

Woman Main Character Response to Nature Exploitation in *Annihilation* (2018): An Ecofeminist Study

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Abstrak

Alam dimanfaatkan oleh manusia untuk berbagai tujuan, mulai dari eksplorasi hingga eksploitasi. Isu gender disejajarkan secara linier dan tampak hampir identik. Dalam konteks relasi kuasa yang timpang yang berujung pada eksploitasi, perempuan dalam konteks ini diasosiasikan dengan alam dan lingkungan di mana mereka berupaya memperjuangkan kelestarian alam. Penelitian ini bertujuan untuk mengetahui bagaimana respon tokoh utama perempuan terhadap eksploitasi alam yang ditemukan dalam *Annihilation* (2018) karya Alex Garland. Selanjutnya dilakukan analisis terhadap dua aspek kajian film, yaitu sinematografi dan naskah film. Film *Annihilation* oleh Alex Garland (2018) menjadi sumber data penelitian ini. Proses menonton, mendaftar, dan tangkapan layar digunakan untuk mengumpulkan data. Dengan mengidentifikasi, mengklasifikasikan, dan menginterpretasikan data, data dianalisis. Penelitian ini menggunakan pendekatan dan teori ekofeminisme Tong (2006) untuk mengetahui bagaimana respon tokoh utama perempuan direpresentasikan melalui dua bentuk dalam film, yaitu ekofeminisme natural dan ekofeminisme sosialis. Hasil penelitian ini menunjukkan bahwa terdapat beberapa respon yang dilakukan oleh tokoh utama perempuan untuk menjaga alam, termasuk mengambil bagian dalam ekspedisi berisiko dan menghadapi tantangan besar untuk menyelamatkan lingkungan. Namun, ada juga tindakan eksploitasi dalam film yang menunjukkan identitas perempuan seperti laki-laki yang serakah, egois, dan merugikan orang lain.

Kata Kunci: ekofeminis, respon tokoh utama perempuan, eksploitasi alam.

Abstract

Nature is used by humans for a variety of purposes, from exploration to exploitation. Gender issues are linearly aligned and appear to be almost identical. Within unequal power relationships that result in exploitation, women in this context are associated with nature and the environment, where they put in the effort to fight for nature's preservation. This study aims to find out how woman main character response to nature exploitation was found in *Annihilation* (2018) by Alex Garland. Furthermore, an analysis of two aspects of film studies was carried out, namely the cinematography and the script of the film. The Alex Garland film *Annihilation* (2018) was the study's data source. The process of watching, enlisting, and screenshotting was used to collect the data. The data were analyzed by identifying, classifying, and interpreting. This study uses the approach and theory of Tong's (2006) ecofeminism to find out how woman main character responses are represented through two forms in films, namely natural ecofeminism and socialist ecofeminism. The results of this study show several responses made by woman main character to safeguard nature, incorporating partaking in risky expeditions and facing enormous challenges to save the environment. However, there are also acts of exploitation in films that show women like man identity that are greedy, selfish, and harm others.

Keywords: ecofeminist, woman main character response, nature exploitation.

1. INTRODUCTION

Nature and its riches have become subjects of human exploration on occasion. Nature is used by humans for a variety of purposes, from exploration to exploitation. Humans have introduced a destructive attitude toward nature rather than utilizing the environment as a spirit of development and a necessity

for life. The anthropocentric human ideology is referred to in this attitude. According to Keraf (2002), Anthropocentrism views humans and their interests as the system's center. This way of thinking demonstrates that humans and nature hold different power levels. From a contemporary perspective, this is influenced by the capitalist system under the guise of capitalist development. According to Pulido (in Chae, 2015), the

environmental movement and the development agenda have a destructive effect, as do conditions of environmental degradation that lead to land displacement and the loss of people's livelihoods. According to Huggan & Tiffin (2015), the agenda became the cause of environmental exploitation and was an extension of development-oriented neocolonial projects. The motivation behind this assessment is whose interests are served by these improvement plans.

