

Memayu hayuning bawana in Serat Cemporet as Javanese Natural Unity Principle

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ABSTRACT

Javanese humans have the concept of spiritualism to perpetuate a life related to self, nature, and God, summarized in *Memayu hayuning bawana*. This concept existed to reserve Javanese life to be peaceful. Javanese knows that man, God, and nature have a unity that can affect the balance of life. It comes from a piece of personal knowledge: *Memayu hayuning kulawarga*; *memayu hayuning sesama*; *memayu hayuning bawana*" (doing good for ourselves, family, fellow human beings, living things and all nature'), with *bawana* in the meaning of "inner" or "*buwana*" which can be interpreted as "universe", the perception between the two words can also become related to the meaning of the whole concept of *Memayu hayuning bawana*. This concept is the basis for the Javanese attitude in protecting their nature, illustrated in *Serat Cemporet* written by R. Ng. Ranggawarsita, in 1799, tells the story of its characters: Raden Jaka Panuhun, Raden Jaka Sandanggarba, and Raden Jaka Tunggulmetung when managing nature to make life prosperous for themselves and their people. This story illustrates the Javanese people's efforts to take advantage of their nature and maintain a prosperous life by not letting go of the spirituality aspect of living life.

Keywords: *Memayu hayuning bawana, Serat cemporet, Javanese Unity, Life Principle*

1. INTRODUCTION

Javanese people have rules and concepts in living life to keep society's stability and to themselves as individuals and their relationship with God. This concept is present in the community space, without origin, and becomes life's basis that is agreed upon by the community and becomes the lifestyle of the Javanese people, which is attached to their identity [1] The Javanese identity has its uniqueness in seeing the world as an absolute reality. They see the world as a manifestation of every element in their life experience. It is what underlies the formation of rules for behavior that develops in society. Some anthropologists have constructed this pattern into two principles inherent in Javanese society. The first is the rule to behave as it is to reduce conflict. The second is the rule to behave well to others as it adapts to one's identity as an individual [2]. Then these patterns construct several reciprocal concepts of life: (1) *Manunggaling kawula gusti*, (2) *Nyakramanggilangan* (3) *Memayu hayuning bawana*, all these concepts are present to maintain peace and mental balance in Javanese spirituality [1].

In the Javanese world, according to their life concepts, the Javanese observe and cultivate "rasa" as a tool that supports rationality to work with its function in understanding abstract life. Yatman stated that *wong Jawa iku anggona rasa* 'Javanese people use rasa', which interpreted as the process of Javanese people using their senses to define emotions, feelings, sentiments, and desires [3]. *Rasa* in Javanese describes a pure character

of their existence. With *Rasa*, Javanese understand their life with a subtle character. Therefore, the Javanese are always careful in their actions. R. Willner [1] calls it the "principle of conflict prevention". This principle is based on the Javanese view of the world; that conflict can coalesce and cause damage. The Javanese view the world and reality as one entity, that every aspect of life cannot be divided or separated. Nor does it distinguish between one religious thing and one that is not religious; for the Javanese, every interaction between humans is an attitude towards nature and affect one another.

Javanese society places themselves or humans as a part of the universe in their spirituality. The spiritual aspect of Javanese society revolves not only between the circle of humans and God, but also between nature and all creatures on earth, which influences one another. The Javanese consider that every entity and universe has a "soul". It is reflected in the folklore, that natural entities have the power to protect an area [4]. In example, Javanese uses *Wayang Gunung* as the beginning symbol of wayang performance and it is interpreted as universe that begins human life [5].

The spiritual connection between humans, nature, and God for the Javanese people is summarized in their philosophy of life, *Memayu hayuning bawana*. This philosophy exists as a basis for the Javanese to define life and be one with nature. Nature is a part that determines the circulation and balance of life and also a marker for humans about good and bad things. Based on this

concept, the relationship between man, nature, and God is manifested in harmony emphasized in the conception of *Jagad Gedhe* (macrocosm) and *Jagad Cilik* (microcosm). This harmonization operates in a different position. Humans as a microcosm are under the macrocosm with the Universe and God, as the entities that shelter it, they influence and depend on how humans live life in a good or bad way [7].

