

## **CHAPTER 2**

### **LITERATURE REVIEW**

#### **2.1 Previous Studies**

There are a lot of researches which have chosen the topic of Surabaya Green and Clean; even so, some studies look from different points of view, such as SGC in regards to ecology of science and governance of waste (Tahir, et al., 2011). Tahir reflects about a human development's paradigm and the research investigates about how the paradigm is reflected in the waste management sector in Indonesia. In Aprilia Setyorini's thesis "*Respon Masyarakat Terhadap Program Green and Clean (Studi Deskriptif Perilaku Hidup Bersih Sehat (PHBS) Implementasi Program Hijau dan Bersih (Green and Clean) Masyarakat di Kelurahan Jambangan Surabaya*", it is explained about public response regarding to Green and Clean program in Jambangan. She describes the variables and socioeconomic characteristics of respondents and the respondents who include the type of activity undertaken by respondents, the intensity in conducting Green and clean program, the action taken in conducting Green and Clean program, and PHBS (*Perilaku Hidup Bersih dan Sehat*) which includes the response of Green and clean program. Furthermore, in Anindita Ratih Putri's thesis, "*Opini Kader Lingkungan Surabaya terhadap Program Corporate Social Responsibility PT. Unilever Indonesia Surabaya Green and Clean (Studi Deskriptif pada Kader*

*Lingkungan Surabaya)*”, the writer explained about the opinion from an environmental cadre of Surabaya in Program Corporate Social Responsibility conducted by PT. Unilever. All of these previous studies provide the significant contribution in handling the issue of garbage management. Even so, there is actually one thing that is important in understanding a community-based movement; it is the human factor and power relations that influence the success or failure of the program. Green and Clean program involves not only government and agencies, but also people or the inhabitants.

## **2.2 Theoretical Framework**

The Green and Clean (SGC) is the program to reduce waste problem in Surabaya. As citizens in Surabaya, people commonly have their right to get the proper place as a residence. Thus, the writer is using the theory of place and identity by Cliff Hague and Paul Jenkins in ‘Place identity, participation and planning’. The place is more than a location, it is a concept that is not only territorial but also political. A place meant for human and its environments with its meanings, activities and a specific landscape which become one (Relph 1992 in Hague 2005). Likewise, Cliff also says that *places are not just spaces because they have identity* (Hague 2005, p.6). Identity itself is based on Latin pronoun *idem* which means ‘the same’. Furthermore, *identity is what central, real and typical of something or someone* (Amundsen 2000, p. 15 at Hague 2005, p. 4). Therefore, identity and history of place are closely related to each other because

identity is their guidance which really occurs and it forms a special identity from the history.

Furthermore, Cliff argues that place is something which has more meaning as a territory and it also has already influenced the politics and power created by place and human itself. Place brings their each different history which gives a different interpretation as their symbolic identity (Hague 2005, p.3). Based on Cliff, place identity is the compilation formed of feelings, meanings, experiences, memories and actions built from social structures and fostered through socialization between the citizens in specific places (Hague 2005, p. 6). Moreover, *'place' also implies some mix of memory, sensual experience, and interpretation* (Hague 2005, p.3). Thus, the interpretation and narrative are created from the inhabitants that give identity and it is an identity that transforms space into place. In order to identify a place is shaped by what, others tell us about the place which is filtered by our own socialization (shaped by class, age, gender, ethnicity, nationality, and professional education) (Hague 2005, p.4). It is shaped among individuals, groups, and others in wider society.

Planning as a place-making and key purpose of planning is to create and reproduce the identities of places through manipulation of the activities, feelings, meanings and fabric which are combined into place identity (Hague 2005, p.6). Planning for place identity is as a process of developing a discourse, even writing a narrative (Hague 2005, p.8). Green and clean is a plan from the government in which the purpose is to create

and reproduce the identities of places based on the habitant's activities and feelings. Thus, the public participation, place identity and planning are connected to each other. Rather place identity is likely to take the form of a narrative, 'a coherent story with high and potent argumentative and symbolic value' (Amundsen 2001, p.13-14). Therefore, a narrative or life-story of habitant can be identified with self-narrative by McAdams. The self narrative by McAdams influences the place identity constructed and contested in the context of spatial planning through the communications and actions in the SGC. The participants in Green and Clean are probably imagining, acting, and communicating about the place. Therefore, it is shown how narratives of place identity in Peneleh are constructed in the context of spatial planning.

Narrative is a storytelling metaphor that frequently appears in everyday life; the way we compose our lives (Anderson 1997). Narrative is a dynamic process that constitutes both ways that we organize, the events and experiences of our lives, to make sense of them and the way we participate in creating the things we make sense of, including our self-identities. The words like 'character' and 'identity' are used by planners, especially in respect of conservation and new developments on existing countryside (Hague 2005, p.3-4). Planners in here is the municipality of Surabaya and other agencies who launch green and clean program. "Although senses of place may be very personal, they are not entirely the result of one individual's feelings and meanings" (Rose 1995, p.89). It is

this process of receiving, selectively reconstructing, and then re-communicating a narrative that constitutes identity and transforms a space into a place.

