

## The Existence of Wood Crafts in Ecofeminism Perspective

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**ABSTRACT :** This journal is a literature review related to studies on eco-feminism and woodworking. Several studies have shown the importance of the ecofeminist view on the conservation of nature. There are several studies on the anthropocentric mindset which is opposed by eco-feminism. Anthropocentric thinking in the management of nature makes humans as the center. This ideology is based on a patriarchal view that is mastering, exploiting, and maximizing utilization without thinking about the consequences for the future of human civilization. This destructive practice has led to the emergence of ecofeminism, which is based on the concept of environmental management that favors the position of women. The concept of eco-feminism not only seeks to show the relationship between women and nature, but also reveals how humans anthropocentric thinking try to dominate the world. Therefore, according to eco-feminism, saving women, nature, and the environment is an important factor because it can indirectly save the whole life. A wooden craft work in a social context does not only stop at its material form. Wooden craft works are also able to contribute to the awareness of a cultural group. Related to patriarchal domination, a craftsman should avoid the tendency to do social conformity with support patriarchal view but remain on the side of the eco-feminist thinking. This can be done by using wood crafts as a medium for internalizing eco-feminist concepts..

**KEYWORDS** - Wood Craft, Eco-feminism, Patriarchy.

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### I. INTRODUCTION

Since 1990, the challenge of environmental sustainability is one of the biggest problems faced by humans, even this problem has become a problem that penetrates national boundaries and puts human existence on the earth (FAO and UNEP 2020). Likewise, on a national scale, environmental problems related to ecological problems are fundamental problems that are also experienced in Indonesia. The number of disasters that have occurred in recent years is at least a clear indication of the worsening environmental problems in this country (Nawir 2008). Based on The State of The World's Forest reports (FAO and UNEP 2020), Indonesia is ranked fifth out of 10 countries that have the largest forest area in the world. However, with the rate of destruction of Indonesia's forests which has reached 1.87 million hectares in the period 2000-2005, Indonesia is ranked 2nd out of 10 countries with the highest rate of damage in the world. The world's concern for the destruction of forests in Indonesia is understandable. Tropical forests in Indonesia are very valuable world assets, where Indonesia's tropical forests are part of the remaining 10% of the world's tropical forests. Tropical forests in Indonesia have so much biodiversity which consists of 12% of the total number of mammal species, 16% of reptile and amphibian animal species, 1,519 bird species and 25% of the world's fish species. Some of them are endemic or can only be found in the area (FAO and UNEP 2020). In a philosophical level, especially related to human perception of themselves in relation to nature, humans often position themselves as parties who have the sole authority in forest planning and management. This anthropocentric views which means point of view that placed humans as the center of the universe system (Yuono 2019). This view is based on the narrow assumption that humans are creations that are more perfect than other living things.

This anthropocentric thinking placed humans at the center. Lame thinking like this is what ultimately makes humans feel they have the right to "control" the forest. The practice of this ideology eventually triggers mismanagement, which makes the condition of the forest even worse. This ideology is basically based on a patriarchal view which is characterized by a desire to dominate, exploit, and make maximum use of it without thinking about the consequences for the future of human civilization (Agustiar 2019). As a result of this action, some minority groups became oppressed and neglected, such as women, children, and minorities. The sad fact about the deteriorating quality of the environment with a patriarchal smell turned out to be a sad reality that befell millions of Indonesian women (Mutiah 2019). In fact, environmental damage shows how environmental management that smells of patriarchal domination tends to marginalize and cause injustice to women (Mutiah 2019). In this perspective, there is a close relationship between forest destruction and patriarchal practices that marginalize women.

In this unequal environmental management, there is a link between the pattern of domination over women and the domination of nature. Even Hakimi et al (2001) argue that almost all women in Indonesia may be at risk of gender-based violence, regardless of their ethnic and religious background. There are several strategies that must be carried out so that patriarchal domination does not lead to more severe environmental damage. Some of them are, first, changing the patriarchal structure that is unfair to women to be more just. Second, the politics of environmental management (including agrarian) is directed at ensuring the upholding of women's rights to environmental management. This also means making the interests, experiences and knowledge of women an inseparable part of the formulation and implementation of a just, equitable and humane environmental management policy.