Referring to this view, the Javanese process reality as an attempt to self-actualize to get a picture of life and wisdom. *Memayu hayuning bawana* can be a point of equilibrium between the *Jagad Gedhe* and the *Jagad Cilik*. This concept emphasizes the interaction between humans, the universe, and God as the owner of both. It is in line with Anderson's statement, that the Javanese work to achieve prosperity is based on their perspective about the world and everything in it, *Jagad Gumelar* (macrocosm) and *Jagad Gemulung* (microcosm). It is because the Javanese have a cosmic awareness to keep their nature in harmony with human behavior. Various literatures illustrate and record this description on how Javanese live their life, and one of these literatures is *Serat Cemporet*.

Serat Cemporet is a literary work classic written by R. Ng. Ranggawarsita, in 1799. The story tells about the journey of Raden Jaka Permana as the son of King Pagelan, who married Dewi Suretna as the son of Ki Bayu Cemporet, who was the royal regent of Medang Kamulan. Some parts of the story talks about the conflict of several characters who try to make ends meet in Java and live by empowering nature. The characters are Raden Jaka Panuhun, who farmed with the community in Tlatah Pagelan, Raden Jaka Sandang Garba, who conducted trading activities with the community in Jepara, and Raden Jaka Tunggulametung stumps who helped the economy of coastal communities by empowering salt farming [8].

With the conflicts and the representations of nature through several characters, *Serat Cemporet* is considered to represent the Javanese mindset and views on empowering nature to sustain their lives. Of course, this cannot be separated from the Javanese character with the concept of *Memayu hayuning bawana* that harmonizes nature and human life. Pure awareness of Javanese's mutualism symbiosis towards natural empowerment is one of the essential things researched.

Suseno states about the role of nature for the Javanese, as a blessing from God and having a soul of its own as something sacred [2]. It makes the Javanese still pay attention to ethics in empowering their nature to maintain prosperity. For example, a forest is considered a place that must not be destroyed as it is a place for wild animals and the residing of guardian spirits—allowing a home for God's creatures to live and stay together.

The Javanese world view of external elements outside of oneself is one thing that can be traced to *Serat Cemporet*. Natural figures in the text will be one of the object analysis that explains how Javanese humans see

the world and the external things of themselves. The eco-centrism perspective will be a reference in this analysis by emphasizing the findings as supporting arguments. This perspective follows the understanding of *Memayu hayuning bawana* that explains the closeness between the Javanese and their nature in the spiritual sphere.

An understanding of the concept of *Memayu hayuning bawana* is obtained from pre-existing research. Endraswara in his article "*Memayu hayuning bawana* in Literary Eco-anthropology," analyzed the concept with an eco-anthropological perspective based on a collection of literary works containing the concept of *Memayu hayuning bawana* [1]. Nugroho and Elviandri in their article also make the concept of *Memayu hayuning bawana* as the basis of legal policies for natural resource management based on local wisdom [7]. The analysis conveyed the implementation of the concept of *Memayu hayuning bawana* that has been carried out without consent in social life to support the legal reference for resource management by inserting the concept in it. The analysis explained comprehensively the details related to the spiritual world of the Javanese with its eco-centrism aspects.