In the culture of patriarchal ideology, nature is categorized as female gender, holding a marginalized position due to hegemony. In the meantime, humans identify with the masculine gender, so they believe they must be present to maintain their dominance, exploration, and exploitation of nature. Feminist issues are identified as natural issues. Warren's (2000) argument is the foundation for this issue: "Ecofeminists, also known as ecological feminists, assert that there is a significant connection between the unjustified dominance of women, people of color, children, the poor, and nature." This relevance refers to the hierarchical terminology of dualism, a social construct that, under the guise of social progress, naturalizes gender hierarchies, developing and underdeveloped societies, and environmental exploitation. According to Plumwood (in Warren, 2000), there is a place for rationalism regarding the connection between women and nature. A dualism of values, such as culture versus nature, mind versus body, and male versus female, provides the structural foundation for this hierarchical dominance.

Women's issues and nature issues remain intriguing topics of discussion. Women put in effort to fight for nature's preservation. The relationship between women's worlds and the natural environment has been at the center of eco-feminist activity and thought for a long time. The fact that ecology is a feminist issue is emphasized in the works of ecofeminists like Susan Griffin (1976), Mary Daly (1978), Carolyn Merchant (1980), Ynestra King (1981), Ariel Salleh (1984), Karen Warren (1987,1990), Val Plumwood (1993), and Another. Nature is called a woman because its fundamental functions include reproduction and nurturing. Also, women's responsibilities are envisioned as natural.

Ecofeminism sees the presence of both women and nature in equivalent occupations. Following Gaard's (1993) statement that ecofeminism can also be interpreted as a woman experiencing the same inequality with natural conditions, which are frequently mistreated, the interconnection between women and nature with the background of the same thing, namely

the acts of oppression experienced by both of them, becomes increasingly evident that both deserve recognition and equality. Therefore, ecofeminism advocates for the abolition of all forms of oppression, asserting that no effort to liberate women or any other oppressed group will be fruitful unless an equal effort is made to liberate nature.

Based on the description written above, the writer is interested in researching films about women and nature. The writer uses a film with the theme of women and nature in the film *Annihilation* (2018), directed by Alex Garland. *Annihilation* (2018) merits investigation as a subject for this investigation due to its environmental concerns. It tells about a gathering of women attempting to take care of the issue in Area X, where numerous uncommon plants and creatures exist. However, the find is abused for personal gain, resulting in exploitation problems. The author's perspective on the surrounding environment is also connected to the environment in it.

Namely, some previous studies are relevant to this study. First of all, Sanjigandewi & Setianingsih (2022) use the theory of women-other-human-others-nature interconnections by Karen J. Warren (2000) to look at the relationship between the female main character with nature in *Princess Mononoke* (1997). This study's findings show that the main female character is oppressed due to the forest's suppression. Because humans destroyed the forest, Princess Mononoke was bullied because she lost her home, friends, and family. Furthermore, Hariyati and Tjahjono (2022) investigate the connection between women and nature in the film *Maleficent* (2014). This research focuses on how the portrayal of nature and women in the film utilizes Vandana Shiva's ecofeminism viewpoint. In this film, Maleficent is depicted as a woman who adores and takes care of the natural world. According to the research findings, this film depicts human exploitation of nature, which aligns with women's oppression. As a result, liberating nature necessitates breaking up the relationship between men (rulers) and women.

Lastly, Wu (2020) examined the animated films entitled *Frozen* and *Frozen II*. The characters in these two animated films, Elsa and Anna, go through difficulties before maturing, evoking resistance and feminist ideals. This paper examines Elsa's development from adolescence to adulthood in these two movies. It shows how ecofeminism, which aims to end the binary opposition between men and women and keep humans and nature in harmony, is implied. In these two films, his research reveals that Elsa portrays the rise

of women's self-awareness and independence in the twenty-first century. He also emphasized that women's awakening is connected not only to their development but also to the growth of society.

The previous studies above mostly examined men against women using several eco-feminist theories, such as Karren J. Warren and Vandana Shiva. Research on ecofeminism in several films has been conducted to prove that men place women and nature below themselves in the social hierarchy to maintain domination control. However, related to this study, the nature of exploitation by men does not occur in this film, nor does the domination of men over women. In other words, this film does not see the representation of men as people who exploit nature, but women like men characters who do that.

