

HUMAN-ANIMAL RELATIONSHIPS FROM THE PERSPECTIVE OF DELEUZE-GUATTARI: ECOCRITICISM APPROACH TO SHORT STORIES IN KOMPAS.ID

Relasi Manusia dan Hewan dalam Perspektif Deleuze-Guattari: Pendekatan Ekologi Sastra Pada Cerpen KOMPAS.id

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Abstrak

Penelitian ini bertujuan menganalisis transformasi narasi binatang dalam cerpen-cerpen yang dipublikasikan di *Kompas.id* antara tahun 2020 hingga 2023, dengan fokus pada relasi manusia dan hewan. Kisah binatang yang sebelumnya diposisikan sebagai media pendidikan moral bagi anak-anak di Indonesia kini berkembang menjadi medium kritik terhadap relasi manusia, hewan, dan lingkungan. Data dikumpulkan melalui studi pustaka dengan menelusuri dan mengarsipkan cerpen-cerpen bertema binatang yang diterbitkan di *Kompas.id* selama periode tersebut. Teknik analisis data yang digunakan adalah analisis tekstual dengan interpretasi filosofis, menggunakan teori Deleuze dan Guattari, khususnya konsep *becoming-animal* dan *Body without Organs* (BwO). Penelitian ini menganalisis lima cerpen yaitu *Macan* (2020), *Histeinalbtraum* (2020), *Riwayat Seekor Babi* (2021), *Monyet Pemetik Teh* (2022), dan *Doa Burung-burung* (2022). Cerpen ini menggambarkan transformasi narasi binatang melalui alegori yang sarat muatan sosial dan politik. Penelitian ini mengungkap dinamika kompleks dalam relasi manusia-hewan, sekaligus menantang norma-norma sosial dan hierarki dalam sastra Indonesia. Temuan penelitian ini menawarkan pembacaan baru atas narasi binatang sebagai medium kritik ekologis yang menyingkap ketegangan sosial, budaya, dan politik dalam konteks sastra kontemporer.

Kata-kata kunci: Becoming Animal, Body without Organs, Deleuze-Guattari, Ekokritik, Narasi Hewan

Abstract

This study aims to analyse the transformation of animal narratives in short stories published in *Kompas.id* between 2020 and 2023, with a focus on the relationship between humans and animals. Animal stories, which were previously positioned as a medium for moral education for children in Indonesia, have now developed into a medium for criticising the relationship between humans, animals, and the environment. Data was collected through a literature study by searching and archiving animal-themed short stories published in *Kompas.id* during the period. The data analysis technique used was textual analysis with a philosophical interpretation, using Deleuze and Guattari's theory, particularly the concepts of *becoming-animal* and *Body without Organs* (BwO). This study analyses five short stories, namely *Macan* (2020), *Histeinalbtraum* (2020), *Riwayat Seekor Babi* (2021), *Monyet Pemetik Teh* (2022), and *Doa Burung-burung* (2022). These short stories depict the transformation of animal narratives through allegories laden with social and political meanings. This study reveals the complex dynamics in human-animal relations, while challenging social norms and hierarchies in Indonesian literature. The findings of this study offer a new reading of animal narratives as a medium of ecological criticism that exposes social, cultural, and political tensions in the context of contemporary literature.

Keywords: Animal Narratives, Becoming Animal, Body without Organs, Deleuze-Guattari, Ecocriticism

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INTRODUCTION

In Indonesia, the tradition of animal stories and their relationship with humans, whether anthropomorphic or not, has been present since the introduction of the *Pañcatantra* text from the Indian tradition. One of the most famous local versions is *Tantri Kāmandaka*, an Old Javanese text from the Majapahit era. These fables developed not only as a form of entertainment, but also as a vehicle for conveying moral, political, and philosophical teachings in the context of Javanese and Balinese culture. In its original form in India, the *Pañcatantra*, which dates from around the 3rd to 5th centuries CE, was indeed designed as a medium of political education for young princes, and this function remains evident in its adaptation in the archipelago, which inserts lessons on leadership, wisdom, and government strategy (Olivelle, 1997). The transformation of the *Pañcatantra* into local forms also reveals a creative process of adapting foreign values to local cultural logic. This tradition opened up space for the expression of local values while reflecting the dynamics of human and natural relationships in allegorical form. This legacy has become the foundation that strengthens the character of animal narratives as a reflective medium that continues to survive and evolve in Indonesia to this day.

Even today, animal narratives have a strong impact on the social order of society. Previous studies related to animal narratives have found various findings. First, Geyer (2022) examined the impact of animal narratives on human attitudes and behaviour towards animals, the formation of empathy and protection towards animals that experience violence. Additionally, animal narratives reveal human agency and subjectivity in addressing broader issues within fiction. This genre also uncovers cultural logic, challenges social boundaries, and reflects human anxieties, offering a complex portrayal of human relationships within contemporary societal structures (Contessa, 2016). Other studies reveal the connection between animal narratives and enhanced understanding of interactions, culture, and historical relationships, as well as the resilience of global trade networks that play a significant role in various evolutions and reforms (Chaiklin & Gooding, 2020; Vandersommers et al., 2024; Miller, 2022). This type of literary work also provides guidance for conflict resolution and problem-solving for humans (Rahman et al., 2018). Additionally, animal narratives foster an understanding of the relationship between humans and nature, its significance in culture, anthropocentric reasoning, and enriches understanding of communities (Scheffel, 1989).