In another article, "The representation of Natural Prosperity in *Serat Cemporet*" provides research support regarding natural and environmental aspects as the main idea to use *Serat Cemporet* as the primary data source [8]. From the research that has been done, there has not been an analysis related to the concept of *Memayu hayuning bawana* and *Serat Cemporet* as the main object of analysis in one study. This study aims to describe the spirituality aspect in *Serat Cemporet*, which contains the idea of preserving Javanese nature or ecocentrism of Javanese. It uses the concept of *Memayu hayuning bawana* to the efforts made to improve their life. Then, this research also can support the study of natural empowerment, that local people can still strive for their economy while maintaining their nature through belief in their cultural concepts. Ecological aspects cannot be eliminated to improve the welfare of local communities, the historical basis of local communities who have lived with their nature and their history cannot be forgotten only for interest. Natural empowerment certainly takes ownership of the local community as a sustainable consideration to not cause any future problems.

2. RESEARCH METHODS

This research uses a literature study in data collection. Mardalis defines a literature study as a method for collecting data from various library sources, including previous research studies, books, and related literature documentation [10]. A literature study is used to find more varied data sources to support the argument, while still emphasizing the focus on the main analysis related to aspects of eco-centrism in Javanese society. In interpreting the meaning of this study's text, interpretation theory is used, by utilizing *Suluk Madya*

Ratri as one of the secondary data related to the meaning of *Memayu hayuning bawana* from other literary works.

3. RESULTS AND DISCUSSION

3.1. Nature's Figure in the Context *Memayu hayuning bawana*

Memayu hayuning bawana is one of the Javanese local wisdom concepts to interpret the relationship between natural and human realities as a unit of life that is complementary to one another. This concept is also a form of awareness of Javanese community groups to maintain their natures; Javanese live by utilizing nature [7]. *Memayu hayuning bawana* consists of some natural units such as *tirta* (water), *wana* (forest), *samadra* (ocean), *hawa* (air), *bantala* (land), *budaya* (culture), *manungsa* (human) [7]. According to Koentjaraningrat, the Javanese manage their economy by managing farming lands [11]. Meanwhile, coastal communities live as fishermen. In addition, the Javanese also guard the forest that considered a place for the spirits to reside and leave it awake. This is related to forests' function as water retaining areas to keep the soil fertile during the dry season. Referring to this view, one may say that the Javanese people maintain the ethics of harmony in their lives.

According to Daryono, during the reign of Sultan Agung, the concept of violence is divided into three guidelines known as Tri Prasetya: *Memayu Hayuning Bawana*, *Mangasah Migisisng Budhi*, *Mamasuh Malaning Bumi* ('beautifying the universe, sharpening the sharpness of reason, guarding the earth against calamity') [7]. Based on the perception of these guidelines, it can be explained that the Javanese guard their nature through spiritual understanding which transpires into wise thoughts. Specifically, humans use their best intellectuality by taking care of their nature to guard the community against calamity.

Bawana is defined as the cosmos, which includes the macrocosm defined as the universe and the microcosm defined as the human being. In this case, the Javanese think that humans are a small universe for life in it, in the form of invisible organisms that keep them alive, similarly with the universe and the creatures in it. It makes Javanese express their greatness in the form of big ideas about nature's existence in various figures of speech or expressions.

Endraswara provides an overview of how Javanese love their nature in *Suluk Madya Ratri* [1].

Madya Ratri's Suluk
(Ki Sugino Purwocarito and Ki Timbul Hadi Prayitno)

Sangsaya dalu raras ambyor lintang kumedhup
Iki dunya tengah wengi terang gandaning puspita
Ee.... karengganing pujanira
Oo... sang dwijawara mbrengengeng
Lir swaraning madu branta
Manungsung sarining kembang

Sangsaya dalu araras abyor sang lintang kumedhup
Titi sonya madya ratri lumran gandaning puspita
Ooo .. sang dwijawara mbrengengeng
Lir swaraning madu branta
Manungsung sarining kembang
Ooo ...