Based on the previous studies above, research on finding woman against women in film missions to save nature has not been widely studied. Therefore, this study will examine how some women-like man characters in this film carry out acts of exploitation and reveal the response of the woman main character in this film to realize her greatest desire to truly serve nature by using the ecofeminism approach from Tong (2006). It will also illustrate how women can empower themselves with power, materials, and knowledge.

METHOD

The method in this study is through the processes of data sources, data collection, and data analysis. The data sources in this study are taken from the screenshot and the script in the form of dialogues, monologues, and also narrations from *Annihilation* (2018).

Several steps are used to analyze this film: First, watch *Annihilation* (2018) several times to understand the issues. Second, reading and learning more about the scripts. Third, collecting data through the screenshots, dialogues, monologues, and narrations from the movie for discussion so the readers can understand how the scenes are connected to the theme of the study. Fourth, analyzing the data to describe nature exploitation that have done by women like man characters using Gutti's (2012) theory and to reveal woman main character response to nature exploitation using Tong's (2006) and also several eco-feminist approaches. Fifth, drawing a conclusion based on the analysis.

The data gathered comes from screenshots of the film and script in the form of a conversation between the women's main character to others. The writer watched the film and took note of the quotes and scenes on nature exploitation and ecofeminism quotes and scenes, and afterward investigated the information connected with the inquiries. In addition, the writer

compiles, analyzes, and comprehends several related sources, figures, and facts.

FINDING AND DISCUSSIONS

This chapter presents a broad analysis of the answer to two problem statements. There will be many screenshots, dialogues, monologues, and narrations which are used in order to help and answer the problems. The first deals with how films portray nature exploitation, and the other one is about how woman main character respond to nature exploitation in the film through two responses, namely woman main character response in a natural ecofeminist perspective and the woman main character response in the perspective of socialist ecofeminism.

3.1 Description of Nature Exploitation in *Annihilation* (2018)

One of the environmental issues is exploitation. According to Gutti (2012), The environment suffers greatly when humans exploit natural resources. People have plenty of negative effects on nature, for instance, unnecessary exploitation of natural resources, contamination, and ecosystem destruction. These issues are also reflected in *Annihilation* (2018). The film's characters, who are women like man, reacted differently: some tried to exploit nature while others accepted the adaptation. Some of them do exploitation by killing these animals and become self-defensive against them.

In the film *Annihilation* (2018), The role of women in the exploitation of nature referred to in this study is the actions of women who like man characters. The women-like man characters in *Annihilation* (2018) are Dr. Ventress (psychologist), Jossie (pathologist), and Anya (paramedic). These women do not live in an environment associated with patriarchy or in the shadow of men. They live in circumstances that allow them to act like standing men.



Figure 1. Anya prepares to shoot a crocodile (00:35:28 - 00:36:05)

Cass: What the hell happened?

Lena: Something in the water

(*Annihilation*, (2018) Movie script: 00:35:28 - 00:36:05)

The forest is not simply a forest that remains solitary. However, as individuals. It could be people, creatures, and plants. They are associated with a spot called nature. The forest emphasizes the connection between humans, animals, and plants as a symbol of harmony. In Figure 1 above, the cameramen utilize close-up shots where Anya is seen dealing with a crocodile that suddenly appears. She seemed ready to take a position by aiming at the crocodile using her weapon. Without hesitation, she immediately shot the crocodile to death.

The words "Something in the water" refers to a creature of crocodile that has shark teeth. After the crocodile died, Anya and her friend also tried to dissect the shark's teeth. Many shooting scenes between some women like man characters and the distorted creatures they meet in the shimmer. The creatures transform from the shimmer impact and encounter refraction. This peculiarity is fascinating and has never been seen by people. If people kill animals, it would be sure death for them, while assuming people supported animals, they would live on. Nature saves the indications of the struggle of animals. In this case, the struggle refers to the efforts of all living things. They make it through to shimmer. Human habits affect their lives.

Hunting animals is one of the bad things humans do to upset the natural balance. At the point when a group of women researchers enters the Shimmer, some members of the group continue to exploit crossed species. These women, like man characters, demonstrate that they enjoy hunting animals to satisfy their survival needs. There is no problem with hunting if done responsibly; however, some people are irresponsible if they hunt too many animals without considering what will happen to the animal population they kill. Since the first human settlements, humans have enjoyed hunting animals as part of their culture (Conover, 2001).