From the findings above, it can be seen that there are still gaps that require further in-depth study on the transformation and changes in literary works that use animal narratives. In Indonesia, similar works tend to be viewed as educational media used to instil moral values, cultural heritage, and environmental awareness in children (Mentari et al., 2020; Jurahman, 2022; Sukanadi et al., 2019; Rosa, 2017; Herminingrum and Sukmawan, 2020). However, when examining the development of animal narrative publications in online media over the past decade, literary works using an animal perspective have undergone an intriguing shift worth investigating. One online platform publishing animal-themed stories is Kompas.id. There is a noticeable shift indicating that animal narratives are no longer confined to children as their target audience. The animal narratives published in this online media feature animal characters that combine narrative with allegorical elements, allowing for the exploration of complex themes and targeting readers of various ages. This phenomenon reflects the return of animal narratives to their original function in the past, which was aimed at adults in understanding the social, political, and moral values of life.

This study aims to examine the relationship between humans and animals in literary works that use animal narratives. The selected works are short stories published in Kompas.id for several main reasons. First, this media offers the advantage of publication through digital transformation and innovative approaches. The digital accessibility of Kompas.id provides wider and more flexible access for readers. Second, this media supports developing writers while also promoting the works of literary masters. Third, Kompas short stories serve as a barometer of quality literary works in Indonesia. Additionally, the online publication of literature on Kompas.id provides a

platform for literary criticism, offering diverse perspectives on literary works within various literary discourses (Annisa et al., 2022). This undoubtedly provides an opportunity for literary works to be preserved and enjoyed by future generations (Fitriani, 2007).

The short stories selected for this study were published between 2020 and 2023. At least five short stories feature animals as the main characters. The authors involved are writers with established reputations and notable literary works. Seno Gumira Ajidarma, Triyanto Triwikromo, Afri Meldam, Asri Nur, and Nur Hadi explore the fragile boundaries between humans, animals, and the environment in the short stories *Macan* (2020), *Histeinalbtraum* (2020), *Riwayat Seekor Babi* (2021), *Monyet Pemetik Teh* (2022), and *Doa Burung-burung* (2022).

The selection of short stories from the period 2020 to 2023 was not made without careful consideration. This period was not immune to the global impact of the COVID-19 pandemic, ecological crises, and shifts in the consumption of literary media. In Indonesia itself, the increasing deforestation, which continues to this day, has sparked conflicts between humans and animals, as well as the exploitation of natural resources. Short stories such as *Macan* and *Monyet Pemetik Teh*, for example, echo ecological anxieties caused by human violence that threatens animal ecosystems. The publication of such short stories in Kompas.id shows that ecological issues are not only the concern of academics or environmental activists, but have also become part of the mainstream cultural and digital literary discourse. While previous studies on animal tales have tended to emphasise the preservation of cultural values and morality, this study fills the gap by offering an analysis of human-animal relations within a political, ethical, and subjective framework. Thus, this approach opens up the possibility of a more radical reading of animals as active subjects in literary narratives and experiences.

Deleuze and Guattari's theory is used as the main theory in this study. The reasons for choosing Deleuze and Guattari are as follows. First, Deleuze and Guattari provide a broad and varied framework for analysing literary works. This theory also emphasizes the interaction between literature, politics, and philosophy. It also proposes a political dimension as an element of resistance and transformation in literary works (Zavala, 2018). This aligns with the concepts of minor literature and schizoanalysis, which allow for a nuanced understanding of texts that transcends traditional literary criticism. Through this research, the researchers hope to explain how becoming an animal in these short stories can function as a provocative concept and enrich the interpretation of the role of animals in literary works, which are not only interpreted as monotonous fables that merely describe good and bad characters, but also explore the complex dynamics of relationships between humans, humans and nature, and even humans and God.

Furthermore, Deleuze and Guattari also criticise traditional textual analysis. This certainly offers an ontological perspective that focuses on the relationship between meaning and interpretation (Haines, 2015). Additionally, this theory offers a literary political theory that emphasizes the revolutionary nature of minor literature, the deterritorialisation of language, and collective expression, which can bridge the understanding of the dynamic relationship between literature, politics, and spatial dynamics, thereby enriching literary analysis (Zavala, 2018). Deleuze and Guattari's schizoanalysis also presents an innovative framework for interpreting literary works, emphasising multiplicity, fluidity, and the interaction between desire and social structures. This method is undoubtedly one of the developments that has broken through traditional literary analysis, offering new insights in various contexts (Buchanan et al., 2015). This theory also has the potential to transform literature in human life (Rojas et al., 2018).

Furthermore, using Deleuze and Guattari's theory in discussing literary works that use animal narratives can be understood through the concepts of becoming animal and BwO. The concept of becoming animal also challenges the hierarchical differences between humans and animals, which shows the fluidity of identity. Using this theory makes it possible to critique social norms and encourage readers to engage with the text in a transformative way. Minor literature also focuses on subversive texts that challenge dominant narratives, which can also be applied to animal

narrative prose (Fadhilla, 2018; Anas et al., 2018). Through language, literature can become a transformative medium, creating real becomings, breaking down biological, social, and conceptual structures. The writer is a 'wizard' who is able to liberate intensity through language, moving readers beyond the boundaries of representation and into the affective, material, and conceptual fields (Cisney, 2020).