The ecofeminism movement argues that in good natural management there must be a very strong link between the concept of women and the environment so that ecological and feminist values must be present (Wulan 2007). At this point, ecofeminism emerges through its basic assumptions that include: (1) there is an important relationship between the oppression of women and the oppression of nature; (2) an understanding of nature in this regard is important to obtain an adequate understanding of the oppression of women and the oppression of nature; (3) feminism theory and practice must incorporate an ecological perspective; and (4) ecological problem solving must include a feminist perspective (Maulana and Supriatna 2019). The emergence of alternative discourses of ecofeminism in balancing the dominance of this grand patriarchal narrative in certain contexts can be likened to the concept of surrealism as discoursed by Clifford (Mariano 2001) namely the emergence of exotic alternatives in local customs or truths in the form of a possibility to make juxtapositions or incongruence below or above reality. This ecofeminist surrealism movement was indeed directed at a big agenda through what is called gender mainstreaming (Wahono et al 2004).

Berger and Luckman (Abdullah 1997) explained that an understanding of the reality of the oppression of women encourages the emergence of ecofeminism through two social processes. First, construction is the arrangement of an objective reality that has been accepted and becomes a general agreement, even though social dynamics are implied in the construction process. Second, the deconstruction that occurs when the validity of the reality of women's lives begins to be questioned which then shows new practices in women's lives. This process leads to reconstruction, namely the process of re-conception and redefinition of women until it leads to the emergence of an alternative understanding of ecofeminism. As discussed previously, the concepts of environmental management that favor the position of women according to the understanding put forward by ecofeminism must be internalized in public awareness, especially for women themselves through the role of craft arts, especially wood. Craft is one of the three-dimensional works of art that has a function applied without leaving its aesthetic values. So, wood craft refer to a kind of craft that dealing with wood as materials (Anugraini 2017). This internalization becomes very important considering that this process always precedes the emergence of awareness to carry out a movement that is practical and has social effects. Without the internalization process, women's awareness to participate in environmental management will never surface. This article tries to contribute ideas about the existence of wood crafts in the perspective of ecofeminism.

## II. DISCUSSION

**Ecofeminism in the Context of the Feminist Movement :** The term feminism comes from the Latin word *femina* which means having a feminine nature (Sumiarni 2004). Unlike other views or understandings, feminism does not originate from a theory or concept based on a single theoretical formula. Therefore, there is no specific definition of the application of feminism that is agreed upon by thinkers in general and feminists in particular. Until now, the term feminism has given rise to various interpretations, including as an ideology, a movement can also be a school of thought (philosophy), or even a theory of class division in society. However, based on the background of its emergence, feminism is more generally defined as a social movement. Feminism begins with a perception of the unequal position of women compared to men in society. In the end, it led to various efforts to find the cause of the inequality and find a solution for equal rights between women and men in various fields, as equal human beings. Looking for this solution is called the feminism movement. In essence, the goal of feminism is social transformation to create a state of equality between men and women. Feminism as a movement has a long historical dimension, starting in the 14th century. Broadly speaking, the development of the feminist movement can be divided into three periods, namely the first wave feminism (first wafe feminism) , the second wave (second wafe feminism) , and the third wave (third wafe feminism) . Like multicultural and global feminism, ecofeminism seeks to show the relationship between all human oppressions, but also focuses on human efforts to dominate the non-human or natural world. Because women are culturally associated with nature, ecofeminists argue that there is a conceptual, symbolic,

And linguistic relationship between feminist and ecological issues. According to Warren, the basic beliefs, values, attitudes, assumptions of the western world for itself and its people are shaped by an oppressive patriarchal conceptual frame of mind, which aims to explain, justify and maintain the relationship between domination and subordination in general and male domination, men to women in particular. Ecofeminism is a relatively new variant of ecological ethics. Actually, the term ecofeminism first appeared in Françoise d'Eaubonne's 1974 title *Le Feminisme ou la mort*. In this work he expresses the view that there is a direct relationship between the oppression of women and the oppression of nature. He claims that the liberation of one of the two cannot occur in isolation from the other. In many ways ecofeminism is similar to deep ecology, however, ecofeminism generally blames deep ecology, because they do not see one very important point. According to ecofeminism, deep ecology erroneously opposes antropomorphism in general, when the real problem is not simply human-centeredness in the western world, but male-centeredness.