The data from the interviews will be analyzed with self-narrative by McAdams. The first is narrative tone or life stories that told by humans. Life stories are divided into two; optimism and pessimism which called narrative tone (McAdams 1993, p.47). "Narrative tone speaks to the author's underlying faith in the possibilities of human intention and behavior" (McAdams 1993, p.48). A pessimistic narrative suggests that human beings do not get what they wish for, the world is unpredictable and stories are bound to have unhappy endings. A pessimistic story can be pessimistic because of bad events or good things turned to negative cast. Whereas an optimistic story can be optimistic because good things happen or although bad things happen, the person remains positive thinking that things will improve.

The second is imagery. Imagery is "the appropriate images from the culture to suit their immediate personal wishes and desires" (McAdams 1993, p.55). Therefore, in order to understand our life-stories, we must explore the unique way and employs imagery to make sense of who we are. Personal metaphors and symbols that preferred by humans, it can build the person's identity. Imagery comes from the role of culture because each culture provides its members with a catalog of images.

The third is story theme. McAdams argued that “a story theme is a recurrent pattern of human intention” (McAdams 1993, p.67). The differences of people and characters have consistent desires that energize and direct their behavior. Thereby, in the life-stories there are two main themes, agency and communal. Agency refers to “the individual’s striving to separate from others, to master the environment and expand the self” (McAdams 1993, p.71). The communal refers to “the individual’s striving to lose his or her own individuality by merging with others” (McAdams 1993, p.71). There are four common types of agency characters and three types of communal characters. Agency characters are the warrior, the traveler, the sage and the maker:

- The warrior is personified with an idealized characterization of masculinity. “The person who born to fight courageously, their warrior is also spontaneous, emotional and able to establish bonds of friendship with other men” (McAdams 1993, p.135). The image is the active man who moves aggressively in a natural world that he experiences as both threatening and challenging.
- The traveler is perceived special nature, to explore herself and her environment. “The traveler is believed that there were new people to meet and new territories to explore” (McAdams 1993, p.138). The traveler is tends to learn through exploration and constant movement.

- The “sage is an extraordinarily through knowledge come power and mastery, and knowing the world (or the self) can be likened to conquering one’s own external (or internal) environment” (McAdams 1993, p.141). The sage grows in knowledge, influence and independence. The sage finds knowledge as much through personal experience and emotional expression as through study and scholarship.
- The maker is involved in making things. As creators, producers write their own identities around the character of the maker. “The maker seeks to be productive, efficient, to maximize profit and minimize cost, to invest time and resources in a profitable manner, to make something that works and sells” (McAdams 1993, p.145).

The communal characters in story theme are:

- “The lover shows a very strong intimacy motivation, being a woman of God involves cultivating a passionate orientation to life” (McAdams 1993, p.150). The lover worked to integrate faith in God and love for people. Thus, there is a romantic relationship between two persons, with God or with a community.
- “The caregiver is caring for others as the most important value in life” (McAdams 1993, p.155). The caregiver is ready to

sacrifice themselves and their domain to save the territory. The greatest heroines and heroes are caregivers.

- “The friend believed that there was nothing more wonderful in the world than a close friendship” (McAdams 1993, p.157). They are proves to be loyal, cooperative and friendly. There are wholesome things that good people do together.

The fourth is ideological setting. “Ideology is an aspect of identity that becomes a central issue in human lives” (McAdams 1993, p.80). Ideology concerns with questions of goodness and truth. Identity is built upon ideology. A person’s ideology functions as a ‘setting’ for identity. “Ideological settings may be our beliefs about religion and spirituality, morality and ethics, politics and even aesthetics” (McAdams 1993, p.82).

The fifth is nuclear episode or past episode. “The past episodes represent our subjective memories of particular events, times and places which have assumed our understanding of who we were and who we are” (McAdams 1993, p.296). Therefore, narratives of nuclear episodes are windows into the organization of human desire. It divides into an agency and communion, four agency motifs:

- **Strength or impact:** A character strives to be a powerful agent by having or trying to have a strong impact on other people.
- **Status or recognition:** A character strives to attain a high status or position, seeks to be praised or granted recognition.

- **Autonomy or independence:** A character strives for a sense of autonomy, independence, separation, freedom or self-control.
- **Competence or accomplishment:** A character strives for success in achieving goals and in being efficient, productive and effective.

There are four communion motifs:

- **Love or friendship:** A character experiences positive emotions as the result of an interpersonal relationship.
- **Dialogue or sharing:** A character experiences a mutual communication with another person as in good conversation.
- **Care or support:** A character cares for or is cared for by another character.
- **Unity or togetherness:** A character experiences a sense of unity, harmony, togetherness or solidarity with other people.

The last is imago. "An individual must have different roles in his life called the 'different social selves' where all the different roles that are tied into one that is called as identity" (McAdams 1993, p.117). An imago is a personified and an idealized concept of the self because each of us consciously and unconsciously fashions main characters which dominates in our life stories. In his words, "imagoes personify aspects of who you believe you are now, who you were, who you might be in the future, who you wish you were, or who you fear you might become" (McAdams 1993, p.127). What we most want in life is often expressed in our identities as an idealized personification of the self.

# **CHAPTER 3**

# **METHOD RESEARCH**