Sangsaya dalu raras ambyor lintang kumedhup
Titi sonya tengah wengi lumrang gandaning puspita
Ooo ..
Oo karengganing pujanira
Oo ... sang dwijawara mbrengengeng
Lir swaraning madu branta
Manungsung sarining kembang

(Trans.) the beautiful night before the beautiful night looks charming the bright light of the star, the silence of the middle of the night, fragrant of flowers, accompanied by the great priest who chants a mantra-like a buzzing beetle picking up the essence of the flower

In this *suluk*, a peaceful night atmosphere is described (*hayu*) in three *suluk* with different languages and the same meaning. Tranquility is often depicted in the form of a natural setting in Javanese manuscript, in harmony with a concept that emphasizes peace.

In *Serat Cemporet* by R. Ng Ranggawarsita in several stanzas, it describes the peaceful atmosphere of nature by using symbol that is considered reconciling or looks beautiful.

Serat cemporet pupuh V mijil at 28-30

28. Wraksa tumaruna ron sumemi, sumunar angayom,
karya ayem-ayem wardayane, kasembuh ing jaladara
manglih, surem-surem keksi, yayah anglilipur.

29. Sumyar-sumyar kasilir ing angin, sekar wigar rontok,
tibeng siti angambar gandane, kang bremlara rumengeng
namberi, angengingsep sari, kadya sung pangrungrum.

30. Manuhara pamareming galih, mepu tyas mangepon,
sangdyah rara kasengsem senene, yayah lelangen ing
tamansari, met pangaring-aring, pangimuring kayun.

(Trans.)

28. The trees are still young with leaves that are in bloom. The light was soft, making the goddess's heart calm. The scenery becomes more pleasant with the mega-clouds that switch places so that the area becomes shady as if it provides entertainment.

29. The mega-mega fragments splinter because of the wind, and then some flowers fall off and fall on the ground, smell good. The bee flew away, his voice soft as he grabbed the flower while sucked its juice as if he were seducing,

30. captivating the heart satisfies the taste, soothes the heart that is being disappointed. The goddess was enchanted. It feels like hanging out in a sari garden looking for entertainment, which can give him joy.

This part of the text describes a comfortable natural atmosphere with *karya of ayem-ayem wardayane*, so that it makes anyone's heart feel happy (*kasembuh ing jaladara manglih, surem-surem keksi, yayah anglilipur*). This gives a picture of hayu as in *Memayu Hayuning Bawana*. Also, the three stanzas describe the "feeling" for a mind that is peaceful and happy. Endraswara defines *bawana* as the mind [1]. Between the two *hayu* as comfortable nuance and *bawana* as a mental image for who feels the situation like understanding these verses.

Also, natural figures in *Serat Cemporet* describe the beauty of one's form. As with *Memayu Hayuning Bawana*, humans as a microcosm are small universes whose beauty is like large universes.

Serat cemporet pupuh VII Sinom at 53-55

53. Waja lir sotya rinipta, rentet rinuntut adhamis, winangun tetesing warsa, wedharing sabda rum manis, pipi anjruk salining, karna nglir simbar rumembun, janggut lir mas pinatar, kang jangga lumung respati, ngulan-ulan pepundhak anaraju mas.

54. Kang jaja wijang alenjang, bau anglir astra lungid, linud ing bayu sumunar, maya-maya amranani, kadi tejaning warih, ijo semuning pamulu, prambayun ngenyu denta, wadidang andindang lungid, bocong lurus cecethik anyupit urang.

55. Kekemel memet angraras, kang suku amuluh gadhing, dalamakan amisang mas, dariji samya mucuk ri, kanaka lir mas kentir, dedeg angronje mawang rum, manis uleng-ulengan, dyatmika masemu wingit, lir netepi ambeking putri utama.

(Trans.)

53. Her teeth are like jewels, tightly arranged, and the shape is like raindrops. Her voice was delightful to hear; her cheeks were like a slice of lime, her ears were like a dewy staghorn fern, her chin was like minted gold, her neck was limp and beautiful and long, her shoulders were like scales of gold.

54. Her chest was broad and stout, and her shoulders were like sharp arrows with veins that seemed to shine, between visible and unseen, very attractive, like the sparkle of water. Her face flushed green, breasts like ivory coconut. The calves are like frog thighs, tapered. The buttocks match the base like the depiction of shrimp.

