

Literary Ecology: Environmental Ethics Education in Javanese Mantra

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Abstract. This study aims to investigate the mantra *Kidung Rumeksa ing Wengi* (after this referred to as KRW). The main point of view of the study is the ecological-sufi representation in mantra literature. Qualitative methods are used as research guidelines. The source of the research data is *Serat Kidungan*. Hermeneutic techniques are applied to analytical strategies. The results showed that KRW represents the value of Sufis-ecology (Javanese eco-sufism). Symbolically, the value ushers in human ethics towards an ethical attitude towards the environment. The symbolization of ecology is strongly implied because it is encased in the aesthetics of literary language. An important implication of this research is that mantras can promote transdisciplinary aspects of literature, environment, education, and philosophy, all of which contribute to studying environmental ecology and ethics.

Keywords: Javanese mantra, *Kidung Rumeksa ing Wengi*, *Serat Kidungan*, *Ecocriticism*, *Education*

1 Introduction

From the beginning, nature has been of secondary importance and is often seen as the other (*Liyan*). On the one hand, the harmony and beauty of nature inflict fear in human beings struggling to survive [1]. Therefore, man slowly began to dominate nature. The domination of nature reached its peak in the Age of Enlightenment, rooted in the Cartesian view [1], which resulted in a dualism that treated man and nature as separate entities [2]. Since Cartesian dualism, which places man as a subject and everything in nature as an object, man began to move away from nature. In turn, this gave rise to humanism, leading to an exploitative attitude toward nature [3]

The sense of domination over nature begins with the birth of a binary opposition between man/nature, cultural/natural, urban/pastoral, etc. The result was utilitarianism, in which nature was perceived only as a new resource for human needs. Simultaneously, the industry began to dominate the earth, giving only commercial importance [4]. Industry contaminates the whole of nature and becomes a disaster for nature. This is as [5] claims that, for the last three hundred years, the industry has been in contact with the objectification of nature. That is, the role of nature is diminishing because man controls it. Technological advances have produced material wealth, while biodiversity continues to disappear [6]. Thus, Anthropocentrism blatantly encouraged man to gain power and control over nature, which eventually led to an environmental crisis [3]. Meanwhile, attempts to provide a rational ethical foundation have proved less effective, as Western views of thought have had a strong influence on a global scale.

Many perspectives have emerged from various ideas for rethinking the relationship between nature and man. For this problem, indigenous literature, culture, and knowledge can be essential sources for environmental changes [7]. The significance of indigenous knowledge serves as a mixture of context and performance [8]. The view of ecological aspects in culture should be seen as one of the social science innovations that can support, improve, and change the view of nature. By connecting literature, culture, and nature, readers and policymakers can explore the value of literature to encourage ecological awareness and environmental ethics. For this matter, [3] stated that it is also necessary to re-explore the various kinds of environmental ethics contained in Eastern wisdom. It deals with local knowledge systems that can build bridges across disciplines and traditional ecological knowledge. To that end, [9] agreed that efforts to safeguard and respect the environment must be infused with a sacred vision.

Related to that, this study tries to take the object of research on Javanese mantra literature. In many mantras, research will focus on mantra texts in Sunan Kalijaga's *Kidung Rumeksa ing Wengi* (KRW). The consideration is that KRW implies the values of human and non-human relationships. The central perspective is Javanese eco-sufism within the mantra text. From the point of view of Javanese eco-sufism, the mantra is expected to provide implications of environmental ethics and educational values for its readers' [10]. Because, through the mantra of ecology, the reader will be faced with the sacredness of the ecological elements present in it. The interrelationship of literary, cultural, environmental, and human factors is a rhetorical practice of ecocriticism. Because, through the

mantra of ecology, the reader will be faced with the sacredness of the ecological elements present in it. The interrelationship of literary, cultural, environmental, and human elements is a rhetorical practice of ecocriticism. [11]Mentioning ecocriticism can help determine, explore, and solve ecological problems. Ecocriticism wants to track ideas and representations of the environment wherever they arise, which are often partially hidden in a vast cultural space [12]. The ecocritical approach, then, tries to transcend the duality of art/life, man/nature, and it also shows the political interaction with nature as a tool towards a sustainable life.

2 Method

This research seeks to uncover and provide critical arguments against KRW from literary ecocritics' perspective. The focus of the investigation is the representation of Javanese eco-sufism. As a result, the study is an interdisciplinary study of oral literature, language, culture, theology, and philosophy. Therefore, qualitative content and hermeneutic analysis methods were chosen because they could provide a comprehensive explanation of the interpretation of texts [13]–[16].