Figure 2. *Jossie mercilessly killed a bear with her weapon* (01:12:08 - 01:17:09)

Anya : But...

Anya : I don't actually see a bear, and neither did Jossie
(*Annihilation*, (2018) Movie script: 01:12:08 - 01:17:09)

Instead of showing woman as weak character, some women characters in *Annihilation* (2018) is complex. In other words, it offers both masculine and feminine qualities simultaneously. As depicted in Figure 2, the tone found in the house looks dark and claustrophobic. The cameraman uses the medium shot technique; Jossie's face looks very angry. With both hands ready to shoot with a firearm at the right moment, she immediately shot bullets in succession toward the bear. As a result, the bear died. There are good and bad aspects to human nature. When people act in a good way, they will be rewarded, but when they act in a wrong way, they will also be rewarded with badness. It is a way of thinking about life. The two sides decide the human way of behaving. Since humans possess the highest intelligence of all living things, they ought to be able to enjoy nature rather than degrade it, as is currently the case (Paul, 2018).

Also, In the quote above, "I don't actually see a bear, and neither did Jossie," means that Humans are depicted in the movie as a separate species from the other creatures once they enter the Shimmer. Some of the woman team is thrown off their biological fulcrum and forced to exploit nature created by extraterrestrial forces after being affected by mutations like plants, bears, or alligators living in bubbles. The character experiences anxiety because of this unnaturalness in what appears to be natural, exacerbated by communication and compass issues. This strangeness is clearly shown in a world of more than just humans, plants, and animals.

Like man characters, Anya and Jossie were kind of evil women who led the forest destruction. They wanted to attack the creatures with their power. It shows that after the monstrous bear is killed by Jossie, the other team members have no choice but to shoot it to protect themselves. According to Gutti (2012), natural resources exploitation, exploration, mining, and processing have caused environmental damage, including destroying natural flora and fauna.



Figure 3. *Dr. Ventress rushed to leave her own team*
(00:56:45 - 00:57:07)

Dr. Ventress: We haven't reached the lighthouse. We still do not understand the cause or the nature of the shimmer
Dr. Ventress: I'm gonna get to the lighthouse, and I'm fine going on my own

(*Annihilation*, (2018) Movie script: 00:56:45 - 00:57:07)

Human greed causes damage to the natural world. It is proven by Figure 3 above the cameramen utilize medium-long shots. With a flat and indifferent expression, Dr. Ventress was seen hurrying to leave her team, complete with the equipment she was carrying on top of the lighthouse, instead of going in with her team. Supposedly, she let terrible things happen to Area X without thinking about the next generation. In truth, Ventress had betrayed his team by abandoning them when they entered the lighthouse. Ventress was determined to seek and find research data on her own so that she alone was deemed successful in exploring this area. However, because of her selfishness, she made sacrifices and did not get any results.

Numerous individuals exploit the environment without considering how to restore balance to the environment. As a woman character in this film who is selfish and harms other people. Magdoff and Forster (2011) state that there is an egotistical mind to boost short-term benefits; after finishing it, they will leave a harmed environment. There are no restrictions on human greed. In this way, human greed is the principal justification for why they exploit nature untrustworthy and will influence the equilibrium of the Earth to the equilibrium of the Earth from here on out.

Power is also something that needs to be highlighted in this film, where women also have power over doing Exploitation. In the quotation above, "I'm fine going on my own" refers to Dr. Ventress, who said she would go to the lighthouse alone without her friends. It was as if she was carrying out an exploitation mission for his own benefit without realizing their main mission was not that. Dr. Ventress is described as having a bad temper. The power over leadership that she has makes her do whatever she wants to make things difficult for others. The human instinct in the story is in opposition to the assessment of Besthorn and McMillen (2002) that systemic forces that function to defend all forms of injustice, both towards nature and other humans, cannot be separated from the problem of environmental degradation and the resurgence of concern for human/nature awareness. After the annihilation of nature, people should be more delicate in protecting nature by dealing with one another from different sides since division will exacerbate the situation.