The urgency of this research is based on the need to expand the scope of schizoanalysis in Indonesian literary studies, particularly in the field of literary ecology. A number of previous studies have used a schizoanalytic approach in literary studies. Sutiarti et al. (2021) studied *J-Dorama Bokura wa Kiseki de Dekite iru* and found that the creative desire of the main character serves to resist social norms. Kharis et al. (2020) examined Peter Bichsel's short story *Ein Tisch ist ein Tisch* and found that the main character's *schizophrenic desire* forms a new language as a form of resistance, although it ends in alienation. Meanwhile, Hardiono et al. (2021) reveal how *molar desire* in Putu Wijaya's *Tetralogi Dangdut* works to destroy the established social order and ideology. Unlike previous studies that focused on desire in social or personal relationships, this study specifically examines the concepts of becoming-animal and BwO in short stories that use animal narratives to explore the process of becoming and the intensity of affect within them, thereby expanding the scope of schizoanalysis in Indonesian literary studies. By connecting these two concepts within the framework of literary ecology, this study aims to reveal the relationship between humans and animals in these texts, offering a critique of ecological destruction and opening up the possibility of a new perspective on the relationship between humans and nature.

METHOD

The data collection technique in this study was conducted through literature review. The primary data consisted of five animal-themed short stories published on Kompas.id between 2020 and 2023, namely *Macan* (2020), *Histeinalbtraum* (2020), *Riwayat Seekor Babi* (2021), *Monyet Pemetik Teh* (2022), and *Doa Burung-burung* (2022). The short stories were selected purposively based on their thematic relevance to the issue of human-animal relations and their potential for analysis using the becoming-animal and BwO frameworks. In addition to the main texts, secondary data in the form of articles, journals, and books discussing Deleuze and Guattari's theory, the concept of schizoanalysis, and ecocriticism studies were also collected. These short stories were selected because they have themes of human-animal relations that are relevant to contemporary ecological issues. Each text was analysed to find narrative elements, characters, and symbolic relations that represent the process of becoming-animal, whether in the form of affective connection, social alienation, or identity transformation.

The validity of the data was ensured by comparing the findings in the short stories with theoretical references and previous research. The data analysis process was carried out in several stages. First, data identification and classification: the selected short stories are analysed to identify narrative elements, characters, and symbolic relationships that represent becoming-animal and BwO. Second, application of the theoretical framework: analysis is conducted using the concepts of becoming-animal (fascination, isolation, transformation) and BwO in biological, social, and conceptual dimensions. Each stage of becoming is mapped onto events or representations in the text. Third, philosophical interpretation: after the mapping of concepts is complete, an in-depth interpretation of the philosophical meaning of the relationship between humans and animals is carried out, with reference to the ideas of Deleuze and Guattari and further elaboration by Ian Buchanan. Fourth, ecological contextualisation, where the findings are contextualised within a literary ecology framework to demonstrate how the relationship between humans and animals in the narrative forms a critique of ecological destruction and human domination over nature.

The theoretical framework used in this study refers to the concepts of becoming-animal and BwO developed by Gilles Deleuze and Félix Guattari in *A Thousand Plateaus* (1987), as well as further elaborations by Ian Buchanan. The analysis was conducted by mapping the aspects of

fascination, isolation, and transformation as stages of becoming-animal, followed by a reading of BwO in biological, social, and conceptual dimensions. All findings were contextualised within the framework of literary ecology to show how the relationship between humans and animals in these short stories forms a critique of environmental destruction and human domination over nature.

RESULTS AND DISCUSSION

This study will analyse five animal-themed short stories published in Kompas.id, namely *Macan* (2020), *Histeinalbtraum* (2020), *Riwayat Seekor Babi* (2021), *Monyet Pemetik Teh* (2022), and *Doa Burung-burung* (2022). The main focus of this study is to analyse the representation of *becoming-animal* in the five short stories using the conceptual framework of Gilles Deleuze and Félix Guattari. In this context, *becoming-animal* is understood not as imitation or representation of animals in the conventional sense, but as a real process involving the transformation of the subject through encounters with the animal world. Referring to Ian Buchanan's reading of this concept, becoming-animal encompasses three main aspects, namely fascination, isolation, and transformation. Fascination is an affective attraction that connects the human subject with the animal world, isolation indicates the subject's separation from the established social order, while transformation refers to a radical change of self through intense relations with non-human entities.

After presenting these three aspects in the narrative of each short story, the discussion continues with an analysis of the process of becoming-animal as it relates to the concept of Body without Organs (BwO). The concept of BwO, as explained by Buchanan, encompasses biological, social, and conceptual dimensions. The biological aspect of BwO highlights the body's resistance to the regularity of organic functions, the social aspect of BwO shows the body's connection to power networks and social norms, and the conceptual aspect of BwO serves as a tool for understanding the workings of desire in creating new forms of life. Thus, this study aims not only to interpret the presence of animals in these short stories but also to read the narratives as constructing experiments in intensity that disrupt the boundaries between humans and animals, bodies and desires, individuals and society.

The Becoming Animal Aspect

Deleuze and Guattari distinguish three types of animals: (1) individualised animals, such as pets; (2) animals classified according to science or the state; and (3) wild animals or demons that form herds, creating an existence full of intensity and transformation. Becoming-animal always relates to this third type, that is, to animals as a wild force that transcends classification systems. Becoming-animal is not a form of imitation or representation of animals, nor is it a symbolic form of psychoanalytic identification. "Becoming-animal is not a dream or fantasy. It is entirely real. What is real here is not humans becoming animals or animals becoming something else, but rather becoming itself that is real, the block of becoming, not the fixed terms it passes through" (Deleuze & Guattari, 1987).

Fascination

Fascination is the moment when a human subject feels deeply attracted to or connected with a particular animal. This fascination is not merely an aesthetic or biological attraction, but rather an attachment at a certain level of affect and intensity. In this case, humans see something in animals that transcends ordinary symbolic representations. Animals are pure intensity, as force or movement (Buchanan, 2021).