The object of study is a collection of KRW texts in the book *Serat Kidungan* published by the publisher Maha-Dewa, [17]. The data of this study is in the form of texts (words, phrases, and sentences) that implicitly contain the meaning of Javanese eco-sufism. Data were obtained from critical, thorough, and in-depth readings of KRW. Elements of mantras are classified by category 1) Javanese eco-sufism; 2) Environmental ethics education. Using relevant theories, classification results are tested for validity [15], [18]. Once the coding is confirmed to be valid, mantra texts are interpreted on two grounds: 1) the nature of language in eco-mysticism; 2) the philosophical meaning of mantra from the perspective of Javanese culture. Efforts to interpret the meaning of KRW are carried out very carefully by paying attention to the relationship between text signs and magical meanings from the perspective of Javanese culture. The results of the study are verified to formulate interim conclusions. After a careful verification process, the last is the inference of research results.

3 Results and Discussion

Eco-sufism (green sufism) is indeed a relatively new term in the scientific world. Etymologically, eco-sufism comes from two words, Ecology and Sufism. Ecology is the science of the relationship of organisms with the environment. Meanwhile, sufism is a science that examines Sufism/mysticism. Eco-sufism is one of the dimensions of mystical philosophy in the Islamic world (Sufism) that explores the nature of man and nature as a path to approach and union with God. The term is close to spiritual ecology, ecological spirituality, greening religion, green spirituality, and sufism [19]–[21]Thus, Javanese Eco-sufism is a science that examines the problem of Sufi-Ecology based on the Javanese mysticism [10].

KRW is a collection of Javanese spells with various magical purposes. Of the 41 mantras, 3 mantras were found that have a series of Javanese eco-sufism. The element is found in stanzas 38, 39, and

40. The Javanese element of eco-sufism is symbolized through the symbolism of birds. Based on the identification of data, 2 mystical categories and 18 forms of mystical symbols were found. Data category details are shown in table 1.

Table 1. Javanese eco-mysticism in KRW

No.	Category	Shape	Data Code	Page code
1	Bird mysticism	Bird as a mystical symbol	JESM 01	SM 38/ L.1,2,4
2		The sea as a mystical symbol	JESM 02	SM 38/ L.3
3	Mysticism of anatomical symbols of birds	Bird skin as a symbol of sharia	JESM 03	SM 38/L.8
4		Bird Blood as a Symbol of Order	JESM 04	SM 38/L.9
5		Bird blood as a symbol of essence	JESM 05	SM 38/L.10
6		Bird meat as a symbol of makrifat	JESM 06	SM 39/L.1
7		Bird's beak as a symbol of the creed	JESM 07	SM 39/L.2
8		Bird's tongue as a symbol of tawhid	JESM 08	SM 39/L.3
9		Bird spleen as a sufiyah symbol	JESM 09	SM 39/L.5
10		Bird bile as a symbol of anger	JESM 10	SM 39/L.6
11		The heart of the bird as a symbol of mutmainah	JESM 11	SM 39/L.7
12		The belly of the bird as a symbol of lawwamah	JESM 12	SM 39/L.8
13		The sound of the bird as a symbol of the Angel Gabriel	JESM 13	SM 40/L.1
14		Bird's eye as a gem symbol	JESM 14	SM 40/L.2
15		Bird's eye as a symbol of the moon and sun	JESM 15	SM 40/L.3
16		The breath of birds as a sombol of conscience	JESM 16	SM 40/L.4
17		Bird's nose as a symbol of tursina hill	JESM 17	SM 40/L.5
18		Bird ears as a symbol of Mount Harfat, Luwiyah, and Mount Manikmaya	JESM 18	SM 40/L.7

Note:

JESM = Javanese Eco-Sufism in Mantra
 SM = Stanza Mantra
 L = Line

The ecological elements found in KRW are birds, seas, and mountains. However, the main factor used as a mystical symbol is the bird. The symbolization of birds is categorized into two parts: the character of birds in general and the anatomical symbols of birds. The symbolization of birds in general is depicted in the spell excerpt in table 2.

Table 2. KRW mantra 38th stanza

Line	Mantra	Translate
1	<i>Ana peksi mangku bumi langit</i>	There is a bird that rules the earth and the
2	<i>Manuk iku endah warnaira</i>	sky The bird is beautiful in colour
3	<i>Segare erob wastane</i>	The tide is called
4	<i>Uripe manuk iku</i>	The life of the bird
5	<i>Amimbuhi ing jagad iki</i>	Add to this world
6	<i>Warninipun sekawan</i>	Four kinds of colours
7	<i>Sikile wewolu</i>	Its eight legs
8	<i>Kulite iku sarengat</i>	The skin is the sharia
9	<i>Gethipun tarekat ingkang</i>	The blood is the true attraction
10	<i>sejati</i>	The blood is the essence
	<i>Ototipun kakekat</i>	

In the JESM 01 and JESM 02 (SM 38/ L.1,2,4) data the symbolization of birds does not refer to a specific meaning. However, at the next stage, the symbol of the bird is already specific. This can be seen in the JESM data 03—05 (SM 38/L.8, SM 38/L.9, SM 38/L.10), i.e., lines 8—10, that the bird symbol has been referenced to the meaning of sharia, tariqat, and essence. The three elements are then continued in the next mantra, namely in table 3, JESM Data 06—08 (SM 39/L.1—3), which is about makrifat, creed, and tauhid.