3.2 Woman Main Character Response Toward Nature's Exploitation in *Annihilation* (2018)

There is a significant representation of woman main character and the role of women main character in nature in the movie *Annihilation* (2018). The protagonist, in this instance, is Lena. She puts much effort into her work. Thus, the writer tries to explain the woman character appointed in the movie as the figure of a guardian of nature that represents woman response in *Annihilation* (2018), as well as Lena, who provides natural connections from a solid woman figure who can overcome problems.

3.2.1 Woman Main Character Response in Natural Ecofeminist Perspective

Natural ecofeminism sees nature and women as equivalents. Even more, than men, women can promote a better life and harmonious relationships and preserve cultural norms and values. According to Tong (2006), natural ecofeminism is closely linked to traditional and cultural values. Better and longer-lasting social relationships may result from this.

In *Annihilation* (2018), Aliens do not have a special mission like aliens in other films, whose mission is to invade the Earth to seize the Earth from human hands. In this film, Aliens are not at all depicted in the form of wild monsters or extraterrestrial beings who have human-like intelligence. Alien entities have the motivation to change and improve the ecosystem and life on Earth unusually. However, on the contrary, it even becomes a threat to the Earth and all living things in it.



Figure 4. *Lena observed the atmosphere of the forest around her* (00:30:43 - 00:30:49)

This scene depicts it as a beautiful reclaimed wilderness; it is romantic with a layer of unknowable innocence, adding to the ambiguity of Area X's depiction of nature. The cameramen uses a medium shot in Figure 4. Lena looked around her when she awoke, probably a few days after the mission had begun; Through otherworldly, colorful sparkles, prismatic sunlight illuminates the lush forest. This vibrant coloring creates an exotic atmosphere because the colors are warm and saturated. In fact, despite knowing where it was, the expedition appeared to have entered a completely different world because the

vegetation was so abundant that it was difficult to see beyond the trees.

The situation serves as a reminder of how forests could be without people. Lena is the only one woman character who dare to act against things that can harm her village. Lena was kind enough to take her team to the forest, where she taught them survival skills. She explained the names and uses of the forest's plants. She also showed them a portion of the wild creatures and their way of behaving so they would realize which were the wild creatures at some point if they had any desire to investigate the shimmer. As Tong (2006) said, Natural ecofeminism accepts that the attributes generally connected with women, like mindfulness, sustaining, and nature, are not the aftereffect of social development but biological and mental results of women. It is proven by the quotes below:

Lena: I don't remember anything after we reach the tree line

Cass: None of us too

(Annihilation, (2018) Movie script: 00:30:43 - 00:30:49)

The quotation above represents a natural ecofeminist attitude in the form of women's rejection of inferiority in their defense of the preservation of nature. The word "I" in the above excerpt refers to Lena. Meanwhile, the word "The tree line" represents the shimmer. The context of this script is that the character named Lane represents women in society. Because of their state of confusion, they had no recollection of entering Area X or setting up camp, and the amount of food they had consumed made it impossible for them to estimate how long they had been in the shimmer. However, she expresses that she would never let them dominate the Earth. Lena carries out one of her duties as a human being: to continue protecting the village by not allowing aliens to exploit the natural resources there.

Women can protect nature with their potential. Ecofeminism is based on the idea that nature exists and is connected to women, animals, trees, and other creatures. Lena's experience marks the beginning of her journey as an extraordinary woman who desires to restore order. Hence, took her on a mission to see The Shimmer, which is accepted to be a revamp of what was happening. Women are getting more concentrated on ecofeminism since conversations about nature cannot be isolated from the social development of gender. *Annihilation* (2018) addresses the presence of nature and women. In line with this, Sherry B. Ortner (1995) claims that the conviction conveyed by the people who accept that women are nearer to nature than men is outright. Therefore, discussing nature

cannot be isolated from women's intervention (Sherry B. Ortner in Tong, 2009). Even if they cannot afford it financially, having a strong will to move can help save this almost-destroyed nature.



Figure 5. *Lena was observing one type of flower in Area X (00:33:58 - 00:34:09)*

Lena : It's like they're stuck in a continuous mutation Dr. Ventress: A pathology?

