior. Physical nature is maintained by cultivating and maintaining it. Meanwhile, the psychic realm is guarded through respect for the *baureksa* spirit. In the Javanese worldview, the reality is not divided into various separate and unrelated fields, but the reality is seen as a whole.

In the folktale, it can be observed how the relationship between humans and nature through the operation of the character desires of Kiai Jegot and Sri Sultan Hamengku Buwono I (SSHB I). The myth of the Kiai Jegot tree's authority drives an active analytic desire in the symbolic signification order of SSHB I as a human representation. The symbol of the authority of the tree is expected to complement the authority of the sultan. SSHB I wants to own and enjoy the authority of the tree as a previously separate entity. Up to a certain point SSHB I wanted to identify with the authority of the tree. Thus SSHB I also harbors an active analytic fantasy desire for Kiai. It is said that Kiai Jegot was willing to become the pillar of the palace as long as he was allowed to stay inside the pillar of the palace forever. This shows the Kiai's boundless devotion to the Keraton. The desire for passive narcissistic fantasies is Kiai's motivation. Kiai feels more meaningful and has more value when used as a palace pillar. He felt coveted by the top authorities. This gives satisfaction to Kiai Jegot. Another type of desire possessed by a tree (Kiai Jegot) is an active Narcissist in a symbolic order. Secretly, the sacred tree also desires the authority of SSHB I. Here there is a symbiosis between SSHB I and Kiai. The sacred tree completes the authority of the sultan, and vice versa, the sultan fulfills the authority of the tree. In this case, passive analytic fantasy is dominant in the tree's desire.

The Javanese folktale of Kiai Jegot carries the ethical implications of biocentrism related to people's views on nature. Humans and nature are one entity. There is no higher or superior entity. There is no difference between animate life (living things) and inanimate matter. Everything is seen as equal without any particular superiority. Even in further reading, the folklore of Kiai Jegot and many Javanese folktales position nature as superior. Humans are part of nature. In other words, humans are constituents of nature. Ecocentrism, which is often equated with biocentrism, understands everything holistically. In the moral understanding of ecocentrism, everything is surrounded by nature. There is no separation.

Children from an early age can understand concepts through metaphors so that the metaphors used also need to be adapted to the children's abilities. Conceptual metaphors are conveyed through language. Early childhood language development grows from simple-concrete concepts to complex-abstract concepts. Conceptual metaphors tend to help understand a concept with a similar pattern, borrowing the concept of the target domain closer to sensory and embodied experience to explain the source realm. An understanding of the concept of nature represented through trees and forests, which is biocentric, needs to be internalized and attached to the awareness of early childhood. Early childhood has a high fantasy and imagination. Children tend to identify themselves from what they fantasize about. Early childhood tends not to distinguish between factual and imaginative information.

Folktale can have solid psychological implications on the formation of children's cognitive structures. The best way to teach is not to force teaching but to allow listeners to become so involved in listening to a story that their defense mechanisms are no longer active. Especially the Javanese folk tales, of course, are very suitable for early childhood living in Java. Cultural familiarity of Javanese folktales can help reduce the cultural barrier so that children readily accept the message. Besides language, the depiction of nature as story characters certainly needs to be modified and adapted to early childhood psychology. Characters who represent nature need to be modified to be friendlier and liked early childhood. The depiction and modification of the character are adjusted to the learning objectives and competencies to be achieved by early childhood. Thus, the value of the ecological appreciation of the Javanese in folktale can still be maintained and, at the same time, can be accepted by early childhood.

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