Title	Text	Code
<i>Macan</i>	"Lantas terlihat olehnya bayi manusia itu. Menatapnya sambil tertawa-tawa. Hanya makhluk manusia yang bisa tertawa di dunia ini, dan itu membuatnya tertegun."	FM1
<i>Doa Burung-burung</i>	"Pertama kali menemukannya, aku langsung merasa tertarik untuk terus mengikuti gerak-geriknya. Bukan lantaran ia selalu sendirian saat berkunjung ke makam itu."	FD2

	<i>Entah mengapa di mataku dia terlihat menyenangkan dan memiliki tingkah laku yang takkan mudah dilupa."</i>	
<i>Histeinalbtraum</i>	<i>"Histeinalbtraum adalah persilangan antara tikus-tikus ganas dan burung gagak. Berkepala tikus, Histeinalbtraum memiliki taring-taring yang tajam."</i>	<i>FH3</i>
<i>Monyet Pemetik Teh</i>	<i>"Alangkah terkejut sang petani melihatku, serta menyaksikan hasil panen yang bertumpuk dari petikan seekor monyet. Terburu-buru ia memasukkan ke dalam karung, menuruni bukit memastikan ia pulang sebelum petang."</i>	<i>FM4</i>
<i>Riwayat Seekor Babi</i>	<i>"Kalian memang selalu memandang rendah makhluk yang memungguni langit seperti kami, dan lupa bahwa evolusi tak pernah berhenti bergulir. Moncong kami yang memanjang dan taring runcing... dengan latihan rutin... bisa kami gunakan untuk urusan di luar perut."</i>	<i>FR5</i>

In FM1 data, initial attraction occurs when humans and tigers observe each other from two different worlds. For humans, tigers are both a threat and a symbol of natural power. Meanwhile, tigers themselves show deep emotional involvement, especially when faced with humans who are trying to kill them. In FD2 data, this reflects the initial attraction felt by birds towards a boy who often visits his mother's grave. This attraction arises from the bird's empathy and emotional connection to the boy. In data FH3, it reflects Kafka's attraction or attention to Histeinalbtraum as a phenomenon that is both terrifying and mysterious. Kafka is attracted to the destructive nature and symbolic power of this animal. In data FM4, the attraction emerges when humans first see a monkey picking tea leaves on a steep cliff. The monkey demonstrates its unique ability, captivating the attention of humans who then provide it with protection. In data FR5, the attraction occurs when young pigs realise they can resist human domination, creating a change in their status as creatures typically considered inferior. There is an appeal to trying new things, transcending old habits, and seeking freedom.

The five short stories show that fascination is the starting point of the process of becoming-animal, which opens up the possibility of an intensive relationship between humans and animals. The fascination that arises is not merely curiosity or instinctive impulse, but an emotional involvement that transcends the boundaries of identity and species. In this context, fascination becomes the first mechanism that shakes the boundaries of humanity and paves the way for a shift in subjectivity. Whether in the form of admiration, empathy, fear, or rebellion, moments of fascination mark the beginning of a deeper transformation, when humans and animals see each other not as completely alien beings, but as part of an interconnected web of life. Fascination in these short stories is not only the initial movement in the process of becoming-animal, but also a literary strategy to build ecological awareness in the face of the crisis in the relationship between humans and their environment. It is this stage that then develops into isolation and transformation, two subsequent phases in the process of becoming-animal.

Isolation

Isolation marks a moment of disconnection from previous social structures or relationships. When someone experiences becoming-animal, they are detached from the personal and social identity relationships that bind them. Becoming-animal means isolating the individual from the morality of everyday social life, such as family norms, work, or citizenship. It is a detachment from the ordinary world towards a wild and unorganised affective world (Buchanan, 2021).

Title	Text	Code
<i>Macan</i>	<i>"Ia telah memindahkan anaknya ke goa lain yang sama hangatnya pada malam hari, dan karena itu ia tidak perlu khawatir mereka akan menemukannya."</i>	<i>IM1</i>
<i>Doa Burung-burung</i>	<i>"Aku tidak dendam kepada siapa pun, Bu. Bukankah Tuhan sudah membalasnya?" ceritanya, sambil meletakkan sebuah batu lagi, melanjutkan barisan batu yang ia buat."</i>	<i>ID2</i>

<i>Histeinalbtraum</i>	<i>"Kafka yang tak setuju pada ucapan Rabi Moses terdiam. Kafka tidak sepenuhnya yakin Hitlerlah yang mengirim binatang-binatang keji ini untuk membunuh segala makhluk di Berlin."</i>	<i>IH3</i>
<i>Monyet Pemetik Teh</i>	<i>"Ayah, aku juga dengar dari selatan sana, monyet bulu emas sudah tinggal 3 ekor. Tapi... tapi bukan karena penyakit atau bencana... tapi..."</i>	<i>IM4</i>
<i>Riwayat Seekor Babi</i>	<i>Sepanjang ingatanaku, tak pernah seekor babi pun mengusulkan rencana seperti ini. Dari dulu, kita selalu bisa mengandalkan alam untuk berlindung."</i>	<i>IR5</i>

In IM1 data, isolation occurs when the tiger loses its mate, who is killed by humans. It becomes isolated both physically and emotionally, moving cautiously to protect its newborn cub. In ID2 data, this isolation is reflected in its cautious behaviour. Isolation is evident when the boy continues to visit his mother's grave despite facing various difficulties in his life. His loyalty to his mother's grave and his struggle for survival create an emotional distance between him and the community. In data IH3, isolation occurs when Kafka feels alienated from the collective beliefs of the Jewish community in the synagogue. He questions the assumption that Histeinalbtraum only hunts Jews, and he begins to view them from a broader perspective. In data IM4, isolation occurs when the monkeys begin to realise the threats lurking in their community, such as the extinction of other animals due to human exploitation. Although respected, the monkeys fear that a similar fate will befall them and their families. In IR5, isolation emerges when young pigs take a stance against the older pigs, who view the idea of revolution as an act against 'natural law.' This creates an ideological and emotional distance between the generations.