Ecofeminism is a branch of the third wave of feminism that tries to explain the relationship between nature and women, especially the focus point is the destruction of nature which is directly related to women's oppression. In Ecofeminism, women are placed as "other figures" in line with other figures who are ignored in patriarchy such as colored race groups, children, the poor and nature. Patriarchal culture causes domination of women, colored racial groups, children, poor groups and nature, and places them as subordinates under men who have superior, neutral characteristics, "legitimate" managers of the earth and everything in it. In exploring the relationship between the oppression of "others" (women, colored racial groups, children, the poor), the destruction of nature and patriarchal domination, ecofeminism uses a gender analysis approach and focuses more on this linkage on women's oppression, destruction of nature and patriarchal domination. as the cause. This is because First, ecofeminists see that the most disadvantaged from the destruction of nature are women. Second, the role of women's gender (as a regulator of the domestic economy) overlaps with the problem of natural and environmental damage. Third, some western ideologies contain the concepts of domination of nature by the male gender.

The first ecofeminist movement was started around 1974 by a group of women in northern India, they called themselves the " Chipko Movement". They protested the deforestation carried out by the British colonials. The Chipko movement is a manifestation of the Gandhian Satyagrahas philosophy which tries to save and preserve traditional forests or " forest culture". Traditional forests are very important for Indian society because they contain soil, water and oxygen which are very necessary for the survival of all living things, especially closely related to the survival of women, why? The first reason is because most of the eastern women in their lives are very dependent on trees and forest products. Their dependence on nature is very high, recorded at 60% in 32 countries in Africa, 80% in 18 countries in Asia and 40% in Latin America and the Caribbean islands. When men spend their time in the fields or hunting, women live with their children in the forest, they rely on trees and forest products for their survival. Trees and forest products are not only useful for meeting their food needs but can meet almost all needs in the domestic sphere. Secondly, there's habits, taboos and legitimate and time inhibits facing women were men do not deal with it. It is like women and men have different access to a piece of land. In Tanzania, women have no right at all to occupy a piece of land, they have to ask permission from their husbands or other men to cultivate a piece of land. Women in most developing countries do not have the legal support to participate and participate in managing their local environment.

Thirdly, opinions of immigrants, especially from western forest managers about the lack of women in third world misfortune, very different. They recommends some techniques to deal with a shortage of trees. However, this is not true because they are only immigrants, the women themselves who know how to maintain their lives in nature and the environment that they already know well. Since small-scale production which is a local priority is widely practiced, the role of women is very important to support it all, but if natural life is threatened due to the emergence of commercialization of forest encroachment, then women's lives will be disrupted and the implication will also lead to the extinction of women indirectly. Nature is very closely related to women's lives. The destruction of nature causes the opportunities for women to continue their lives to decrease. This is related to the reproductive function of women which is associated with their production function to maintain life. Thus women hold the most important key in the cycle of life. Therefore, saving nature and the environment is very important because it can indirectly save the whole life. This saving role is important for women themselves because they know best what is best for themselves. But besides all that, the role of the state is also very important in creating policies to encourage activities to save nature and the environment. In spiritualist ecofeminist theory, the concept of separateness or separation of everything (both between humans, and humans and nature) is caused by humans being too inclined to worship the father God, and lacking in The mother God.

As a result, humans internalize their nature with the Father God, as the powerful, active, separate, independent, distant, and dominant. Therefore, humans tend to see other humans as separate egos. On the other hand, the internalization of the mother God will actually make humans close to the qualities of love, nurturing, unity, acceptance, surrender and all other qualities of feminism. These qualities will make humans realize that the elements within humans, between humans, the earth, the sky, the entire cosmos, are essentially one, originating from the Mother God. (Nizar 2004).

Meanwhile, Wulan (2007) assumes that the feminism and ecology movements have mutually reinforcing goals, both of which want to build a view of the world and its practice that is not based on domination. According to her, it is at this point that the study of ecofeminism as a relation between feminism and ecology becomes crucially discussed. In reviewing this matter, Wulan tries to question: 1). How does the process of knowledge reproduction occur which actually positions women (as the biggest victims in environmental damage) but is actually required to be responsible for environmental damage; 2). Tracing the roots of the movement and the typology of ecofeminism and what are the future formulations or what kind of ecofeminism movement will be able to minimize “unequal power relations” in the reproduction of environmental knowledge?

Her writings show that the reproduction of knowledge is never value-free, but is always constructed by the ruling group, so that the study of post-colonial feminism finds relevance for deconstructing the reproduction of knowledge for subordinate groups (local, poor and women) in the third world. There are several views in ecofeminism. The hard stream of ecofeminism (socialist) alleges that men are the most involved in destroying nature, especially when it is associated with masculine characters and patriarchal culture. Moderate feminists (spiritualists) propose that the way humans relate to non-humans should be reexamined. At this point the author chooses transformative ecofeminism which provides a “thinking space” where women and men from all over the world can gather to join forces and exchange diverse feminist views at the same time there is a spirit to work together against capitalist patriarchy and other destructiveisms. This transformative ecofeminism can more strongly explain why gender equality ultimately benefits not only women, but also men.