Lena : You'd sure as hell call it a pathology if you saw this in a human

(Annihilation, (2018) Movie script: 00:33:58 - 00:34:09)

In Figure 5 above, the cameramen utilize a close-up shot where Women and nature are represented by Lena, who seems proficient at observing and describing the types of flowers that grow in Area X. And based on the line "It's like they're stuck in a continuous mutation" is considered to represent a natural ecofeminist idea of the close relationship between women and nature. Lena's relationship is indicated when she is adept at describing what substances live there and recording everything.

Women and nature cannot be separated to protect bad things from becoming more significant. Lena is a moral woman who is highly mindful of the environment and the truth. Lena also has a great interest in nature. In any event, she was able to forfeit anything to keep up with the environment in her village. Lena's closeness to nature can be seen in this. She probably thought that the Southern Reach had recruited her out of wedlock or that it was a psychological experiment where neither partner participated in this series of expeditions. Pierre Bourdieu (1971) states that the significance of saving the environment depends on moral obligations (Bourdieu in Endraswara, 2016: 54).



Figure 6. *Lena identified a strange plant in Area X*
 (01:05:21 - 01:05:28)

Jossie : Human Hox Genes

Lena : They're the genes that define the body plan, the physical structure

(*Annihilation*, (2018) Movie script: 01:05:21– 01:05:28)

Lena appears to be happier with investigating Area X. In Figure 6, the above scene utilizes a medium long shot which is shot between the long and close shot. This shot focused on Lena investigating and being drawn to a human-molded flower. This scene presents an intriguing thought that the extraterrestrial impacts of the shimmer change creatures. This shows that the Lena figure is very interested in her surroundings. This underlies her to become a biologist, where she can explore the environment and living things.

Lena presents a woman version of the forest. Lena has proven to be closer to nature can be deduced from the sentence, "They are the genes that determine body shape, physical structure." The preceding narrative makes the connection between Lena and the forest representation abundantly clear. This interest became a habit that she carried into adulthood. Being close to nature is noted as a pro-environment. It means that she cares about nature. How could a woman, not a man, recount the portrayal of nature under ecofeminism, particularly the way women associated with nature. Steward (in Endraswara, 2016: 70) explained that women must be able to properly care for the natural world and the environment.

3.2.2 Woman Main Character Response in the Perspective of Socialist Ecofeminism

Socialist ecofeminism aims to diminish the significance of women's connection to nature. According to Tong (2006), women must motivate one another and collaborate against capitalism, patriarchy, and other ideas. Using transformative feminism, socialist ecofeminism is thought to be more comprehensive.

Tong (2006) says that transformative ecofeminism has six characteristics: (1) that it recognizes

the connection between all operating systems; (2) that it emphasizes the diversity of women's experiences; (3) that it rejects the logic of dominance; (4) that it investigates what it means to be human and continues to raise awareness; (5) that it relies on ethics that emphasizes feminist values; and (6) that it argues that science and technology are only used to preserve the continuity of the Earth. This definition shows that in socialist ecofeminism, from a social point of view, women can manage and care for the natural world.



Figure 7. *Dr. Ventress shares her vision of Lena's maturity* (00:26:54 - 00:27:06)

The solid women characters are a turning point in every woman's right or nature that is oppressed. Other women's actions will accompany and play a part because women are considered more capable of feeling the suffering experienced by nature, which has something in common that is underestimated and as a second class. In Figure 7, the cameraman uses a long shot—Lena standing right at the window. The sky outside was overcast, and no sunlight was breaking through the dark clouds. There she is with Dr. Ventress, the person who made Lena finally decide to go to the lighthouse where the source of the shimmer was. With her military experience, she unhesitatingly rushes to join the team. This indicates that she is a tough woman, and with her determination, she believes she can restore the environment in Area X to its original state. The figure above also represents a socialist eco-feminist message emphasizing women's experiences and diversity.

Women have the right to voice and express opinions, as Lena's concern for the natural environment. Lena's determination to become a woman who defends the truth and the environment in her village that is under threat is told in this section of the story. In Area X, she promised to protect the planet. The description of Lena's determination here implicitly conveys the need to protect the environment while fully cognizant of its significance. Tong (2006) states that to live a harmonious life; one needs some feminine work (nurturing and protecting nature) because masculinity (the power to rule others) has a destructive effect on nature and society.

Dr. Ventress: Soldier/scientist?