All five short stories show that isolation is an important stage in the process of becoming-animal, when the subject experiences separation from the established social world. Isolation is not merely physical alienation, but a disconnection from the norms, values, and collective beliefs that previously bound the subject's identity. In the context of becoming-animal, isolation actually opens up space for a new subjectivity that moves outside the ordinary human order of relations. Whether it is a tiger that has lost its pack, a boy who is separated from social life, Kafka who questions the beliefs of his community, a monkey who realises the threat of extinction, or young pigs who rebel against the authority of the older generation, all of them show that becoming-animal always begins with a movement away from the centre of power, towards an unknown threshold. Isolation in these short stories is not only part of the process of becoming-animal, but also a critique of the exploitative relationship between humans and nature, which has severed the harmonious connection between humans, animals, and their environment. Isolation is a prerequisite for the transformation to come, a disconnection that opens up the possibility of constructing life in a different form.

Transformation

Transformation is a stage of radical change that is not metaphorical, but rather a change in intensity and relationships. In the framework of Deleuze and Guattari, becoming-animal is not becoming like an animal, but rather entering into a relationship that changes the intensity of one's existence. This process leads to the formation of a new arrangement of life (assemblage), not a return to biological animal life (Buchanan, 2021).

Title	Text	Code
<i>Macan</i>	<i>"Namun, kali ini sudah terlambat." (ketika macan akhirnya menyerang pemburu yang menjadi musuh utamanya).</i>	<i>TM1</i>
<i>Doa Burung-burung</i>	<i>"Dan akar sepasang pohon beringin yang saling melilit seperti ular itulah yang ternyata menahan tanah di sekitarnya sehingga tak turut tersapu banjir. Makam ibunda pemuda kita selamat."</i>	<i>TD2</i>
<i>Histeinalbtraum</i>	<i>"Kafka hanya melongo ketika dari arah berlawanan ratusan Histeinalbtraum, gagak-gagak berkepala tikus itu, menyerang Rabi Moses dan 11 orang keturunan Yahudi."</i>	<i>TH3</i>

<i>Monyet Pemetik Teh</i>	<i>"Darah. Terbakar. Aku terpejam kuat-kuat namun mengerang tangis... Di titik itu, aku tak sempat menabung kebencian kepada manusia. Sampai napas yang terputus, kulihat ada yang menggenang hangat di bawah mataku."</i>	TM4
<i>Riwayat Seekor Babi</i>	<i>"Dan kuharap kalian cukup cerdas untuk sekadar menyimpulkan bahwa akulah satu dari belasan ekor babi yang kelak lahir dari perut babi betina itu."</i>	TR5

In TM1 data, transformation occurs when the tiger decides to act against humans, specifically the hunter who killed his mate. At this moment, the tiger changes from a mere creature fighting for survival to an entity fully aware of his position as the protector of his child's life. In TD2 data, transformation occurs when the bird and the boy witness the symbolic power of the banyan tree they are protecting. The banyan tree not only saved the tomb from a flash flood but also became a symbol of protection and hope. In data TH3, transformation occurs when Kafka witnesses the destruction caused by the Histeinalbtraum attack, including those who were arrogant towards these creatures. Kafka changes from a passive observer to an individual who realises the limitations of humans in the face of symbolic and real violence. In TM4, transformation occurs when the conflict between humans in Minnan and Minbei brings destruction, including to the monkey community. In the last moments of its life, the monkey does not hold a grudge but finds new meaning in its existence. In TR5, transformation occurs when young pigs, led by the narrator, succeed in overcoming the humans' traps and even attack the city. However, the greatest transformation occurs in the narrator, who reveals his origins as the result of an experiment between humans and pigs.

These five short stories show that transformation is the culmination of the process of becoming-animal, when the subject undergoes a radical change in the intensity of its existence. This transformation is not merely a physical or behavioural change, but a fundamental shift in the way the subject understands itself and its relationship with the world. The tiger changes from a creature of survival to a protector and avenger; the bird and the boy find new meaning in togetherness and protection of the vulnerable; Kafka realises the limitations of humans in the face of inexplicable forces; monkeys face destruction not with hatred, but with transcendent acceptance; and young pigs transcend their inferior status by asserting a new position in the world order. These short stories emphasise that changing perspectives on animals and the environment are not merely an aesthetic necessity in literary works, but part of an ethical responsibility to respond to the increasingly urgent ecological crisis. All of these transformations show that becoming-animal in these short stories is not merely a narrative theme, but an intense movement that breaks down the boundaries of identity and opens up the possibility of a new arrangement of life (assemblage), which lies outside the established logic of the human-animal hierarchy.

In previous research, the focus of the literary ecology approach was on images of nature such as forests, trees, and animals as symbols of environmental preservation in the 2014 Kompas short stories (Widianti, 2017). In addition, there is another study that describes how contemporary Indonesian novels raise the themes of pollution, the wild, disasters, and the role of animals as representations of ecological crises (Andriyani & Piliang, 2019). However, in this study, the discourse is expanded by adding the dimensions of affective (fascination) and ontological through the framework of becoming-animal, so that animals are not only symbols but agents that change the relationships and boundaries of identity between species. This approach places animals as active subjects that play a role in the ecological and social transformation process in short story narratives.