**The Existence and Role of Wood Crafts related to Ecofeminism :** According to Djelantik (2004) that all art objects or events always contain three basic aspects from which meaning can be conveyed. These aspects are, first, form or appearance (appearance); second, weight or content (content, substance), and third appearance or presentation (presentation). Meanwhile, according to Jasper (Sachari, 1989) art helps people read chiffer - chiffer, he can express things that can't be expressed otherwise, the art is also able to listen to speculative thinking so that the blind can see transcendence. Even though art is old and outdated, it can still speak volumes about the events of that era. Dormer (Rowley 1997) asserts that " As Peter Dormer suggest , good craftspeople know that content makes a difference and that a felling for the effects of stylistics, the relationship between form and meaning, lies in the detail ." What is stated above is also described by Aristotle (Adams, 1996) as follows, “ To know a thing ,..., one had to know its matter, its maker, and its purpose, as well as its form . ” A work of art in a social context does not only stop at its material form. However, a work of art will be able to contribute to the awareness of a cultural group. Although the influence of art itself is indirect, in the long run its effects cannot be ignored. Long ago, Clive Bell had emphasized this influence in his description as follows, “ It is a mistake to suppose that because Society can not affect art directly, it cannot affect it all. Society can affect art directly. because it can affect artist directly. Clearly, if the creation of works of art were made a capital offense, the quantity, if not the quality, of artistic output would be affected ” (Bell 1961).

In a social context, what a craftsman who is also an art worker does, is to undergo three crucial steps in giving new meaning to life, namely 1) introspection; 2) evaluation; and 3) solution (Suprpto 2009). The first step is the introspection step in which the craftsman conducts self-criticism to find out more about his own role in a social process. According to Marianto (2002) this criticism is very necessary to create a distance if we observe a cultural phenomenon or in this case the world of art. Criticism makes people not easily trapped in one form, a tendency that later becomes ideological. Criticism makes people not easily swayed by a tendency that dominates or hegemony so that spaces for bringing balance and harmony are always open. The second step is to conduct an evaluation, where at this step the employee tries to analyze to what extent he has participated in social improvement efforts for the better. While the third step is a solution where the craftsman is able to provide an active role in solving social problems according to their abilities and capacities.

Facing an unequal condition, a craftsman should avoid the tendency to compromise with inequality and support the oppressor. Papanek (1973) points out the tendency to social conformity as the cause of dull creativity and

lack of courage to fight the mainstream. In his description Papanek explains why this social conformity can occur and why any opposition is considered as something "deviant", "however, society can go amazingly far in trying to greater conformity and protect itself from what the current mainstream of culture is pleased to call "deviants". Craft art can be appointed as a medium for internalizing ecofeminism concepts. After all, a concept can manifest itself in a work of art. The history of art itself emphatically proves it. In terms of his own work, Soedarso Sp. (1991: 11) says that a work of art is always a reflection of the author's observations and feelings and thoughts on the cultural conditions of his era.

The relationship and influence between works of art and the socio-cultural theory that surrounds them is clearly explained by Marianto as follows: In the history of modern art, it is noted that the major theories that emerged in the world of physics and the humanities have influenced the paradigms and methods of viewing and interpreting reality which were later declared as the subject of art. Or it can be said that the developments that occur in the world of art can't be separated from the influence of the major theories that were symptomatic in their era ... (2006: 1) So it is clear that the above linkages enable employees to be part of a social change through their works. In seeing the role of craft as a symbolic manifestation of ecofeminism, it is necessary to reinterpret the art of craft from its initial understanding. Metacalf (in Raharjo, 2009: 1) states that the reinvention and change of contemporary craft art is very contrary to the realm of business, especially if someone creates a work of craft art as a work of art that represents his personal expression. This aspect of personal expression is the main background for how craft art can manifest itself as a symbolic manifestation of grand narratives and as an alternative field for small narratives that try to break the establishment.