Table 3. KRW mantra 39th stanza

Line	Mantra	Translate
1	<i>Dagingipun makripat sejati,</i>	The flesh is the true makrifat
2	<i>cucukipun sejatining sadat,</i>	The beak is the true creed
3	<i>eledan tokid wastane,</i>	The tongue knows its name
4	<i>ana dene kang manuk,</i>	As for the bird
5	<i>pupusuhe supiyah nenggih,</i>	The spleen is called sufiyah
6	<i>amperune amarah,</i>	The gall is anger

7	<i>mutmainah jantung,</i>	The heart is mutmainah
8	<i>luamah waduke ika,</i>	Lawwamah it is its big belly
9	<i>manuk iku anyawa papat</i>	The bird is four intertwined
10	<i>winilis,</i>	Thus the bird
	<i>nenggih manuk punika</i>	

In Tawasuf or Islamic sufism, the terms Shari'a, tarekat, makrifat, and essence are known. Basically, sharia, order, makrifat, and essence are the four spiritual levels. Shari'a occupies the first level, while the order and essence are above it. Meanwhile, the makrifat, which occupies the fourth level, is the core of the essential territory. Each level is the way to God [10], [22], [23]. To that end, a bird's anatomy in KRW represents a symbol of Sufi values.

Furthermore, JESM data 09—12 (SM 39/L.5—8) represents Javanese sufism, namely about the relationship between the four elements of *sufiyah* lust, anger, *mutmainah*, and *lawwamah*. The concept of Javanese cosmological sufism in KRW describes the philosophy of the *qibla papat lima pancer*. The four natural factors, namely water, fire, wind, and earth, embody the concept of *mandala*, which is about the "world of time". This describes the dimensions of space patterned after the four cardinal directions, centred on the *pancer* (human). The four symbols mirror basic human nature that originates from within the microcosm (human soul). Therefore, the meaning of the mandala circle in this concept will be achieved if man can control the balance of his passions. In Javanese philosophy, the concept of *qibla papat lima pancer* is defined as the little universe because it includes outward and inner aspects in man. This inner dimension is human awareness of the inseparable attitude between man and the universe. These four lusts of opposite nature always surround the internal space of man.

For this, human perfection will be achieved if a man can control the four passions in his mind. To achieve that, man harmonizes the relationship of nature with his inner nature. One way to achieve the balance of the human dimension is to prioritize the feeling [24]. This sense will later lead humans to be ethical to the environment and fellow human beings [25]. At the heart of this feeling is the culmination of the author's inner passion, which then ushers in the ethical attitude of a man with ecological elements. In other words, the representation of Javanese eco-sufism in KRW can implicitly provide ethical educational insights to readers and mantra enthusiasts that man's relationship with the environment is inherent. From the perspective of Javanese Sufism, man and the environment are one element of the macro-microcosm. Therefore, the harmonization relationship between man and nature must always be maintained to achieve the goal of *memayu hayuning bawana* (preserving nature).

4 Conclusion

KRW reflects the universality of Javanese mantra literature with a philosophical spirit wrapped in the symbols of the literary language. There is an effort to transfer the spiritual values of the author to readers and literary enthusiasts related to the noble value of Javanese culture. The meaning of birds in KRW is not the true meaning but rather a representation of the symbols of Islamic sufism, namely Shari'a, *tarikat*, essence, *makrifat*, creed, and tawhid. The four elements of *sufiyah* lust, anger, *mutmainah*, and *lawwamah* are symbols of the *jagad cilik* (microcosm) and *jagad gedhe* (macrocosm) in Javanese cosmological concepts. It symbolises the interlocking relationship between man, nature, and God, which holistically must be kept in harmony.

It is important to note that what is in many contemplations of Sunan Kalijaga as the creator of KRW is an attempt to interpret life with all its meanings, the man with the ultimate goal, the visible relationship with the supernatural, the one with the eternal, the place of man in the universe. Through the roots of Javanese cosmology, it is hoped that man's position in the universe can be comprehensively understood. This understanding can give the message of human education to an appreciative attitude towards nature, a transformation of perspectives that, in turn, brings about a change in their behavior towards the environment. Lifestyle reflects the awareness of reciprocal and mutually accepting relationships between the anthropological and cosmological worlds. Thus, man finds the proper role in the universe so that the interaction between man and nature can be controlled.

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