The Body Without Organs

Body without Organs (BwO) is one of the most central concepts in Deleuze and Guattari's schizoanalysis framework. This concept initially appears negative as a force of repulsion and anti-production, but in the development of Deleuze and Guattari's thinking, BwO is understood as a multidimensional concept, having both negative and affirmative sides. BwO does not mean a body

without physical organs. The body in question is the body of intensity, not the ordinary biological body. The organs that are rejected or ignored in the BwO sense are not merely anatomical organs, but all the elements that regulate and direct our lives, whether biologically, socially, or mentally. BwO is about creating a new topography for the psyche. It is a conceptual tool for mapping the territory of desire, not merely revealing deficiencies or needs, but transforming the way we understand ourselves and the world. This is closely related to the idea of schizoanalysis, which is how we can liberate the intensity of desire from the structures that constrain it.

Biological BwO

Biologically, this concept is rooted in a rejection of the regularity of the anatomical body commonly recognised as an “organism.” Artaud was the source of this term when he wrote about his desire to have a “body without organs”—a body free from the burden, functions, and biological organisation of the body. In practice, the biological body is under pressure from the demands of organ functions. For example, a mouth that speaks must stop eating or performing other bodily functions. BwO emerges as a form of resistance to these functions, creating a counter-flow of formless sounds such as groans or sighs (Buchanan, 2021).

Title	Text	Code
<i>Macan</i>	<i>"Ia tidak berminat membunuh manusia, bahkan tidak satu makhluk pun, selain yang dibutuhkannya untuk menyambung kehidupan—dan saat ini ia tidak kelaparan."</i>	BM1
<i>Doa Burung-burung</i>	<i>"Pertama kali menemukannya, aku langsung merasa tertarik untuk terus mengikuti gerak-geriknya. Bukan lantaran ia selalu sendirian saat berkunjung ke makam itu. Entah mengapa di mataku dia terlihat menyenangkan dan memiliki tingkah laku yang takkan mudah dilupa."</i>	BD2
<i>Histeinalbtraum</i>	<i>"Histeinalbtraum adalah persilangan antara tikus-tikus ganas dan burung gagak. Berkepala tikus, Histeinalbtraum memiliki taring-taring yang tajam... Binatang-binatang ini nyaris tidak bisa dibunuh."</i>	BH3
<i>Monyet Pemetik Teh</i>	<i>"Aku seekor monyet yang punya profesi. Pekerjaanku dan sepuluh monyet lainnya, menaiki tebing curam yang sukar dijangkau manusia."</i>	BM4
<i>Riwayat Seekor Babi</i>	<i>"Moncong kami yang memanjang dan taring runcing yang menyembul dari mulut kami... dengan latihan rutin, moncong dan taring itu juga bisa kami gunakan untuk urusan di luar perut."</i>	BR5

In BM1 data, biological BwO describes a body that rejects its predetermined biological functions, such as instincts and natural needs. In the short story *Macan*, the tiger chooses not to act as a predator that solely hunts and kills, even though that is its natural function. In BD2 data, biological BwO involves the body abandoning established biological or instinctive functions. In this short story, birds no longer act solely as animals living by instinct, but also develop empathy towards humans. This is shown through the birds' observation of a young man who often visits his mother's grave. In BH3, biological BwO describes a body that abandons biological functions or natural instincts. In this short story, *Histeinalbtraum*, a creature that is a combination of a rat and a crow, transcends its traditional biological function as an animal. They are not merely predators, but become destructive instruments with a specific mission that transcends basic instincts. In BM4 data, biological BwO describes a body that transcends biological functions or natural instincts. In this short story, monkeys do not act solely based on their instincts as wild animals but adapt to become human workers, transforming their bodies into tools of production. In data BR5, biological BwO describes bodies that transcend biological functions or natural instincts. In this short story, young pigs break free from their instincts as passive creatures that merely survive. They transform their bodies into tools of struggle and resistance.

All of the short stories analysed show that Biological BwO functions as an attempt by the subject to free themselves from the determination of biological functions that have been considered natural. The bodies of the animals in these short stories refuse to be constrained by instincts,

instincts, or anatomical functions that are solely directed towards survival or serving human needs. Instead, these bodies become a field of resistance against biological systems that limit their movement and existence. Through Biological BwO, these animals no longer merely exist as organisms, but are transformed into intensities that open up new possibilities for relationships—as workers, protectors, rebels, or witnesses to wounds and injustice. Thus, Biological BwO shows how bodies can be reclaimed from their natural functions and transformed into a field of experimentation to create other possibilities for life, beyond predetermined patterns. These short stories offer a new reading of the relationship between humans and animals, while also emphasising that ecology is not only about the physical environment, but also about ways of thinking, relating, and building a more equal and respectful life together.

Social BwO

On a social level, Buchanan emphasises that BwO does not belong to individuals alone, but is always connected to a plane of consistency, a vast network of social bodies. Our individual bodies are always connected to other social bodies, forming a larger collective body. In this sense, society has its own BwO, which functions as a surface on which various social forces of production operate. For example, in the modern disciplinary society discussed by Foucault, the individual body is duplicated by a social ‘soul’ that controls and monitors. However, for Deleuze and Guattari, the body without organs is not merely a ‘soul’ in Foucault's sense, but rather an intensity surface that is not entirely subject to social power (Buchanan, 2021).