In addition to targeting the craft art aspect, Gustami (2009: 3) himself also sees the need to cultivate "super" craftsmen. In his understanding, in Indonesia, there should be kriy craftman who are critical, analytical, selective and intelligent, as well as wise, and wise in responding to changes that occur, including in the process of creating art. Other demands were conveyed Gustami is how craftman should be sensitive to changes, also deft at finding a solution to how to synergize local wisdom. Talking about local wisdom that must be able to be seen by a craftman observantly. Wood craftsmen in particular must be able to contribute back to nature which has given it an abundance of wood materials. In this context, the people of West Sumatra provide signs that works of art should be made well, correctly, and beautifully (Gustami, 2009: 7). These values will be evidence of the harmonious relationship between humans and nature. With the aim that nature is well maintained its existence. Craftsman in addition to being able to provide a sense of beauty is also able to preserve nature. At first, the notion of craft of linking up with work, work, act, which in this case could be interpreted as the creation of a work of art that is supported by the skills is high. From this initial understanding, it can be seen how craft art tends to be trapped in its own world and has not moved to position itself as an agent of social change. This traditional understanding must be reconstructed so that the craft has a role in wider cultural change.

However, cultural changes will occur, old values that are not in accordance with the wishes of the community or even lead to disasters may soon be replaced with new values that are able to accommodate the interests of all community groups and create peace and social harmony. One type of this change process is inculturation. According to Sachari and Suryana (2001: 85-86) inculturation is basically the forging of each individual as a cultural subject, the expected cultural ideals, control against abuse and tension over one's creativity. Inculturation is considered successful if there is a merger between tradition and personal expression, so that values can be assimilated dynamically.

Craft art in this case is a reflection of how the form of change will and has occurred. Therefore, however, the creativity of a craftman in making a small contribution will affect how the process of cultural change works. This close relationship is aptly described by Dormer (1997) as follows, " In effect, the way that people work, the conditions they work under and the way they make things, is fundamental to the well-being of society. It is not possible to have a proper society if its inhabitants are not humanely and creatively employed. Again emphasized by Gustami (1992) that craft art is a unique work of art and has characteristics in which it contains aesthetic, symbolic, philosophical and functional values, therefore in its realization it is supported by high craftsmanship, as a result, the presence of craft art is included in the precious art group. The above description implies that craft is a branch of art that has aesthetic, symbolic and philosophical content so that it presents noble and monumental works throughout the ages. The initial form of craft art was more intended as a use (applied) art. The practice of craft art was originally aimed at making functional items, whether intended for religious purposes or practical needs in human life such as; household utensils. For example, we can see from the artifacts in the form of axes and tools in the stone age as well as the remains of bronze materials in the metal age in the form of; nekara,

moko, candrasa, axes, vessels, to jewelry such as; bracelet, necklace, ring. These objects are used as jewelry, procession of traditional ritual ceremonies (tribes) and ritual activities that are religious in nature, such as; respect for ancestral spirits. In relation to the internalization of the concepts of ecofeminism in women. A redefinition of the traditional functions and roles of craft art needs to be done. Couto (2008) asserts that the value of creative art and design products is from the communicative aspect, in addition to artistic and skill values. Art products as media can be captured by observers for their messages because they have visual language. A visual language is the result of organized practice, where visual images can be used to communicate certain concepts that the artist wants to convey.

### **III. CONCLUSION**

Basically, the ecofeminism movement is based on the claim that in good natural management there must be a very strong relationship between the concept of women and the environment so that ecological and feminist values become important references in studying these two important concepts, not only for patriarchal interests. On a practical level, ecofeminism itself recommends several strategies that must be carried out so that patriarchal domination does not spur more severe environmental damage. Ecofeminism assumes that the factors causing the destruction of nature come from a patriarchal culture that places more emphasis on dualistic logic in dominating nature. Patriarchal thoughts lead to the destruction of nature and the oppression of women. According to him, ecofeminism thinking is interesting to study because it offers an alternative vision that is more friendly and balanced gender .

Nature reservation and oppression against women will be stopped if people leave the idea of patriarchy. Ecofeminism develops the ethical concept of preservation in a holistic, interactive, non-reducing, and participatory manner. Ethics principals that was developed is the responsibility of the entire biosphere, cosmic solidarity, keeping balance with nature, a relationship that is equivalent, caring and simplicity. Weakness pathway by patriarchal culture is that it generalizes and equalize the values of womanhood, rather than be apriori negatively on the quality of the value of masculinity. Ecofeminism develops human moral responsibility based on the specific experiences of women. Wood crafts have a fundamental role to be adequate and to explore the various interests, experiences, and knowledge of women as an inseparable part of the formulation and implementation of a just, equitable and humane environmental management policy..

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