Dr. Ventress: You can fight. You can learn. You can save him.

(*Annihilation*, (2018) Movie script: 00:26:54-00:27:06)

The data above contains part of the script that supports the figure before and represents a socialist eco-feminist idea that women are aware of the forces of nature. Ventress' monologue above shows that women have a significant share in the mission of saving nature. The line "You can fight. You can learn. You can save him" represents Ventress, who carefully guided Lena to have certainty after a past occurrence, with the goal that Lena found it hard to trust in her capacities. In this case, women are the main beneficiaries of achieving big goals. She can save Area X's environment by gathering information so other experts can find ways to deal with the polluted environment. Ventress directs out that Lena's capacity to span the worlds of military power and scientific research gives her an extraordinary benefit.

Social attitudes can, in fact, be formed by a variety of factors. The connection that exists between feminism, ecology, and social aspects is exemplified by socialist ecofeminism. The term Socialist ecofeminism was later coined due to the synergy that the three of them created. Lena is framed as one who can both 'learn' and 'fight.' Thus, Ventress's role here is quite influential in the success of Lena's mission. In accordance with the ecofeminist viewpoint taken, King (1991) noticed that Ecofeminism turns into a focal spot for the benefits of mindfulness, love, companionship, trust, and proper complementary qualities, which surmise that our associations with others are fundamental to how we might interpret what our identity is (King in Warren, 1990: 141-143). Those qualities contribute significantly to the bringing together force of women.

CLOSING

Conclusion

This study examines the woman main character response to nature exploitation in *Annihilation* (2018). The event of ecofeminism issues because of nature exploitation and human greed will cause extremely durable harm to nature. Women's motherly, nurturing, and compassionate abilities will have better impacts on nature. The study of ecofeminism also raises questions about how women and the environment are connected. Natural ecofeminist and socialist ecofeminism are the two ecofeminism studies highlighted in *Annihilation* (2018).

In *Annihilation* (2018), the role of woman main character in protecting nature can be seen from Lena's

response in the form of participating in an expedition team exploring polluted areas. Although it is proven that many did not survive after returning from there, she voluntarily collected data and searched for know what happened in the contaminated area. Because woman have more knowledge about the environment and nature, the woman main character in this film is serious about carrying out her duties related to protecting the environment. Even though she had lost many things, including their families, she was still willing to accept the risk of joining the expedition team and entering the contaminated area. Her interest is pure in ecology and the environment. Lena, the main character in this film, embodies her greatest desire to truly serve nature. However, there is a women-like man characters who uses their powers and knowledge to exploit nature to achieve their personal goals.

Patriarchal culture, which holds that women's nature is to care for and protect others, does not support the idea that women exploit nature. However, whereas nature exploitation is typically associated with men, women, like man characters, are portrayed as exploiters in this film. In the grand scheme of things, ecofeminism demonstrates how oppressed women can protect the environment from men and patriarchal culture. Ecofeminism in this film should be visible from the job of women in safeguarding nature. Their efforts to preserve the environment fulfill this role. This demonstrates the director's ideology regarding nature, suffering from human activity. Mining, animal abuse, and other forms of natural exploitation are examples of human-caused destruction of nature. Based on the analysis described in the previous chapters, it can be concluded that women have also exploited nature. In a patriarchal society, some stereotypes make many people think women are weak creatures and must be protected. However, this research proves that women can empower themselves with power, materials, and knowledge.

Finally, *Annihilation* (2018) prevails concerning portraying or telling the new soul of women in this period. The environmental crisis is also getting worse. Through the actions of woman main character, the struggle to preserve and protect the natural environment demonstrates the actual contribution of woman. As a perspective on the continuation of the bonds between women and nature, it can be clearly explained in the story's conclusion that the unification of women with the fundamental characteristics of femininity can ultimately save Area X from nature exploitation or other forms of destruction. Thus, both are considered a relationship that will be the fundamental calculation tackling the issue.

Suggestion

In short, this study's findings can be applied to the study of ecofeminism in various literary forms, including films, poetry, and novels. Ecofeminism studies can be used to educate students about the environment by utilizing literary works. As an aside, ecofeminism research can be used to advocate for gender equality because women can manage and protect the environment.

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