Title	Text	Code
<i>Macan</i>	<i>"Manusia tidak pernah puas. Mereka tidak hanya membunuh pasangannya, tetapi juga membakar hutan yang selama ini menjadi tempat perlindungannya."</i>	SM1
<i>Doa Burung-burung</i>	<i>"Kami hanya bisa ramai-ramai berdoa, meniru ketabahan pemuda kita."</i>	SD2
<i>Histeinalbtraum</i>	<i>"Kafka tidak sepenuhnya yakin Hitlerlah yang mengirim binatang-binatang keji ini untuk membunuh segala makhluk di Berlin."</i>	SH3
<i>Monyet Pemetik Teh</i>	<i>"Di sana kulihat puluhan penduduk berpakaian serba putih dari wilayah Minnan. Kudengar manusia itu mengatakan kepada kami bahwa itu pemandangan upacara minum teh, gongfu cha."</i>	SM4
<i>Riwayat Seekor Babi</i>	<i>"Kami memang akan bergerak ke utara. Tapi bukan untuk melarikan diri!" Aku, yang dipercaya mengomando babi-babi muda, akhirnya ikut bersuara."</i>	SR5

In SM1 data, social BwO refers to communities or groups that break away from hierarchical social structures or established norms. In this short story, the interaction between humans and tigers illustrates the failure of human social structures to accommodate the existence of the wild, creating tension that leads to conflict. In SD2 data, social BwO refers to the dismantling of established social structures. In this story, birds and humans create an unexpected relationship, disrupting the traditional hierarchy between humans as rulers and birds as subordinate creatures. The birds, within their community, also share empathy for the young man, forming a kind of cross-species solidarity. In data SH3, social BwO involves the dismantling of established social structures. In this story, the Jewish community struggles to survive under the threat of Histeinalbtraum, which destroys their social order and security. Kafka, one of the characters, questions the collective narrative that Histeinalbtraum only attacks Jews, creating a division in the community's social views. In SM4, social BwO is depicted through the clash between the human community and the animal community. Monkeys that originally lived in the wild are pushed out by the dominance of human culture and traditions, in this case the ritual of gongfu cha. This conflict shows how different social bodies, such as humans and monkeys, meet in a space full of tension. In SR5, social BwO involves the dismantling of established social structures. In this short

story, young pigs reject the authority of older pigs who hold conservative views. They create a new social structure based on courage and innovation.

All five short stories show how social BwO works as a field of resistance against the established social order. In each narrative, individual and collective bodies form networks of resistance against structures of power, norms, or hierarchies that have long been considered normal. Whether through conflict between humans and nature, cross-species solidarity, identity crises in threatened communities, or rebellion against internal authority, all of the short stories present attempts to dismantle rigid systems of social representation. Social BwO here is not merely about rebellion against external order, but also about the formation of new spaces of intensity where subjects—both human and animal—can redesign their social relations. Thus, Social BwO opens up the possibility of new networks of solidarity that are no longer subject to traditional divisions of identity, but move freely in relationships formed by affection, empathy, and resistance. A narrative strategy that expands the idea of ecology, not only as a matter of the physical relationship between humans and nature, but also as a critique of social and cultural inequalities that perpetuate the exploitation of non-human life.

Conceptual BwO

Conceptually, BwO is a tool for understanding how desire works. It is not merely a description of the body or biological reality, but a device for dismantling how desiring-production functions in everyday life. Buchanan shows that Deleuze and Guattari associate BwO with phenomena such as love, anger, or depression as forms of deep psychological intensity. In Buchanan's analogy, love can be understood as one form of BwO, something that emerges beyond our control and colours the entire experience of life (Buchanan, 2021).

Title	Text	Code
<i>Macan</i>	<i>"Mata macan itu menyala seperti bara, menatap langsung ke mata manusia yang memburu anaknya, seolah berkata: 'Siapa yang sebenarnya penguasa di sini?'"</i>	CM1
<i>Doa Burung-burung</i>	<i>'Kami cuma mau bilang, pohon beringin di makam ibumu itu harus ditebang lantaran sudah terlalu besar,' ujar salah seorang lelaki itu."</i>	CD2
<i>Histeinalbtraum</i>	<i>"Jangan pernah menganggap mereka sebagai binatang-binatang yang dikirim dari neraka," kata Rabi Moses... 'Aku yakin Histeinalbtraum adalah binatang-binatang yang sengaja diciptakan oleh para pembenci Yahudi.'</i>	CH3
<i>Monyet Pemetik Teh</i>	<i>"Di sana kulihat puluhan penduduk berpakaian serba putih dari wilayah Minnan. Kudengar manusia itu mengatakan kepada kami bahwa itu pemandangan upacara minum teh, gongfu cha."</i>	CM4
<i>Riwayat Seekor Babi</i>	<i>"Kami sudah bertekad, ketika manusia sudah bertindak semena-mena, hanya ada satu kata: lawan!"</i>	CR5

In CM1 data, conceptual BwO involves thoughts or ideas that reject established conceptual structures or categories. In this short story, the tiger symbolises resistance to the human concept of domination over nature. Human thinking about animals as subordinates is challenged by the existence of the tiger, which actively fights back. In data CD2, conceptual BwO involves a departure from established concepts or ideas. In this short story, the banyan tree is an important symbol for the birds and the young man. When other humans plan to cut down the tree, it shakes the concept of stability and protection that the birds and the young man have held for so long. In data CH3, conceptual BwO describes a departure from established ideas or concepts. This short story challenges traditional narratives about the causes of violence by introducing Histeinalbtraum as a phenomenon that transcends simple interpretations, either as Hitler's weapon or as a creature from hell. In CM4, conceptual BwO describes the release from traditional ideas or concepts. In this short story, the concept of monkeys as wild, unorganised animals is replaced by the idea that they are creatures with complex abilities, including the ability to work and understand symbolic

relationships. In CR5 data, conceptual BwO describes a departure from established concepts or ideas. In this story, pigs challenge the traditional narrative of humans as absolute rulers and pigs as subordinate creatures. They create a new concept of their identity as creatures with the right to resist and fight.