55. The heels are very smooth and beautiful; the feet are like an aura of ivory, the palms are like golden bananas, the fingers are slender and tapered, the nails are like drifting gold. Her stature is graceful, sweet, extraordinary. Her beauty was dignified, genuinely reflecting the dignity of a prime princess.

This section tells when the *menco* bird meets a beautiful woman who is said to have a bright face like the moon (*kang cahya nuksmeng sasangka*) in *pupuh VII Sinom 51*. Then, in the next verse shows another symbols of beauty, like the word raindrops (*winangun tetesing warsa*), and it is clarified in *Sinom 54* with the words sparkling water (*bayu suminar*), ivory coconut (*ngenyu*

denta), and the depiction of shrimp (*anyupit urang*). The text's two parts are sufficient to show how the Javanese in *Serat Cemporet* are described as admirers of nature's beauty and contents. It is quite in line with the concept of *Memayu Hayuning Bawana*.

Memayu Hayuning Bawana is present in the section text. It is a revelation of the exalted form of the universe in simple parts. For example, ivory coconut and shrimp claws are mentioned as metaphors to describe someone's beauty. Ivory coconut is a coconut with a ripe yellow color, perfect fruit shape, and ready to harvest, giving an image of the breast shape so that readers can imagine what kind of beauty the writer is telling. This metaphorical sentence gives an expression of admiration for beauty. Living things as a metaphor for beauty attaches the author's enthusiastic expression to nature and its contents.

The expression becomes more assertive with the next verse, *dalamakan amisang mas* 'palm like a golden banana', followed by a sentence of praise without language. The expression of the Javanese's romanticization of its fertile nature is close to beauty, resulting in happy feelings. Budya Pradipta & Taufiq at-Tamzirien in [7] *Memayu Hayuning Bawana*, which is close to the word "*Mengayu*", has a scope of focus on beauty and expressions to beautify as an effort to conserve nature and the form of human closeness to nature.

3.2. Memayu Hayuning Bawana in Self-Responsibility to Nature

Endraswara emphasized that Javanese eco-centrism is an exploration of human ways to survive with nature due to culture [1]. Javanese people live with nature with their eco-centered culture.

Serat cemporet pupuh V Mijil at 1-3

1. Saprapaning dhukuh Cengkarsari, buyut lanang wadon, datan anggop-anggop pang nggepe, maring sira sang andaka paksi, kadi suta yekti, lamun imbal wuwus.

2. Tembung ngoko kewala pakolih, bantheng lawan menco maksih angango krama basane, lulus samya tulung dana kardi, Ki Buyut lestari, adol kang tinemu

3. Ngiras ulah bumi den tanduri, barang ingkang kanggo, karowodan sapanunggalane, sarta mencar karang kirna kitri, dhukuh Cengkarsari, katon arjanipun.

(Trans.)

1. When he arrived in Cengkarsari village, Kyai Buyut, a husband and wife, really did not hesitate to think of bulls and birds as his children when they are conversing.

2. Kyai Buyut and Nyi Buyut use ngoko language, while bull and bird use krama language. They continue to do good and help work. Ki Buyut still sells the items found.

3. While cultivating the land, plant everything beneficial, such as tubers and so on. Even the garden was expanded

with annual plants so that the village of Cengkarsari was increasingly prosperous

Suseno described the fulfillment of each human being's duties in carrying out a worldly life [2]. This is close to the expression "*rame ing gawe*" which is defined as the responsibility to work hard on fulfilling one's obligations for the role in their life. *Memayu Hayuning Bawana* can be interpreted as emphasizing the community's obligation to protect its nature as an implication so that nature is maintained to meet their needs in the long term. The above *pupuh* talks about the role of living things using the language described in *Mijil 2*, bulls and birds use *krama*¹ to Kyai Buyut and Nyai Buyut. Javanese has a speech level in language use, which consists of *krama*, *madya*, and *ngoko* [12]. It is used to identify a person's role in society because it determines politeness in language. After that, it is followed by a description that tells of the obligations performed by Kyai Buyut in processing natural resources in the area where he lives in *Mijil 3*.