The five short stories show that Conceptual BwO serves as a tool to dismantle and shake up concepts that have been accepted as truths or norms in social and cultural life. The body—both the human body and the animal body—is no longer understood as merely a biological or social entity, but as a field of ideas that is constantly in motion, transcending the boundaries of established conceptual categories. The tiger refuses to be positioned as a wild creature that must submit to humans, birds and trees become symbols of resistance against the idea of exploiting nature, *Histeinalbtraum* transcends the usual historical interpretation of violence, monkeys oppose the image of wild animals as useless, and young pigs create new ideas about rights and resistance. Conceptual BwO in this context becomes a space for the production of alternative ideas, a place where dominant narratives are challenged and new possibilities of meaning are opened up. Thus, Conceptual BwO plays an important role in expanding ways of thinking about the relationship between humans, animals and the world, dismantling old orders to make room for freer and more unexpected ways of living and thinking. These short stories not only break down conceptual boundaries between humans and animals but also critique exploitative ways of thinking that have perpetuated ecological destruction.

The connection between becoming-animal and the ecological crisis in these short stories shows that the animal narratives in *Kompas.id* do not only function as allegories of human-animal relations, but also as representations of humanity's failure to maintain ecological balance. In *Macan* (2020), ecological destruction is shown concretely through the actions of humans who 'not only kill their mates, but also burn down the forest that has been their shelter,' revealing how ecological violence goes hand in hand with symbolic violence against non-human beings. In the short story *Monyet Pemetik Teh* (2022), ecological threats are depicted more subtly through dialogue: 'I also heard from the south that there are only three golden monkeys left,' which serves as a sign of the threat of extinction of animals due to human exploitation of the environment. The narrative of 'Doa Burung-burung' (2022) reinforces this criticism by presenting the strength of the banyan tree as the only barrier against flash floods, showing that ecological sustainability is the only real protection for human social and spiritual life. In *Histeinalbtraum* (2020), ecological violence intertwines with historical violence, revealing how social and ecological destruction are intertwined. Even in *Riwayat Seekor Babi* (2021), the transformation of pigs' bodies into tools of resistance is driven by their knowledge of human exploitation of other living beings' bodies. Thus, *becoming-animal* in these five short stories is a reflection of the contemporary ecological crisis, in which animals are not merely passive beings suffering ecological distress, but become figures of resistance against human domination over nature. Therefore, these short stories can be read as an ecological critique relevant to the discourse of contemporary ecocriticism, which demands a re-reading of the relationship between humans and their environment.

Previous studies have shown a tendency to use images of nature and animals in Indonesian literature as part of a critique of environmental destruction. This finding is evident in the research by Ramadhani & Christomy (2023), which maps the relationship between humans and forests in six Indonesian short stories, showing how nature and animals are often positioned as both the setting and a symbol of ecological resistance. On the other hand, Dewi (2020) notes that most contemporary Indonesian short stories still tend to position natural elements as supporting narrative elements without giving full space to non-human agency. Unlike previous studies, this study expands on these findings by adding affective and ontological dimensions through Deleuze and Guattari's BwO framework. In this study, animals no longer function merely as symbols or narrative settings, but are understood as affective agents that disrupt the boundaries of interspecies identity. Through the three dimensions of BwO, namely *biological*, *social*, and *conceptual*, the

animal narratives in these short stories present a more radical ecological critique. Thus, this study not only continues the tradition of Indonesian literary ecocriticism but also introduces a new reading of the representation of animals as active subjects that shape ecological, ethical, and political relations in contemporary literary discourse.

CONCLUSION

From the analysis, it can be concluded that the five short stories examined depict the struggle of animals against human cruelty by highlighting the issues of animal exploitation and human domination over nature. Through brave and moral animal characters, these narratives not only voice criticism of injustice but also reverse the common view of human superiority over animals. The stories portray animals not as passive objects but as subjects with consciousness and resistance.

This study answers questions about how the representations of becoming-animal and BwO are present in these animal-themed short stories. Through the concept of becoming-animal, which includes fascination, isolation, and transformation, the process of identity change in these short stories is shown as a movement beyond the boundaries of established human identity. Meanwhile, BwO reinforces that the bodies in these stories are no longer understood biologically or socially, but as fields of potentiality that transcend traditional norms and concepts. The representation of these two concepts shows how animal narratives are used to dismantle power relations between humans and animals, while also criticising ecological destruction.

Thus, this study affirms that animal stories in Indonesian literature can no longer be read solely as a medium for conventional moral education, but also as a space for criticism of exploitative relations between humans, animals, and the environment. The becoming-animal and BwO approaches open up new perspectives in Indonesian literary studies, while encouraging the strengthening of a literary ecology tradition that is more critical of contemporary ecological issues.

The implications of these findings show the need to re-read animal narratives in Indonesian literature, not merely as a medium of moral education for children, but as a space for criticism of the relationship between humans and the environment. Thus, this study encourages the development of literary ecocriticism that is more daring in addressing contemporary ecological issues in Indonesian literature.

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