In the orality of Tengger's society, the title "*Legend of Kasada and Karo Orang Tengger Lumajang*" which is studied in literary eco-critic to identify pastoral literature, presenting data about the life of the herder and the responsibility of the characters to the management of natural resources in their place of life [12]. It is stated that the people in the folklore have full responsibility for their livelihoods and nature by always trying to balance natural ecosystems and human activities, which is also in line with the section of *Serat Cemporet pupuh V mijil* in 1-3. Nugroho & Elviandri define *Memayu Hayuning Bawana* as an effort of "good culture" to keep people away from disasters [7]. This has to do with environmental preservation or efforts not to worsen what is already damaged. Humans have a responsibility to manage and repair their nature when it is damaged and keeping what has been repaired is an effort not to make things difficult for the self.

The role of man and his responsibility to nature is a unity that complements one another. Utilizing nature and protecting it are part of the humans' efforts to survive and maintain their resources. It also explains how the concept of *Memayu Hayuning Bawana* works.

Memayu Hayuning Bawana is not only a concept, but also a philosophy of life that forms the basis for Javanese behavior. The Yogyakarta Palace later adopted this philosophy as the basis for the development of Yogyakarta city, which was developed as a government's culture in "*Rahayuning Bawana Kapurbo Waskithaning Manungso* (Harmony-Maintaining Sustainability and Harmony in Relationships with God, Nature, and Humans), *Dharmaning Satrio Mahanani Rahayuning Nagoro* (Professional Expert, Excellent Service, Exemplary), *Rahayuning Manungso Dumadi Karono*

Manungsa (Intellect, Identity/Virtuous Personality)" [1]. It shows that *Memayu Hayuning Bawana* is present and rooted in Javanese society's character to build a Javanese eco-centered identity.

The Javanese's spiritualism in *Memayu hayuning bawana* is not confined to one entity only, but also provides a life-defense force for other entities. Peace is not only intended for the inner world and self, but also for the comfort of life for prosperity in life in society. A person's behavior can affect the balance of life in society; for example, a person cutting a tree without ethics could undoubtedly disrupt the ecosystem around him. *Memayu hayuning bawana* emphasizes the awareness before making decisions, to prioritize things outside of himself

4. CONCLUSION

The concept of *Memayu hayuning bawana* is a philosophy brought by R. Ng. Ranggawarsita who also wrote *Serat cemporet*. Therefore, the text talked about a description of the beauty that is adorned with the natural atmosphere, and the delivery of stories about life's responsibility to protect nature into a unified unity. It supports the text's content, which tells of his character in managing his life and place of life. It is sufficient to explain how prosperity is achieved by prioritizing the spiritual aspect as human attainment and divinity. The macrocosm-and microcosm aspects are integral to their respective roles.

Meanwhile, humans can at least try to do things they want to harmonize their lives. Nor can this be done without wisdom; to achieve this, man must resist physical lust and abandon arrogance to fulfill their interests. The virtue achieved in *Memayu hayuning bawana* is *Memayu*, which means making beauty as the first verb to initiate the concept. Humans can live in balance and improve the quality of their ecosystems, both the ecosystem as a little universe, and the ecosystem outside itself as the Universe.

AUTHORS' CONTRIBUTIONS

All authors contributed to the study conception and design. Material preparation, data collection and analysis were performed by Meilisa Arismaya Wanti and Turita Indah Setyani. The first draft of the manuscript was written by Meilisa Arismaya Wanti and all authors commented on previous versions of the manuscript. All authors read and approved the final manuscript.

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¹ The Javanese speech level is used to address older or more respected (having a specific position within a society).

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